

NEW YORK
FILM
ACADEMY
LOS ANGELES
2020-21
COURSE
CATALOG

TABLE OF CONTENTS:

INTRODUCTION	6
2020-21 ACADEMIC CALENDAR	10
STUDENT AFFAIRS POLICIES	25
Student Code of Conduct	26
Sex-Based Discrimination & Sexual Misconduct Policies	43
Diversity Policy	74
Student Grievance Review & Resolution Process	76
Drug & Alcohol Policy	80
Voluntary Medical Withdrawal	91
Involuntary Medical Withdrawal	94
Psychological Assessment	98
Policy for Resuming Classes Post Hospitalization	100
Student Health Insurance Policy	101
Immunization Policy	104
Family Education Rights & Privacy Act	108
Parent Notification Policy	111
ACADEMIC POLICIES	113
Academic Policies	114
Creative Freedom	123
New York Film Academy Ownership Policy	125
STUDENT RESOURCES	127
Student Accessibility Services	128
Student Resources	133
FACILITIES & EQUIPMENT	138
Facilities & Equipment	139
FINANCIAL RESOURCES	142
Financial Aid	143
Need-Based Tuition Assistance	150
Tuition & Costs (Fall '20)	151
Tuition & Costs (Spring '21)	160
Tuition & Costs (Summer '21)	169

Tuition & Costs (Fall '21)	174
Student Tuition Recovery Fund	183
Credit Earning Policies	187
Transfer Credit Polices	188
GRADUATE DEGREE PROGRAMS – MASTER OF FINE ARTS	192
MFA Admissions Policy	193
Master of Fine Arts in Filmmaking	200
Master of Fine Arts in Acting for Film	220
Master of Fine Arts in Screenwriting	229
Master of Fine Arts in Producing	246
Master of Fine Arts in Photography	262
Master of Fine Arts in Cinematography	283
Master of Fine Arts in Documentary Filmmaking	298
Master of Fine Arts in Game Design	314
Master of Fine Arts in 3-D Animation & Visual Effects	322
GRADUATE DEGREE PROGRAMS – MASTER OF ARTS	330
MA Admissions Policy	331
Master of Arts in Film & Media Production	337
Master of Arts in Producing	344
Liberal Arts & Sciences Courses (For MFA & MA Programs)	348
UNDERGRADUATE DEGREE PROGRAMS - BACHELOR OF FINE ARTS	351
BFA Admissions Policy	352
Bachelor of Fine Arts in Filmmaking	359
Bachelor of Fine Arts in Acting for Film	374
Bachelor of Fine Arts in Screenwriting	387
Bachelor of Fine Arts in Producing	404
Bachelor of Fine Arts in Photography	416
Bachelor of Fine Arts in Game Design	439
Bachelor of Fine Arts in 3-D Animation & Visual Effects	451
Bachelor of Fine Arts in Graphic Design	462
UNDERGRADUATE DEGREE PROGRAMS - BACHELOR OF ARTS	478
BA Admissions Policy	479
Bachelor of Arts in Media Studies	485
Liberal Arts & Sciences Courses (For BFA & BA Programs)	498

INTERNATIONAL PATHWAY PROGRAM	514
Master of Fine Arts Pathway (Filmmaking)	518
Master of Fine Arts Pathway (Acting for Film)	523
Master of Arts Pathway (Film & Media Production)	528
Bachelor of Fine Arts Pathway “A” (Filmmaking)	530
Bachelor of Fine Arts Pathway “B” (Filmmaking)	534
Bachelor of Fine Arts Pathway “A” (Acting for Film)	538
Bachelor of Fine Arts Pathway “B” (Acting for Film)	542
Liberal Arts & Sciences Courses for Pathway Program	547
TWO-YEAR DEGREE PROGRAMS - ASSOCIATE OF FINE ARTS	552
AFA Admissions Policies	553
Associate of Fine Arts in Filmmaking	560
Associate of Fine Arts in Acting for Film	572
Associate of Fine Arts in Screenwriting	582
Associate of Fine Arts in Producing	593
Associate of Fine Arts in Game Design	603
TWO-YEAR & ONE-YEAR CERTIFICATE PROGRAMS	612
Certificate Program Admissions Policy	613
Two-Year Photography	620
One-Year Filmmaking	630
One-Year Acting for Film	637
One-Year Screenwriting	643
One-Year Producing	649
One-Year Photography	654
One-Year Cinematography	660
One-Year Documentary Filmmaking	668
One-Year Game Design	678
One-Year 3-D Animation	684
One-Year Graphic Design	690
Liberal Arts & Sciences Courses (For AFA & Certificate Programs)	697
COMMUNITY EDUCATION PROGRAMS	699
Community Education Program Admissions Policy	700
Twelve-Week Evening Filmmaking	704
Twelve-Week Evening Digital Editing	706
Twelve-Week Evening Acting for Film	708
Twelve-Week Evening Screenwriting	710
Twelve-Week Evening Producing	712
Eight-Week Filmmaking	715

Eight-Week Acting for Film	718
Eight-Week Screenwriting	720
Eight-Week Producing	722
Eight-Week Photography	726
Eight-Week Music Video (Removed)	730
Holiday Filmmaking	734
Holiday Acting for Film	737
Six-Week Filmmaking	739
Six-Week Documentary Filmmaking	742
Four-Week Filmmaking	745
Four-Week Digital Editing	748
Four-Week Acting for Film	750
Four-Week Producing	752
Four-Week Photography	755
Four-Week 3-D Animation	759
Four-Week Music Video	762
One-Week Filmmaking	765
One-Week Acting for Film	767
DIRECTORY	768
FACULTY	776

INTRODUCTION

HISTORY

The New York Film Academy was founded in 1992 on the belief that a top-quality education in filmmaking should be accessible to anyone with the drive and ambition to make films. The school opened at Robert De Niro's Tribeca Film Center in New York City, and has expanded worldwide to include campuses in New York; Los Angeles; South Beach, Miami; and Gold Coast, Australia.

MISSION

Through its educational programs, NYFA propagates visual literacy and visual storytelling through hands-on intensive learning. It seeks to make visual storytelling education accessible to the most diverse, international, and broadest possible spectrum of students, and to hone the skills of future professionals so that they may one day serve the visual storytelling arts as industry leaders.

STATEMENT OF PURPOSE

The New York Film Academy seeks to promote and advance the art of Visual Storytelling (Film and related media including staged performance) as a transformational and ennobling vehicle to both the creator and audience, with a profound impact on individuals, communities and global society.

VISION/CONTEXT

Visual communication plays an increasingly vital role in our globally connected lives. Motion picture content in its innumerable manifestations has entered virtually every aspect of daily life, work, culture, and our constructed environment. Indeed, visual communication is fast becoming the predominant form of expressive communication worldwide. Visual storytelling, in all its historical and evolving forms, has the unique power of allowing us to experience the life of others through the imagination and perspective of the storyteller.

The ability to effectively harness this means of expression will be ever more essential to a successful member of the creative industries. In order to serve aspiring visual storytelling artists, educators in this field should act as conservator and innovator, passing on the accrued knowledge, techniques, and methods of the art while incorporating new technology and innovations.

We believe the process of creation itself can be ennobling to the artist, and the artist's creation can have a profound impact on others. By giving the audience the chance to experience the world from the perspective of another, visual stories have the power to create empathy, bridge differences, and open new avenues of thought. Therefore, the motion picture artist has a power and a responsibility. Those who master this form of communication will be instrumental in the development and advancement of

society, and institutions that hope to educate and train visual storytellers play an essential role in that same mission.

OBJECTIVES

NYFA has set the following objectives to fulfill:

- To provide a learning environment conducive to creative thought and artistic expression, as well as hands-on collaboration.
- To help students better appreciate the art and craft of visual storytelling so that they may develop as artists and better express their personal artistic visions.
- To empower students to find and develop a creative voice.
- To teach and develop new capabilities in students' approach to the art and craft of visual storytelling.

CORE VALUES

In pursuit of its institutional mission and goals, the New York Film Academy adheres to the following core values. These core values inform the New York Film Academy's decision-making processes, institutional policies, and commitment of institutional resources:

Student Success:

As a student-centered institution, the New York Film Academy recognizes that the success of its students is inseparable from and synonymous with the success of the college itself. The New York Film Academy strives for its students' success as learners, professionals, and global citizens.

Integrity:

The New York Film Academy expects its students, faculty, staff and administration to act with integrity, honesty, and the highest ethical standards.

Excellence:

In every area, at every level, and among all stakeholders, the New York Film Academy strives for excellence. The institution sees as its main function to create an intellectual, physical, and social environment that promotes and supports excellence among its stakeholders and the community at large.

Global Reach:

In an increasingly interconnected global society, the New York Film Academy is committed to graduating global citizens with the communication, collaboration, and critical skills necessary to address issues facing our modern world. To this end, the New York Film Academy seeks to offer programming to the widest possible array of global populations, with a physical presence in as many locations as possible while continuing to deliver visual storytelling education of the highest quality.

BOARD OF DIRECTORS

Oscar Bleetstein (Vice Chair)

Cheng Davis

Avy Eschenasy

Jeffery Haber

Dan Kogan

Matthew Modine

Denise Mullen

Kristi Nelson (Chair)

Jean Sherlock

Clay Tarver

Michael Young

LICENSING & APPROVALS

The New York Film Academy is a private postsecondary institution. NYFA is accredited by the WASC Senior College and University Commission (WSCUC), 985 Atlantic Avenue, Suite 100, Alameda, CA 94501, 510.748.9001. NYFA is also accredited by the National Association of Schools of Art and Design (NASAD).

The New York Film Academy has received “approval” from the Bureau for Private Postsecondary Education (BPPE) to operate as a degree-granting institution in the state of California. “Approval” or “approval to operate” means that the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Education.

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at:

2535 Capital Oaks Drive, Ste 400
Sacramento, CA 95833
P.O. Box 980818 West Sacramento, CA
95798-0818

Web site address: www.bppe.ca.gov

Telephone & Fax:

(888) 370-7589 or by fax (916) 263-1897 or
(916) 431-6959 or by fax (916) 263-1987

As of this catalog’s publication, The New York Film Academy does not have a pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition within the preceding five years, and does not have a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec. 1101 et seq.)

This institution is approved by the United States Citizenship and Immigration Services, a Bureau of the Department of Homeland Security (formerly the United States Department of Justice, Immigration and Naturalization) for attendance by non-immigrant students.

STUDENT ACCESS TO STAFF & FACULTY

Students are provided flexible access to one-on-one consultations with each of their instructors. Additionally, all full-time faculty hold a minimum of three office hours during the week, which are determined at the beginning of each program. Faculty and staff are readily available to provide individualized mentoring and counseling for any issues related to their individual fields of expertise. The New York Film Academy is open for students 7 days a week, except on specified holidays. When the Academy is open, a staff member is always available by phone or in person for consultation, questions, or help.

STUDENT INTERACTION

Intra- and inter-departmental interaction between students is a vital component of the collaborative experience fostered by the New York Film Academy education. Assigned studio and lab work is often collaborative in nature (as are in-class critiques of student work), but additional interaction is encouraged and supported by the Academy outside of the framework of the curriculum. All students from all departments are encouraged to attend student screenings, showcases, and exhibits.

ABOUT THE CATALOG

The Office of the Vice President for Academic Affairs publishes the NYFA Los Angeles 2020-2021 Course Catalog. This is the document of authority for NYFA students commencing their programs at the Los Angeles campus starting from September 14th, 2020 up until January 9th, 2022.

All programs are solely owned and operated by the New York Film Academy and are not affiliated with Universal Studios, Harvard University or Disney Studios. The New York Film Academy reserves the right to change any policies, procedures and course offerings. All students enrolled at the New York Film Academy are required to follow the institutional and campus-wide policies stated in the newest catalog.

2020-21

ACADEMIC CALENDAR

7th Semester: 8/28/23 - 12/12/23

MASTER OF FINE ARTS IN FILMMAKING

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21
5th Semester: 1/10/22 - 4/23/22
6th Semester: 5/2/22 - 8/13/22
7th Semester: 8/29/22 - 12/10/22

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21
4th Semester: 1/10/22 - 4/23/22
5th Semester: 5/2/22 - 8/13/22
6th Semester: 8/29/22 - 12/13/22
7th Semester: 1/9/23 - 4/22/23

Summer 2021

Registration: 5/3/21
1st Semester: 5/10/21 - 8/21/21
2nd Semester: 8/30/21 - 12/14/21
3rd Semester: 1/10/22 - 4/23/22
4th Semester: 5/2/22 - 8/13/22
5th Semester: 8/29/22 - 12/13/22
6th Semester: 1/9/23 - 4/22/23
7th Semester: 5/1/23 - 8/12/23

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22
5th Semester: 1/9/23 - 4/22/23
6th Semester: 5/1/23 - 8/12/23

MASTER OF FINE ARTS IN ACTING FOR FILM

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21
5th Semester: 1/10/22 - 4/23/22

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21
4th Semester: 1/10/22 - 4/23/22
5th Semester: 5/2/22 - 8/13/22

Summer 2021

Registration: 5/3/21
1st Semester: 5/10/21 - 8/21/21
2nd Semester: 8/30/21 - 12/14/21
3rd Semester: 1/10/22 - 4/23/22
4th Semester: 5/2/22 - 8/13/22
5th Semester: 8/29/22 - 12/13/22

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22
5th Semester: 1/9/23 - 4/22/23

MASTER OF FINE ARTS IN SCREENWRITING

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21
5th Semester: 1/10/22 - 4/23/22

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21
4th Semester: 1/10/22 - 4/23/22
5th Semester: 5/2/22 - 8/13/22

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22
5th Semester: 1/9/23 - 4/22/23

MASTER OF FINE ARTS IN PRODUCING

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21
5th Semester: 1/10/22 - 4/23/22
6th Semester: 5/2/22 - 8/13/22

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21
4th Semester: 1/10/22 - 4/23/22
5th Semester: 5/2/22 - 8/13/22

6th Semester: 8/29/22 - 12/13/22

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22
5th Semester: 1/9/23 - 4/22/23
6th Semester: 8/29/22 - 12/13/22

MASTER OF FINE ARTS IN PHOTOGRAPHY

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21
4th Semester: 1/10/22 - 4/23/22

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22

MASTER OF FINE ARTS IN CINEMATOGRAPHY

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21
5th Semester: 1/10/22 - 4/23/22

Spring 2021

Registration: 1/11/21

1st Semester: 1/19/21 - 5/1/21

2nd Semester: 5/10/21 - 8/21/21

3rd Semester: 8/30/21 - 12/14/21

4th Semester: 1/10/22 - 4/23/22

5th Semester: 5/2/22 - 8/13/22

Fall 2021

Registration: 8/23/21

1st Semester: 8/30/21 - 12/14/21

2nd Semester: 1/10/22 - 4/23/22

3rd Semester: 5/2/22 - 8/13/22

4th Semester: 8/29/22 - 12/13/22

5th Semester: 1/9/23 - 4/22/23

MASTER OF FINE ARTS IN DOCUMENTARY FILMMAKING

Fall 2020

Registration: 9/8/20

1st Semester: 9/14/20 - 1/9/21

2nd Semester: 1/18/21 - 5/1/21

3rd Semester: 5/10/21 - 8/21/21

4th Semester: 8/30/21 - 12/14/21

5th Semester: 1/10/22 - 4/23/22

6th Semester: 5/2/22 - 8/13/22

Spring 2021

Registration: 1/11/21

1st Semester: 1/19/21 - 5/1/21

2nd Semester: 5/10/21 - 8/21/21

3rd Semester: 8/30/21 - 12/14/21

4th Semester: 1/10/22 - 4/23/22

5th Semester: 5/2/22 - 8/13/22

6th Semester: 8/29/22 - 12/13/22

Fall 2021

Registration: 8/23/21

1st Semester: 8/30/21 - 12/14/21

2nd Semester: 1/10/22 - 4/23/22

3rd Semester: 5/2/22 - 8/13/22

4th Semester: 8/29/22 - 12/13/22

5th Semester: 1/9/23 - 4/22/23

6th Semester: 5/1/23 - 8/12/23

MASTER OF FINE ARTS IN GAME DESIGN

Fall 2020

Registration: 9/8/20

1st Semester: 9/14/20 - 1/9/21

2nd Semester: 1/18/21 - 5/1/21

3rd Semester: 5/10/21 - 8/21/21

4th Semester: 8/30/21 - 12/14/21

Spring 2021

Registration: 1/11/21

1st Semester: 1/19/21 - 5/1/21

2nd Semester: 5/10/21 - 8/21/21

3rd Semester: 8/30/21 - 12/14/21

4th Semester: 1/10/22 - 4/23/22

Fall 2021

Registration: 8/23/21

1st Semester: 8/30/21 - 12/14/21

2nd Semester: 1/10/22 - 4/23/22

3rd Semester: 5/2/22 - 8/13/22

4th Semester: 8/29/22 - 12/13/22

MASTER OF FINE ARTS IN 3-D ANIMATION & VISUAL EFFECTS

Fall 2020

Registration: 9/8/20

1st Semester: 9/14/20 - 1/9/21

2nd Semester: 1/18/21 - 5/1/21

3rd Semester: 5/10/21 - 8/21/21

4th Semester: 8/30/21 - 12/14/21

Spring 2021

Registration: 1/11/21

1st Semester: 1/19/21 - 5/1/21

2nd Semester: 5/10/21 - 8/21/21

3rd Semester: 8/30/21 - 12/14/21

4th Semester: 1/10/22 - 4/23/22

Fall 2021

Registration: 8/23/21

1st Semester: 8/30/21 - 12/14/21

2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22

MASTER OF ARTS IN FILM & MEDIA PRODUCTION

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22

MASTER OF ARTS IN PRODUCING

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22

BACHELOR OF FINE ARTS IN FILMMAKING

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21
5th Semester: 1/10/22 - 4/23/22
6th Semester: 5/2/22 - 8/13/22
7th Semester: 8/29/22 - 12/10/22
8th Semester: 1/9/23 - 4/22/23
9th Semester: 5/1/23 - 8/12/23

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21
4th Semester: 1/10/22 - 4/23/22
5th Semester: 5/2/22 - 8/13/22
6th Semester: 8/29/22 - 12/13/22
7th Semester: 1/9/23 - 4/22/23
8th Semester: 5/1/23 - 8/12/23
9th Semester: 8/28/23 - 12/12/23

Summer 2021

Registration: 5/3/21
1st Semester: 5/10/21 - 8/21/21
2nd Semester: 8/30/21 - 12/14/21
3rd Semester: 1/10/22 - 4/23/22
4th Semester: 5/2/22 - 8/13/22
5th Semester: 8/29/22 - 12/13/22
6th Semester: 1/9/23 - 4/22/23
7th Semester: 5/1/23 - 8/12/23
8th Semester: 8/28/23 - 12/12/23
9th Semester: 1/8/24 - 4/20/24

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22
5th Semester: 1/9/23 - 4/22/23
6th Semester: 5/1/23 - 8/12/23

7th Semester: 8/28/23 - 12/12/23
8th Semester: 1/8/24 - 4/20/24
9th Semester: 4/29/24 - 8/10/24

BACHELOR OF FINE ARTS IN ACTING FOR FILM

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21
5th Semester: 1/10/22 - 4/23/22
6th Semester: 5/2/22 - 8/13/22
7th Semester: 8/29/22 - 12/10/22
8th Semester: 1/9/23 - 4/22/23

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21
4th Semester: 1/10/22 - 4/23/22
5th Semester: 5/2/22 - 8/13/22
6th Semester: 8/29/22 - 12/13/22
7th Semester: 1/9/23 - 4/22/23
8th Semester: 5/1/23 - 8/12/23

Summer 2021

Registration: 5/3/21
1st Semester: 5/10/21 - 8/21/21
2nd Semester: 8/30/21 - 12/14/21
3rd Semester: 1/10/22 - 4/23/22
4th Semester: 5/2/22 - 8/13/22
5th Semester: 8/29/22 - 12/13/22
6th Semester: 1/9/23 - 4/22/23
7th Semester: 5/1/23 - 8/12/23
8th Semester: 8/28/23 - 12/12/23

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22
5th Semester: 1/9/23 - 4/22/23

6th Semester: 5/1/23 - 8/12/23
7th Semester: 8/28/23 - 12/12/23
8th Semester: 1/8/24 - 4/20/24

BACHELOR OF FINE ARTS IN SCREENWRITING

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21
5th Semester: 1/10/22 - 4/23/22
6th Semester: 5/2/22 - 8/13/22
7th Semester: 8/29/22 - 12/10/22
8th Semester: 1/9/23 - 4/22/23

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21
4th Semester: 1/10/22 - 4/23/22
5th Semester: 5/2/22 - 8/13/22
6th Semester: 8/29/22 - 12/13/22
7th Semester: 1/9/23 - 4/22/23
8th Semester: 5/1/23 - 8/12/23

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22
5th Semester: 1/9/23 - 4/22/23
6th Semester: 5/1/23 - 8/12/23
7th Semester: 8/28/23 - 12/12/23
8th Semester: 1/8/24 - 4/20/24

BACHELOR OF FINE ARTS IN GAME DESIGN

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21

2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21
5th Semester: 1/10/22 - 4/23/22
6th Semester: 5/2/22 - 8/13/22
7th Semester: 8/29/22 - 12/10/22
8th Semester: 1/9/23 - 4/22/23

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21
4th Semester: 1/10/22 - 4/23/22
5th Semester: 5/2/22 - 8/13/22
6th Semester: 8/29/22 - 12/13/22
7th Semester: 1/9/23 - 4/22/23
8th Semester: 5/1/23 - 8/12/23

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22
5th Semester: 1/9/23 - 4/22/23
6th Semester: 5/1/23 - 8/12/23
7th Semester: 8/28/23 - 12/12/23
8th Semester: 1/8/24 - 4/20/24

BACHELOR OF FINE ARTS IN PRODUCING

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21
5th Semester: 1/10/22 - 4/23/22
6th Semester: 5/2/22 - 8/13/22
7th Semester: 8/29/22 - 12/10/22
8th Semester: 1/9/23 - 4/22/23

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21
4th Semester: 1/10/22 - 4/23/22
5th Semester: 5/2/22 - 8/13/22
6th Semester: 8/29/22 - 12/13/22
7th Semester: 1/9/23 - 4/22/23
8th Semester: 5/1/23 - 8/12/23

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22
5th Semester: 1/9/23 - 4/22/23
6th Semester: 5/1/23 - 8/12/23
7th Semester: 8/28/23 - 12/12/23
8th Semester: 1/8/24 - 4/20/24

BACHELOR OF FINE ARTS IN 3-D ANIMATION & VISUAL EFFECTS

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21
5th Semester: 1/10/22 - 4/23/22
6th Semester: 5/2/22 - 8/13/22
7th Semester: 8/29/22 - 12/10/22
8th Semester: 1/9/23 - 4/22/23

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21
4th Semester: 1/10/22 - 4/23/22
5th Semester: 5/2/22 - 8/13/22
6th Semester: 8/29/22 - 12/13/22
7th Semester: 1/9/23 - 4/22/23
8th Semester: 5/1/23 - 8/12/23

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22
5th Semester: 1/9/23 - 4/22/23
6th Semester: 5/1/23 - 8/12/23
7th Semester: 8/28/23 - 12/12/23
8th Semester: 1/8/24 - 4/20/24

BACHELOR OF FINE ARTS IN PHOTOGRAPHY

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21
5th Semester: 1/10/22 - 4/23/22
6th Semester: 5/2/22 - 8/13/22
7th Semester: 8/29/22 - 12/10/22
8th Semester: 1/9/23 - 4/22/23

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21
4th Semester: 1/10/22 - 4/23/22
5th Semester: 5/2/22 - 8/13/22
6th Semester: 8/29/22 - 12/13/22
7th Semester: 1/9/23 - 4/22/23
8th Semester: 5/1/23 - 8/12/23

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22
5th Semester: 1/9/23 - 4/22/23
6th Semester: 5/1/23 - 8/12/23
7th Semester: 8/28/23 - 12/12/23
8th Semester: 1/8/24 - 4/20/24

BACHELOR OF FINE ARTS IN GRAPHIC DESIGN

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21
5th Semester: 1/10/22 - 4/23/22
6th Semester: 5/2/22 - 8/13/22
7th Semester: 8/29/22 - 12/10/22
8th Semester: 1/9/23 - 4/22/23

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22
5th Semester: 1/9/23 - 4/22/23
6th Semester: 5/1/23 - 8/12/23
7th Semester: 8/28/23 - 12/12/23
8th Semester: 1/8/24 - 4/20/24

BACHELOR OF ARTS IN MEDIA STUDIES

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21
5th Semester: 1/10/22 - 4/23/22
6th Semester: 5/2/22 - 8/13/22
7th Semester: 8/29/22 - 12/10/22
8th Semester: 1/9/23 - 4/22/23

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21
4th Semester: 1/10/22 - 4/23/22
5th Semester: 5/2/22 - 8/13/22

6th Semester: 8/29/22 - 12/13/22
7th Semester: 1/9/23 - 4/22/23
8th Semester: 5/1/23 - 8/12/23

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22
5th Semester: 1/9/23 - 4/22/23
6th Semester: 5/1/23 - 8/12/23
7th Semester: 8/28/23 - 12/12/23
8th Semester: 1/8/24 - 4/20/24

**MASTER OF FINE ARTS
PATHWAY (FILMMAKING)**

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22

**MASTER OF FINE ARTS
PATHWAY (ACTING FOR
FILM)**

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22

**MASTER OF ARTS PATHWAY
(MEDIA & PRODUCTION)**

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22

**BACHELOR OF FINE ARTS
PATHWAY (FILMMAKING)**

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22

**BACHELOR OF FINE ARTS
PATHWAY (ACTING FOR
FILM)**

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22

**ASSOCIATE OF FINE ARTS IN
FILMMAKING**

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21
5th Semester: 1/10/22 - 4/23/22
6th Semester: 5/2/22 - 8/13/22

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21
4th Semester: 1/10/22 - 4/23/22
5th Semester: 5/2/22 - 8/13/22
6th Semester: 8/29/22 - 12/13/22

Summer 2021

Registration: 5/3/21
1st Semester: 5/10/21 - 8/21/21
2nd Semester: 8/30/21 - 12/14/21
3rd Semester: 1/10/22 - 4/23/22
4th Semester: 5/2/22 - 8/13/22
5th Semester: 8/29/22 - 12/13/22
6th Semester: 1/9/23 - 4/22/23

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22
5th Semester: 1/9/23 - 4/22/23
6th Semester: 5/1/23 - 8/12/23

**ASSOCIATE OF FINE ARTS IN
ACTING FOR FILM**

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21
4th Semester: 8/30/21 - 12/14/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21
4th Semester: 1/10/22 - 4/23/22

Summer 2021

Registration: 5/3/21
1st Semester: 5/10/21 - 8/21/21
2nd Semester: 8/30/21 - 12/14/21
3rd Semester: 1/10/22 - 4/23/22
4th Semester: 5/2/22 - 8/13/22

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22

4th Semester: 8/29/22 - 12/13/22

ASSOCIATE OF FINE ARTS IN SCREENWRITING

Fall 2020

Registration: 9/8/20

1st Semester: 9/14/20 - 1/9/21

2nd Semester: 1/18/21 - 5/1/21

3rd Semester: 5/10/21 - 8/21/21

4th Semester: 8/30/21 - 12/14/21

Spring 2021

Registration: 1/11/21

1st Semester: 1/19/21 - 5/1/21

2nd Semester: 5/10/21 - 8/21/21

3rd Semester: 8/30/21 - 12/14/21

4th Semester: 1/10/22 - 4/23/22

Fall 2021

Registration: 8/23/21

1st Semester: 8/30/21 - 12/14/21

2nd Semester: 1/10/22 - 4/23/22

3rd Semester: 5/2/22 - 8/13/22

4th Semester: 8/29/22 - 12/13/22

ASSOCIATE OF FINE ARTS IN GAME DESIGN

Fall 2020

Registration: 9/8/20

1st Semester: 9/14/20 - 1/9/21

2nd Semester: 1/18/21 - 5/1/21

3rd Semester: 5/10/21 - 8/21/21

4th Semester: 8/30/21 - 12/14/21

Spring 2021

Registration: 1/11/21

1st Semester: 1/19/21 - 5/1/21

2nd Semester: 5/10/21 - 8/21/21

3rd Semester: 8/30/21 - 12/14/21

4th Semester: 1/10/22 - 4/23/22

Fall 2021

Registration: 8/23/21

1st Semester: 8/30/21 - 12/14/21

2nd Semester: 1/10/22 - 4/23/22

3rd Semester: 5/2/22 - 8/13/22

4th Semester: 8/29/22 - 12/13/22

ASSOCIATE OF FINE ARTS IN PRODUCING

Fall 2020

Registration: 9/8/20

1st Semester: 9/14/20 - 1/9/21

2nd Semester: 1/18/21 - 5/1/21

3rd Semester: 5/10/21 - 8/21/21

4th Semester: 8/30/21 - 12/14/21

Spring 2021

Registration: 1/11/21

1st Semester: 1/19/21 - 5/1/21

2nd Semester: 5/10/21 - 8/21/21

3rd Semester: 8/30/21 - 12/14/21

4th Semester: 1/10/22 - 4/23/22

Fall 2021

Registration: 8/23/21

1st Semester: 8/30/21 - 12/14/21

2nd Semester: 1/10/22 - 4/23/22

3rd Semester: 5/2/22 - 8/13/22

4th Semester: 8/29/22 - 12/13/22

TWO-YEAR PHOTOGRAPHY

Fall 2020

Registration: 9/8/20

1st Semester: 9/14/20 - 1/9/21

2nd Semester: 1/18/21 - 5/1/21

3rd Semester: 5/10/21 - 8/21/21

4th Semester: 8/30/21 - 12/14/21

Spring 2021

Registration: 1/11/21

1st Semester: 1/19/21 - 5/1/21

2nd Semester: 5/10/21 - 8/21/21

3rd Semester: 8/30/21 - 12/14/21

4th Semester: 1/10/22 - 4/23/22

Fall 2021

Registration: 8/23/21

1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22
4th Semester: 8/29/22 - 12/13/22

ONE-YEAR FILMMAKING

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21

Summer 2021

Registration: 5/3/21
1st Semester: 5/10/21 - 8/21/21
2nd Semester: 8/30/21 - 12/14/21
3rd Semester: 1/10/22 - 4/23/22

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22

ONE-YEAR ACTING FOR FILM

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21

Summer 2021

Registration: 5/3/21
1st Semester: 5/10/21 - 8/21/21
2nd Semester: 8/30/21 - 12/14/21

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22

ONE-YEAR SCREENWRITING

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22

ONE-YEAR PRODUCING

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22

ONE-YEAR DOCUMENTARY FILMMAKING

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22

ONE-YEAR PHOTOGRAPHY

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22

ONE-YEAR CINEMATOGRAPHY

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22

ONE-YEAR GAME DESIGN

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22

ONE-YEAR 3-D ANIMATION

Fall 2020

Registration: 9/8/20
1st Semester: 9/14/20 - 1/9/21
2nd Semester: 1/18/21 - 5/1/21
3rd Semester: 5/10/21 - 8/21/21

Spring 2021

Registration: 1/11/21
1st Semester: 1/19/21 - 5/1/21
2nd Semester: 5/10/21 - 8/21/21
3rd Semester: 8/30/21 - 12/14/21

Fall 2021

Registration: 8/23/21
1st Semester: 8/30/21 - 12/14/21
2nd Semester: 1/10/22 - 4/23/22
3rd Semester: 5/2/22 - 8/13/22

EIGHT-WEEK FILMMAKING

8/3/20 - 9/26/20
9/1/20 - 10/31/20
1/4/21 - 2/27/21
2/1/21 - 3/27/21
3/1/21 - 4/24/21
4/5/21 - 5/28/21
5/3/21 - 6/26/21
6/7/21 - 7/31/21
7/6/21 - 8/28/21
8/2/21 - 10/2/21
9/13/21 - 11/6/21
10/11/21 - 12/11/21

EIGHT-WEEK ACTING FOR FILM

9/1/20 - 10/31/20
1/4/21 - 2/27/21
2/1/21 - 3/27/21
3/1/21 - 4/24/21
5/3/21 - 6/26/21
7/6/21 - 8/28/21
9/13/21 - 11/6/21

EIGHT-WEEK SCREENWRITING

9/1/20 - 10/31/20
1/4/21 - 2/27/21
3/1/21 - 4/24/21
5/3/21 - 6/26/21
7/6/21 - 8/28/21
9/13/21 - 11/6/21

EIGHT-WEEK PHOTOGRAPHY

9/1/20 - 10/31/20
1/4/21 - 2/27/21
3/1/21 - 4/24/21
7/6/21 - 8/28/21
9/13/21 - 11/6/21

SIX-WEEK FILMMAKING

12/7/20 - 1/30/21
6/7/21 - 7/17/21
7/6/21 - 8/14/21
12/6/21 - 1/29/22

SIX-WEEK DOCUMENTARY FILMMAKING

9/1/20 - 10/21/20
2/1/21 - 3/17/21
5/3/21 - 6/16/21
7/6/21 - 8/18/21
9/13/21 - 10/27/21

FOUR-WEEK FILMMAKING

9/1/20 - 9/26/20
10/5/20 - 10/31/20
10/26/20 - 11/21/20
1/4/21 - 1/30/21
2/1/21 - 2/27/21
3/1/21 - 3/27/21
4/5/21 - 5/1/21
5/3/21 - 5/28/21
6/7/21 - 7/3/21
7/6/21 - 7/31/21
8/2/21 - 8/28/21
9/13/21 - 10/9/21
10/11/21 - 11/6/21

FOUR-WEEK DIGITAL EDITING

10/5/20 - 10/31/20
2/1/21 - 2/27/21
7/6/21 - 7/31/21
10/11/21 - 11/6/21

FOUR-WEEK ACTING FOR FILM

9/1/20 - 9/26/20

10/5/20 – 10/31/20
10/26/20 – 11/21/20
1/4/21 – 1/30/21
2/1/21 – 2/27/21
3/1/21 – 3/27/21
4/5/21 – 5/1/21
5/3/21 – 5/28/21
6/7/21 – 7/3/21
7/6/21 – 7/31/21
8/2/21 8/28/21
9/13/21 – 10/9/21
10/11/21 – 11/6/21

FOUR-WEEK PHOTOGRAPHY

9/1/20 – 9/26/20
10/5/20 – 10/31/20
10/26/20 – 11/21/20
1/4/21 – 1/30/21
3/1/21 – 3/27/21
7/6/21 – 7/31/21
9/13/21 – 10/9/21

FOUR-WEEK PRODUCING

9/1/20 – 9/26/20
10/5/20 – 10/31/20
1/4/21 – 1/30/21
2/1/21 – 2/27/21
3/1/21 – 3/27/21
4/5/21 – 5/1/21
5/3/21 – 5/28/21
6/7/21 – 7/3/21
7/6/21 – 7/31/21
8/2/21 – 8/28/21
9/13/21 – 10/9/21
10/11/21 – 11/6/21

FOUR-WEEK MUSIC VIDEO

1/4/21 – 1/30/21
5/3/21 – 5/28/21
7/6/21 – 7/31/21

TWELVE-WEEK EVENING FILMMAKING

9/21/20 – 12/12/20
1/11/21 – 4/1/21
3/8/21 – 5/28/21
6/14/21 – 9/3/21
9/20/21 – 12/11/21

TWELVE-WEEK EVENING DIGITAL EDITING

9/21/20 – 12/12/20
1/11/21 – 4/1/21
6/14/21 – 9/3/21
9/20/21 – 12/11/21

TWELVE-WEEK EVENING ACTING FOR FILM

9/21/20 – 12/12/20
1/11/21 – 4/1/21
3/8/21 – 5/28/21
6/14/21 – 9/3/21
9/20/21 – 12/11/21

TWELVE-WEEK EVENING SCREENWRITING

1/11/21 – 4/1/21
3/8/21 – 5/28/21
6/14/21 – 9/3/21
9/20/21 – 12/11/21

TWELVE-WEEK EVENING PRODUCING

9/21/20 – 12/12/20
1/11/21 – 4/1/21
3/8/21 – 5/28/21
6/14/21 – 9/3/21
9/20/21 – 12/11/21

ONE-WEEK FILMMAKING

10/12/20 – 10/17/20
1/11/21 – 1/16/21
5/17/21 – 5/22/21
6/14/21 – 6/19/21
7/12/21 – 7/17/21
8/9/21 – 8/14/21
10/11/21 – 10/16/21

ONE-WEEK ACTING FOR FILM

10/12/20 – 10/17/20
1/11/21 – 1/16/21
5/17/21 – 5/22/21
6/14/21 – 6/19/21
7/12/21 – 7/17/21
8/9/21 – 8/14/21
10/11/21 – 10/16/21

ACADEMIC BREAKS

Dec 20, 2020 – Jan 3, 2021
Dec 15, 2021 – Jan 9, 2022*
Dec 14, 2022 – Jan 8, 2023*
Dec 13, 2023 – Jan 7, 2024*

*(Final semester students have Screenings & Graduation during Winter Break. Incoming students have Registration & Orientation during Winter Break)

NATIONAL HOLIDAY BREAKS:

Martin Luther King, Jr. Day: Monday, January 20, 2020

Good Friday: Friday, April 10, 2020**

Memorial Day: Monday, May 25, 2020

Fourth of July: Saturday, July 4, 2020
(Observed Friday, July 3)

Labor Day: Monday, September 7, 2020

Rosh Hashanah: Starts 5pm Fri. Sept. 18, 2020
all day Sat. Sept. 19

Yom Kippur: Starts 5pm Sun. Sept. 27, 2020,
all day Mon. Sept. 28

Veterans Day: Wednesday, November 11,
2020**

Thanksgiving: Thursday, November 26, 2020 –
Friday, November 27

Holiday Break: December 20, 2020 – January 3,
2021

Martin Luther King, Jr. Day: Monday, January
18, 2021

Good Friday: Friday, April 2, 2021**

Memorial Day: Monday, May 31, 2021

Juneteenth Day: Saturday, June 19, 2021
(Observed Friday, June 18)

Fourth of July: Sunday, July 4, 2021
(Observed Monday, July 5)

Labor Day: Monday, September 6, 2021

Rosh Hashanah: Starts 5pm Mon. Sept. 6, 2021
all day Tue. Sept. 7

Yom Kippur: Starts 5pm Wed. Sept. 15, 2021,
all day Thurs. Sept. 16

Veterans Day: Thursday, November 11, 2021

Thanksgiving: Thursday, November 25, 2021 –
Friday, November 26

Holiday Break: December 15, 2021 – January 9,
2022

** (NYFA is open administratively but there are
no classes.)

STUDENT AFFAIRS POLICIES

STUDENT CODE OF CONDUCT

INTRODUCTION

The New York Film Academy (NYFA) seeks to promote and advance the art of visual storytelling as a transformational and ennobling vehicle to both the creator and audience, with a profound impact on individuals, communities, and the global society. To build a community that supports this purpose, NYFA is committed to maintaining a safe and healthy learning environment, free from hostility and discrimination, and to support student success. As community members, NYFA expects students to choose behaviors that embody these values. Students are expected to act with honesty and the highest ethical standard, to be good citizens, to be respectful of diverse campus community members, to behave responsibly, to choose actions that reflect well on NYFA, and to contribute positively to NYFA and the visual storytelling industry.

Being a NYFA student is a privilege, not a right. Therefore, student behavior that is not consistent with NYFA's expectations or the Student Conduct Code is addressed through an educational process that is designed to promote NYFA's values and, when necessary, hold students accountable through appropriate consequences.

STUDENT CONDUCT POLICIES

Students may be held accountable for the types of misconduct set out in Types of Misconduct (Section II. B.).

Procedures specifically for allegations involving discrimination, harassment, retaliation, sexual misconduct, domestic and dating violence, and stalking are set forth in NYFA's *Title IX Grievance Policy and Procedure*, NYFA's *Sexual Misconduct Policy*, and/or NYFA's *Student Grievance and Resolution Process*.

A. Jurisdiction

The NYFA Student Conduct Code applies to conduct in and around NYFA property, at NYFA sponsored or related activities, to conduct conducted at NYFA affiliated or contracted facilities, to off-campus conduct that adversely affects the NYFA community and/or the pursuit of its objectives, in all NYFA programs, locally or abroad, on ground or online. Each Student shall be responsible for their conduct from the time of application for admission through the awarding of a degree or certificate, even though conduct may occur before classes begin or after classes end, as well as during the academic year and during periods between terms of actual enrollment (and even if the conduct is not discovered until after the degree or certificate is awarded).

The NYFA Student Conduct Code shall apply to a student's conduct even if the student withdraws from NYFA while a disciplinary matter is pending. The Dean of Students, using their sole discretion, shall decide whether the Student Conduct Code shall be applied to conduct occurring off campus on a case by case basis.

B. Types of Misconduct

Students may be held accountable for committing, or attempting to commit, a violation of the NYFA Student Conduct Code. Violations include the following types of misconduct:

1) Academic Dishonesty

Any form of academic misconduct that gains an unfair academic advantage.

2) Cheating

Cheating includes, but is not limited to, the use of unauthorized materials, information, or study aid in any academic exercise; the use of sources beyond those authorized by the faculty member in academic assignments or solving academic problems; the acquisition, without permission, of tests or other academic material; the alteration of any answers on a graded document before submitting it for re-grading; engaging in any behavior specifically prohibited by the faculty member in the course syllabus or class discussion; or the failure to observe the expressed procedures or instructions of an academic exercise.

3) Plagiarism

Plagiarism includes, but is not limited to, the use, by paraphrase or direct quotation, of the published or unpublished work of another

person without full and clear acknowledgement. Work can include words, ideas, designs, images, or data. This includes, but is not limited to, representing another's work as the student's own original or new work, with or without the intent to deceive, and may include part or all of another's work. It also includes the unacknowledged use of material prepared by another person or agency engaged in the selling of academic materials.

4) Fabrication

Fabrication includes, but is not limited to, falsification or invention of any information or citation in an academic exercise, and can include manipulating, omitting, or inaccurately representing research, data, equipment, processes, or records.

5) Multiple Submissions

Multiple submissions include, but are not limited to, the resubmission of academic material, whether in identical or similar form, when the work has been previously submitted for credit, whether at NYFA or any other institution, without the permission or consent of the faculty member.

6) Unauthorized Assistance

Unauthorized assistance includes, but is not limited to, working with individuals, services, materials, or devices, without the permission or consent of the instructor, on any academic work, whether in draft or final form.

7) Solicitation

Solicitation includes, but is not limited to, giving, receiving, or expecting financial

compensation from other students for services or products such as NYFA production, pre-production, post-production, and script consultation.

8) *Forgery*

Forgery includes, but is not limited to, alteration, or misuse of any NYFA document, record, key, electronic device, or identification, or submission of any forged document or record to NYFA.

9) *Falsifying Information*

Falsifying information includes, but is not limited to, any individual who knowingly files a false Complaint and who knowingly provides false information to NYFA administration, or who intentionally misleads NYFA administration involved in the investigation or resolution of a Complaint.

10) *Theft*

Theft includes, but is not limited to, taking, attempting to take, possessing items without permission or consent of the owner, or misappropriation of NYFA property or property belonging to a member of the NYFA community.

11) *Vandalism, Damage, or Destruction of NYFA Property*

Unauthorized removal, defacing, tampering, damage, or destruction of NYFA property or the property of NYFA community members.

12) *Trespassing or Unauthorized Entry*

Trespassing or unauthorized entry includes, but is not limited to, unauthorized presence in, use of, or misuse of NYFA property.

13) *Misuse of NYFA Property, Materials, or Resources*

Misuse of NYFA property, materials, or resources includes, but is not limited to, possession of, receipt of, or use of NYFA services, equipment, resources, or property, including NYFA's name, insignia, seal, or violations of copyright laws, whether by theft, unauthorized sharing or other misuse of copyrighted materials such as music, movies, software, photos, or text. Additionally, includes misuse of NYFA owned computers, technology, or networks, tapping into ethernet lines of NYFA or adjoining businesses, and or Illegal downloading or file sharing.

14) *Housing Conduct*

Violations of policy set forth by NYFA affiliated, operated, or leased housing facilities or other housing facilities.

15) *Parking Conduct*

Violations of policy regarding NYFA parking services or NYFA operated parking facilities.

16) *Event Conduct*

Event conduct includes, but is not limited to, displaying a lack of respect, civility, professionalism, and proper etiquette at NYFA activities and functions.

17) *NYFA Identification*

NYFA Identification includes, but is not limited to, abiding by policies, regulations, or rules related to use of NYFA identification cards, NYFA credentials, and representation of one's identity or misrepresentation of one's own or another's identity.

18) Defamation

Defamation includes, but is not limited to, false statements of fact that injure the reputation of a member of the NYFA community, either written or spoken.

19) Conduct that Threatens Health or Safety

Conduct that threatens the health or safety of any person including, but not limited to, physical assault, threats that cause a person reasonably to be in fear for one's own safety or the safety of their immediate family, incidents involving the use or display of a weapon, and intoxication or impairment through the use of alcohol or controlled substances to the point one is unable to exercise care for one's own safety, or other conduct that threatens the health or safety of any person.

20) Sexual Misconduct

Violations of NYFA's *Title IX Grievance Policy and Procedure* and/or NYFA's *Sexual Misconduct Policy*, may include incidents of domestic violence, dating violence, stalking, sexual assault, sexual harassment, and other prohibited behavior.

21) Stalking

Stalking includes, but is not limited to, engaging in a repeated course of conduct directed at a member of the NYFA community that would cause a reasonable person to fear for their safety, to suffer emotional distress, or where the threat reasonably causes serious alarm, torment or terror.

For stalking violations of a sexual nature, see NYFA's *Title IX Grievance Policy and Procedure* and/or NYFA's *Sexual Misconduct Policy*.

22) Harassment

Harassment includes, but is not limited to, unwelcome conduct that is sufficiently severe, persistent, and/or pervasive, whether or not intended. The objectively offensive conduct could be considered by a reasonable person to limit a students' ability to participate in or benefit from NYFA services, activities, or opportunities.

For violations involving sexual harassment, see *Title IX Grievance Policy and Procedure* and/or NYFA's *Sexual Misconduct Policy*.

23) Hazing

Hazing includes, but is not limited to, any method of initiation or pre-initiation into a recognized or unrecognized student organization in which the conduct, or conspired conduct, is likely to cause serious bodily injury, physical harm, or personal degradation or disgrace resulting in physical or mental harm.

NYFA complies with California, New York, and Florida statutes that prohibit hazing in connection with initiation of new members into student organizations.

24) Retaliation

Retaliation includes, but is not limited to, threats, intimidation, reprisals, and/or adverse actions taken against a member of the NYFA community, in relation to reporting student misconduct, participating in a student conduct-related investigation, or assisting with a student conduct-related matter.

For incidents of retaliation related to sexual misconduct, see NYFA's *Title IX Grievance Policy and Procedure* and/or NYFA's *Sexual Misconduct Policy*.

25) Bullying & Intimidation

Bullying and intimidation includes, but is not limited to, coercion and aggressive behaviors that cause fear, intentionally harm or control another person physically or emotionally, and are not protected by freedom of expression.

26) Discrimination

All forms of discrimination are governed by the rules of NYFA's *Title IX Grievance Policy and Procedure*, NYFA's *Sexual Misconduct Policy*, and/or NYFA's *Student Grievance and Resolution Process*.

27) Fraternalization

Fraternalization includes, but is not limited to, intimate relationships and socialization outside of professional and academic reasons between NYFA students and NYFA faculty members or staff. This includes social media fraternization such as, "friending" or accepting "friend requests," or "following" NYFA faculty or staff on Facebook, Twitter, Instagram, Snapchat, and any other social media sites. LinkedIn, or other professional sites, are considered exceptions.

28) Disorderly, Disruptive, or Disturbing Behavior

Disorderly, disruptive, or disturbing behavior includes, but is not limited to, obstruction or intrusion of teaching, research, administrative procedures, disciplinary procedures, or other NYFA activities.

29) Failure to Comply

Failure to comply includes, but is not limited to, a failure to abide by the directions, instructions, or request(s) of a NYFA employee or agent acting in an official capacity.

30) Controlled Substances

Use, possession, manufacture, distribution, sale of, or the attempted manufacture, distribution, or sale of, controlled substances (including medical marijuana), identified as unlawful in federal or state law or regulations; the misuse of legal pharmaceutical drugs; use or possession of drug-related paraphernalia; and impairment, being under the influence, or being unable to care for one's own safety because of controlled substances. Further information may be found in NYFA's *Drug and Alcohol Policy*.

31) Alcohol

Use, possession, manufacture, distribution, sale of, or the attempted manufacture, distribution, or sale of, alcohol which is identified as unlawful in federal or state law or regulations; and impairment, being under the influence, or being unable to care for one's own safety because of alcohol. Except as permitted or authorized by NYFA.; Further information may be found in NYFA's *Drug and Alcohol Policy*.

32) Smoking

Smoking of any kind, including vaporizers or e-cigarettes, in or around any NYFA property, or at NYFA activities, except at designated smoking areas.

33) Professional Courtesy

Professional courtesy includes, but is not limited to, remaining quiet in the hallways, and in general areas in and around NYFA property. Students must not approach or enter neighboring offices or solicit neighboring offices for employment.

34) Weapons

Possession, use, misuse, or distribution of explosives (including fireworks and ammunition), guns (including air, BB, paintball, replica guns, or pellet guns), knives (switchblade or belt buckle) with a blade of longer than two inches, replica weapons, chemicals, using an item as a weapon, or other weapons or dangerous objects (including arrows, axes, machetes, nun chucks, throwing stars), including any item that falls within the category of a weapon, or the storage of in a vehicle parked on NYFA property.

35) Expectation of Privacy

Making a video recording, audio recording, taking photographs, or streaming audio/video of any person in a location where the person has a reasonable expectation of privacy, without that person's knowledge or express consent. This includes non-public conversations and/or meetings, looking through a hole or opening into the interior of a private location. This provision may not be utilized to infringe upon the lawful exercise of constitutionally protected rights of freedom of speech or assembly.

For incidents involving privacy related to sexual misconduct, see *NYFA's Title IX Grievance Policy and Procedure and/or NYFA's Sexual Misconduct Policy*.

36) Encouraging, Permitting, or Assisting with a Violation

Encouraging, permitting, assisting, facilitating, or participating in an act that could subject a student to a violation, including planning an act or helping another commit an act (including academic dishonesty).

37) Student Guests

Students are responsible for the conduct of their guests in and around NYFA property or NYFA affiliated property, or while at NYFA activities.

38) Guest Speakers

Students may not solicit, or attempt to solicit, work to or from NYFA guest speakers, including giving scripts, headshots, reels, or other development materials, or pitching ideas.

39) Unauthorized Vehicles or Devices

Unauthorized vehicles or devices include, but are not limited to, use, possession, charging, or storage of drones, self-balancing battery-powered boards (hoverboards, electronic skateboards or scooters), or other similar equipment, in or around NYFA property or NYFA activities. This also includes the unauthorized use of electronic devices (cell phones, laptops, or tablets in the classroom).

40) Personal Care

Personal care includes, but is not limited to, the maintenance of health and personal hygiene, including the expectation of regular bathing and frequent laundering of clothes

to ensure a healthy and comfortable learning environment.

41) NYFA Production & Locations

Violations of policies, rules, or expectations related to Equipment, Props, Production, Editing and Post-Production Department guidelines. Includes following guidelines for greenlight processes, on-set safety, or action sequence authorization. Behaving respectfully and following location guidelines and expectations while on location (including Warner Bros., Universal, and other third-party entities) at NYFA activities.

42) Violation of Any Published NYFA Rule, Regulation, or Policy

Violation of any published NYFA rule, regulation, or policy.

43) Violations of Law

Any act chargeable as a violation of federal, state, or local law, when there is a reasonable belief that the act poses a threat to the health or safety of any person in the NYFA community, to the security of any NYFA property, or poses a threat of disruption or interference with NYFA activities or operations.

44) Violation of Disciplinary Conditions

Violation of the conditions contained in the terms of a disciplinary action, outcome, sanction, or resolution, imposed through NYFA's student conduct procedures.

STUDENT CONDUCT PROCEDURES

The student conduct procedures are established by NYFA to resolve allegations of student misconduct. The procedures and resolution process are intended to be educational, not adversarial, and all cases are expected to be treated in a fair and equitable manner. Questions concerning student conduct procedures may be addressed to the Dean of Students (DeanStudentsLA@nyfa.edu).

NYFA Email is the mechanism for official student conduct procedure communications.

A. Reporting Complaints

Complaints involving alleged misconduct by students must be submitted in writing to the Dean of Students, the Dean of Academic Advising, or their designees, referred to hereafter as the Student Conduct Administrator. Complaints must be made within one year following discovery of the alleged misconduct, unless an exception is granted by the Campus Dean.

B. Initial Investigation

Upon receiving a report regarding alleged violation(s), the Student Conduct Administrator will consider information acquired from the reporting party and may conduct further investigation.

C. Notice of Investigation

Upon the Student Conduct Administrator determining that there is sufficient information to proceed with the student conduct process, the Student Conduct Administrator will give notice to the student alleged of violating the Student Conduct Code. Notice shall include the following:

- The nature of the conduct in question and the basis for the allegation.
- Information on how to access a full version of NYFA’s Student Conduct Code.
- Notification of the student’s right to be accompanied by a Support Person.
- An amount of time by which the student is expected to respond to the notice. NYFA allows for up to three (3) days from the date of notice for the student to respond to the Student Conduct Administrator for the purpose of scheduling an initial meeting.
- If the Student Conduct Administrator fails to hear from the student within the three (3) day period, or if the student fails to attend any scheduled appointment, NYFA allows the Student Conduct Administrator to place a Hold on the student’s NYFA records. The student will be notified that this action has been taken. The placement of a Hold on the student’s NYFA records may prevent the student from registering and/or from obtaining transcripts, verifications, or a degree from NYFA. The Hold will be removed only when the student attends a scheduled meeting, responds to the allegations, or upon resolution of the student conduct procedures.

In addition, the Student Conduct Administrator may include language directing the student to act or refrain from acting in a manner specified by the Student Conduct Administrator. These directions may include directing the student to have no contact with, or otherwise disturb the peace of others specifically named until the matter is resolved. Violation of these directions would be grounds for separate misconduct under “Types of Misconduct”.

D. Meeting(s) with the Student Conduct Administrator & Student Rights

Meeting with the Student Conduct Administrator provides the student an opportunity to resolve a pending or alleged violation of misconduct. At the initial meeting with the student, the Student Conduct Administrator will:

- Ensure that the student has been provided information on how to access NYFA’s Student Conduct Code.
- Discuss privacy; inform the student that the content of meeting and student conduct proceedings will be kept private, per Family Educational Rights and Privacy Act regulations, unless privacy is waived by the student.
- Explain the purpose of the meeting, which to determine if there has been a violation and to gather information about appropriate resolution and/or disciplinary sanctions.
- Describe to the student the nature of the conduct in question, and sections of the Student Conduct Code that have allegedly been violated.

- Allow the student to have an opportunity to be heard and to respond to the allegations.
- Provide the student with information about their right to review documents relevant to the case. (Note: documents may be redacted to comply with state and federal laws and regulations and NYFA policies.)
- Describe potential outcomes and/or a range of sanctions.
- Disclose the length of time NYFA keeps record of disciplinary matters.

If a student requires any reasonable accommodation(s) to attend their meeting, the student must contact the Student Conduct Administrator in advance of the meeting. The Student Conduct Administrator may work with NYFA's Accessibility Services to account for any reasonable accommodation(s).

E. Standard of Proof

The preponderance of the evidence is the standard of proof which will be used in student conduct proceedings. Meaning, the Student Conduct Administrator must establish that it is more likely than not that the student engaged in or committed the misconduct of which the student is alleged to have violated.

F. Resolution by the Student Conduct Administrator

At the conclusion of the investigation, the Student Conduct Administrator may take one of several actions listed below. The student will receive written notification of the outcome of any disciplinary action or Resolution Agreement.

1) Insufficient Information

If the Student Conduct Administrator concludes there is insufficient information to determine a violation, then the matter will be closed with no further action taken.

2) Imposing Sanctions

If the Student Conduct Administrator concludes there is sufficient information to determine a violation, then appropriate sanctions will be determined. Some factors to be considered in determining disciplinary sanctions may include, but are not limited to:

- The severity and/or number violations.
- Past disciplinary policy violations (single or repeated acts).
- Any sanctions previously imposed for the same or similar violations.

3) Resolution Agreement

If the Student Conduct Administrator concludes there is sufficient information to determine a violation, a Resolution Agreement will detail the outcome and sanctions resulting from the investigation. The Resolution Agreement is considered formal disciplinary action and is binding. If the student fails to abide by the terms of the Resolution Agreement, the student may face further disciplinary action.

A Resolution Agreement will include, at minimum:

- The determination made by the Student Conduct Administrator, based on the investigation.
- The types of misconduct for which the student is being held responsible for violating.

- The assigned sanctions and any deadlines.
- The student's right to appeal the determination.
- The length of time the disciplinary record will be maintained.

A Resolution Agreement may also include:

- Directions for the student to refrain from specific behaviors, and/or to refrain from contacting others involved in the case.
- Expectations for the student to participate in specified educational programs and/or reconciliation processes such as mediation.

4) Decisions in Absentia

If the student fails to participate in the disciplinary process or has withdrawn from NYFA while there is pending disciplinary action, the Student Conduct Administrator may proceed to resolve the matter without the student's participation.

G. Sanctions & Additional NYFA Actions

- 1) If the Student Conduct Administrator concludes there is sufficient information to determine a violation, the Student Conduct Administrator will consider the context and seriousness of the violation in determining the appropriate sanction(s).
- 2) Sanctions may be enhanced if the student is additionally found to have discriminated against another on the basis of an individual's race, color, national or ethnic origin, citizenship, sex, religion, age, sexual orientation, gender

identity, pregnancy, marital status, ancestry, service in the uniformed services, physical or mental disability, medical condition, or perceived membership in any of these classifications.

- 3) The Student Conduct Administrator may impose one or more sanctions or additional actions.

a. Warning

Notice to the student that a violation of NYFA policies or regulations has occurred and that continued or repeated violations of NYFA policies or regulations may be cause for further disciplinary action.

- i. A warning carries no transcript notation.

b. Disciplinary Probation

A status imposed for a specific period of time in which a student must demonstrate conduct that abides by NYFA's Student Conduct Code. Conditions restricting the student's privileges or eligibility for NYFA activities may be imposed. A temporary transcript notation may accompany the probationary period. Further misconduct during the probationary period or violation of any conditions of the probation may result in additional disciplinary action, including but not limited to, suspension or expulsion.

- i. Disciplinary probation carries a temporary transcript notation that is only noted on the student's transcript during the duration of the disciplinary probation. When the disciplinary probation period

concludes, the transcript notation is removed.

c. Deferred Suspension

A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Student Conduct Administrator and/or may be a period in which suspension from NYFA is deferred or delayed until a later date. Further violations of the NYFA Student Conduct Code or failure to complete any assigned conditions may result in additional disciplinary action including, but not limited to, suspension or expulsion.

- i. Deferred suspension carries a temporary transcript notation that is only noted on the student's transcript during the duration of the deferred suspension. When the deferred suspension period concludes, the transcript notation is removed.

d. Suspension

Suspension is the termination of a student's status for a specified period of time, including the remainder of an academic term or for several academic terms. Suspension may take effect at such time as the Student Conduct Administrator determines. Students who have been suspended may be prohibited from entering specified areas, or all areas, of NYFA property. During the period of suspension, the student will be prohibited from attending all classes, seminars and programs, and any NYFA-sponsored activities. A suspended student will be ineligible to enroll in any

NYFA courses at any NYFA campuses during the period of suspension. During the period of suspension, the Student Conduct Administrator may place a Hold on the student's NYFA records which may prevent the student from registering, obtaining transcripts, verifications, or receiving a degree from NYFA. Further violations of NYFA's Student Conduct Code or failure to complete any assigned conditions may result in additional disciplinary action including but not limited to further suspension or expulsion.

- i. After the period of Suspension, the Student will be reinstated if:
 - 1. The student has complied with all conditions imposed as part of the suspension.
 - 2. The student is academically eligible.
 - 3. The student meets all requirements for reinstatement including, but not limited to, removal of Holds on records, and payment of restitution where payment is a requirement of reinstatement.
 - 4. The student meets the deadlines for filing all necessary applications, including those for readmission, registration, and enrollment.
 - 5. Students are required to apply for readmission following a suspension of more than one academic term and must meet all requirements for readmission.
- ii. If a student is suspended for less than one academic term, a transcript notation will be

- temporarily noted, indicating the duration of the suspension. When the suspension period is concluded, the transcript notation is removed.
- iii. If a student is suspended for more than one academic term, a transcript notation will be permanently noted, indicating the duration of the suspension.

e. Deferred Expulsion

A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Student Conduct Administrator and/or may be a period in which expulsion from NYFA is deferred or delayed until a later date. Further violations of NYFA's Student Conduct Code or failure to complete any assigned conditions will result in additional disciplinary action including, but not limited to, immediate expulsion.

- i. Deferred expulsion carries a permanent transcript notation that indicates the duration of the deferred expulsion.

f. Expulsion

Expulsion is the permanent termination of a student's status. An expelled student will be ineligible to enroll in any NYFA courses at any NYFA campuses indefinitely. Expelled students may be prohibited from entering specified areas, or all areas, of NYFA property, and/or may be excluded from NYFA activities.

- i. The student record of an expelled student may include a Hold on the student's NYFA records, which may prevent the student from registering,

- obtaining transcripts, verifications, or receiving a degree from NYFA.
- ii. Expulsion carries a permanent transcript notation.

g. Revocation of Awarding Degree or Certificate

If, after a degree or certificate has been awarded, a degree or certificate recipient is found responsible for a violation of NYFA's Student Conduct Code while the student was an enrolled student, the Student Conduct Administrator may impose, as a sanction, a revocation of the degree or certificate, subject to the following procedures:

- i. The Student Conduct Administrator will submit a recommendation of revocation of the degree or certificate to NYFA's Campus Dean.
- ii. A Notice of Intent to Revoke Degree or Certificate shall be sent to the student. This notice shall include the details of the violation and the basis for the revocation.
- iii. The student may submit a written appeal of the revocation to NYFA's Campus Dean within ten (10) days from the date of the Notice of Intent to Revoke Degree or Certificate. The imposition of the revocation of degree or certificate will be deferred until the conclusion of the appeal. The decision of NYFA's Campus Dean is final.

h. Educational Sanctions

Educational sanctions are intended to help students learn from their decisions and reflect on what they want to get out of their educational experience.

Educational sanctions may include, but are not limited to:

- i. Reflective or research papers, presentations, or assignments
- ii. Community Service
- iii. Restitution
- iv. Participation in designated educational programs, services, or activities
- v. Letter of apology

i. Additional Actions

Additional actions are intended to help repair any harm that resulted from a violation or protect the safety of the NYFA campus community. Additional actions may include, but are not limited to:

- i. Exclusion from entering specified areas, or all areas, of NYFA property
- ii. Loss of privileges and/or exclusion from NYFA activities

j. Limits on Sanctions

The loss of NYFA employment or removal from paid student positions will not be a form of sanction under NYFA's Student Conduct Code. However, when maintaining student status or good disciplinary standing is a condition of employment or the paid position, the loss of student status or good disciplinary standing will result in termination of the student's employment or removal from the paid student position.

H. Parallel Conduct Proceedings

NYFA's student conduct proceedings are independent from any criminal, court, or

administrative proceedings. If a student is charged in a civil or criminal case, based on the same facts in a NYFA student conduct proceeding, NYFA may continue with their student conduct proceedings before, or simultaneously with, a criminal, court, or administrative proceeding.

In cases involving an active police investigation, if the Student Conduct Administrator determines that the notice to the student may interfere with the criminal investigation, the Student Conduct Administrator may delay sending the notice to the student for a reasonable period of time.

I. Appeals Process

If the student does not agree with the determination or Resolution Agreement proposed by the Student Conduct Administrator, the student may appeal the violations and/or the sanction(s). The imposition of any sanction will be deferred until the conclusion of the appeals process. The student may appeal the Student Conduct Administrator's determination and must clearly state the basis for the appeal.

Acceptable reasons for appeal include:

- The student disagrees with the types of misconduct the student is being held responsible for violating.
- The student disagrees with the sanctions, and believes the sanctions assigned are disproportionate to the severity of the violation, or are excessive, insufficient, or inappropriate.
- The student has new evidence, which is sufficient enough to alter the Student Conduct Administrator's determination and was not available during the Student

Conduct Administrator's investigation process.

- The Student Conduct Administrator failed to follow the student conduct proceedings.

All appeals must be directed to the Campus Dean, or designee, via the Campus Dean's email (dan@nyfa.edu). All appeals must be written and should clearly articulate and support the basis for appeal. Appeals must be received within five (5) days of the date of the Resolution Agreement. Appeals must be sent from the student's official NYFA e-mail.

The Campus Dean will gather information for the basis of their determination including, but not limited to, information related to the case submitted by the Student Conduct Administrator, information about any previous cases with similar misconduct, the letter of appeal from the responding student, and any additional information the Campus Dean may need to make a determination.

The Campus Dean may uphold the violations determined by the Student Conduct Administrator, may uphold and impose the sanctions determined by the Student Conduct Administrator, may determine different violations, may adopt and impose different sanctions, or may reject any and all violations and/or sanctions.

The Campus Dean will issue a decision letter within ten (10) days, after receiving the appeal. The decision of the Campus Dean is final.

A decision letter containing the determination of the Campus Dean will be delivered to the student and to the Student Conduct Administrator via NYFA email.

The Campus Dean may also notify other parties of the decision, or may direct the Student Conduct Administrator to do so, if such parties are authorized to receive such information.

INTERIM &/OR EMERGENCY MEASURES

The Student Conduct Administrator, the Campus Dean, or designees, may authorize interim and/or emergency measures against a student or organization, pending student conduct proceedings, whenever there is evidence that deems interim measures are reasonable and necessary to protect the personal safety of person(s) within the NYFA community, or NYFA property, and/or to ensure the maintenance of order. Interim and/or emergency measures may include, but are not limited to No Contact directives, limitations on hours of attendance at certain events or in certain NYFA facilities, exclusion from certain events or NYFA activities, or a Procedural Hold.

A. Procedural Hold

The Student Conduct Administrator may impose a Procedural Hold, pending student conduct proceedings, where there is reasonable cause to believe that separation of a student is necessary to protect the personal safety of person(s) within the NYFA community, or NYFA property, and/or to ensure the maintenance of order.

A Procedural Hold may include exclusion from classes, or from specified NYFA activities, or from NYFA property.

- 1) Within twenty-four (24) hours after the imposition of the Procedural Hold, the Campus Dean or designee will review the information upon which the Procedural Hold was based. The Procedural Hold will stand unless the Campus Dean denounces the Procedural Hold within twenty-four (24) hours of its imposition. If the Campus Dean rescinds the Procedural Hold, the action will be deemed vacated and a reasonable effort will be made to inform the student that the Procedural Hold is vacated.

Should the Procedural Hold be vacated, that will have no bearing on NYFA's student conduct proceedings arising from the conduct which prompted the Procedural Hold.

- 2) Upon imposition of the Procedural Hold, the Student Conduct Administrator will notify the student of the alleged violation(s), the length and conditions of the Procedural Hold, and the opportunity for a review with the Campus Dean or designee to challenge the Procedural Hold.
- 3) Review of the Procedural Hold will have scheduling priority. The student may be accompanied by a Support Person. The student may present information to contest the Procedural Hold, or to demonstrate that the Procedural Hold is unnecessary or that the conditions of the Procedural Hold should be modified. The Campus Dean is authorized to investigate the facts which prompted the Procedural Hold and may lift the Procedural Hold or modify its conditions. Within three (3) days of the

conclusion of the review, the Campus Dean will determine:

- a. If the Procedural Hold is necessary
- b. If the conditions of the Procedural Hold should be modified

The result of the Procedural Hold review will have no bearing on NYFA's student conduct proceedings arising from the conduct which prompted the Procedural Hold.

PRIVACY & RECORDS RETENTION

Student records are confidential. The disclosure of information from such records is subject to California, Florida, and New York Information Practices statutes, and to the Family Educational Rights and Privacy Act (FERPA), to which NYFA adheres.

In cases where the final outcome is deferred expulsion, expulsion, or suspension, NYFA's Registrar Office retains the student conduct records permanently.

In all other cases when there have been violations of the Student Conduct Code, student conduct records will be retained for seven (7) years from the date of the final outcome.

Upon receipt of a request from professional schools, graduate programs, employers, or others, for the disciplinary records of a student, and after the student provides a waiver authorizing the release of information, NYFA's Registrar Office will only report and/or release records where violations resulted in a sanction of deferred suspension, suspension, deferred expulsion, and/or expulsion.

AMENDMENT & MODIFICATION

Any amendments or modifications to NYFA's Student Conduct Code will be made by NYFA's Dean of Students, in consultation with appropriate NYFA faculty, staff, and administrators. Prior to adoption, such amendments will be submitted to NYFA's General Counsel for review for consistency with the NYFA policies, and federal and state law.

DEFINED TERMS

A. NYFA

The term NYFA means New York Film Academy, and all its educational operations.

B. Faculty Member

Any person hired by NYFA to conduct classroom or teaching activities or who is otherwise considered by NYFA to be a member of its faculty.

C. NYFA Community Member

A NYFA community member includes, but is not limited to, any NYFA student, faculty member, staff, administrator, employee, agent acting on behalf of NYFA, guest speakers, visitor, and/or any person affiliated with a NYFA activity during the time of the activity.

D. NYFA Property

Includes all land, buildings, facilities, and other property in possession of or owned, used, or controlled by NYFA, and includes adjacent streets and/or sidewalks.

E. NYFA Activities

NYFA activities may occur on or off campus and may include, but are not limited to, NYFA sponsored events, classes, field trips, student organization meetings or events, athletic events or practices, student led productions, and the like.

F. Student Conduct Administrator

A NYFA official authorized by the Campus Dean to implement NYFA's student conduct procedures and impose sanctions upon any student found in violation of the Student Conduct Code. The term "Student Conduct Administrator" is an internal designation and is not an official title. For the Los Angeles campus, this may mean the Dean of Students, the Dean of Academic Advising, or their designees.

G. Complainant

A Complainant may be a student, administrator, or third party who presents or alleges information about a NYFA student that may be considered a violation of the Student Conduct Code.

H. Respondent

A Respondent is a NYFA student or third party who has been alleged to have violated the Student Conduct Code.

I. Working Days

Working days are Monday through Friday, excluding all official holidays or NYFA campus closures.

J. Notice

Whenever written notice to a student is required by the Student Conduct Code, it will be conclusively presumed to have been furnished if the notice is sent to the student by email or the email address most recently filed with the Registrar's office.

K. Student

The term "student" includes all person enrolled in or registered for courses at NYFA, either full-time or part-time, pursuing a degree or certificate program. Persons who withdraw after allegedly violating the Student Conduct Code, who are not officially enrolled for a particular term but who have a continuing relationship with NYFA, or who have applied for admission are considered "students." Additionally, persons who have previously been enrolled and are eligible to return following a voluntary medical withdrawal, involuntary withdrawal, withdrawal, leave of absence, or vacation break are considered "students." The Student Conduct Code also applies to former students who committed violations of the Student Conduct Code during their time as a student.

L. Student Organization

Any number of persons from the NYFA community who have created a group or organization which has met NYFA's requirements of recognition.

M. Support Person

Any individual accompanying a student during any stage of the student conduct procedures. The Support Person may be any person, including an advocate, attorney, friend, parent, NYFA staff, or NYFA faculty member who is not otherwise affiliated with the investigation. The role of the Support Person is only to provide support. The Support Person is not permitted to speak on behalf of the student or participate in any meeting or proceeding that is part of the student conduct procedures and may not in any way disrupt any meeting or proceeding.

N. Witness

Any person that may have information relevant to a case under review through the student conduct procedures. A "witness" may participate in student conduct procedures in person, by video, audio, or other forms of electronic communication, or through a written statement prepared for the purposes of a student conduct procedure.

SEX-BASED DISCRIMINATION & SEXUAL MISCONDUCT POLICIES

*Please note that this policy will be updated on August 14th, 2020 to reflect the new Title IX Regulations and will go into effect after the publication of this catalog. Please see the 2020-21 NYFA Course Catalog Addendum for the updated Title IX Grievance Policy and Procedure and the updated Sexual Misconduct Policy.

POLICY STATEMENT

New York Film Academy (NYFA) is committed to creating and maintaining a learning, living, and working environment free of sex-based discrimination and sexual misconduct, where healthy, respectful, and consensual conduct represents the campus cultural norm. Sexual misconduct is defined as prohibited conduct under this policy and may take the form of sex-based discrimination or harassment, sexual harassment, sexual assault, stalking, sexual battery, sexual exploitation, or intimate partner violence.

Consistent with this commitment and complying with all applicable laws and governmental regulations, this policy establishes a standard of zero tolerance for sex-based discrimination and sexual misconduct in all its forms. NYFA will promptly respond in a fair and impartial manner to all allegations of sex-based discrimination or sexual misconduct, provide assistance and support to those affected, and take appropriate disciplinary action upon finding a violation of this policy.

NYFA does not discriminate on the basis of sex or gender in its educational programs and activities, including admissions, financial aid, and other types of NYFA programs. NYFA also prohibits other types of discrimination and harassment. If a member of the NYFA community - students, faculty, staff, guests, and visitors - feels they have been the subject of other types of discrimination or harassment, they should consult with the Dean of Students.

EDUCATION & PREVENTION PROGRAMS

- A. In an effort to uphold the goals of this policy, NYFA conducts prevention and awareness training for students, staff, and faculty. NYFA engages in comprehensive, intentional, and integrated programming, initiatives, strategies, and campaigns intended to end dating violence, domestic violence, sexual assault, stalking, and all other forms of sex-based discrimination and sexual misconduct. Our prevention and awareness training programs:
- 1) Are culturally relevant, inclusive of diverse communities and identities, sustainable, responsive to community needs, and informed by research, or assessed for value, effectiveness, or outcome; and
 - 2) Consider environmental risk and protective factors as they occur on the individual, relationship, institutional, community and societal levels.

B. Primary and ongoing prevention and awareness programming for students, faculty, and staff provides information regarding:

- 1) NYFA's prohibition of crimes of dating violence, domestic violence, sexual assault, and stalking and the types of behaviors that constitute said crimes,
- 2) What consent is and what it is not,
- 3) Safe and positive options for bystander intervention,
- 4) Risk reduction, and
- 5) Options and resources for victims of sex-based discrimination and sexual misconduct.

TO WHOM POLICY & PROCEDURES APPLY

A. This policy applies in its entirety to NYFA students, student groups, and to all faculty and staff covered by Title IX laws, rules, and regulations. The sections on information, resources, and procedures also apply to faculty and staff members and third parties who report sex-based discrimination and sexual misconduct they have allegedly experienced by a member of NYFA's community. Although NYFA is at times limited in its control of third parties, the prohibited behaviors defined in this policy define the behavioral expectations NYFA holds for third parties.

- 1) A *student* is defined as all persons enrolled in or registered for courses at NYFA, either full-time or part-time, pursuing a degree or certificate

program. Persons who withdraw after allegedly violating this policy, who are not officially enrolled for a particular term but who have a continuing relationship with NYFA, or who have applied for admission are considered students. Additionally, this policy defines a student as a person who has previously been enrolled and is eligible to return following a voluntary or involuntary medical withdrawal, leave of absence, or vacation break. This policy also applies to former students who committed violations of the policy during their time as a student.

- 2) A *student group* is defined as one which:

- a. Has satisfied the administrative procedures for recognition, or
- b. Is functioning within NYFA's community in the capacity of a student group.

- 3) A *third party* is an individual who is not a NYFA student, faculty, or staff member. Third parties may be visitors and guests who enter NYFA property or a NYFA-sponsored event.

B. NYFA shall have jurisdiction over the behavior of students, student groups, faculty, and staff on NYFA premises or facilities contracted by NYFA, at NYFA-sponsored events, or at other off-campus locations if the behavior adversely affects NYFA's community, and/or may contribute to a hostile living, learning, or work environment.

C. For the purposes of this policy, the individual who is reported to have experienced prohibited conduct is

referred to as the *Complainant*. The *Respondent* is the individual who is reported to have committed the prohibited conduct. *Witnesses* are individuals identified by the Complainant, Respondent, or during the course of the investigation, who may have information about the alleged prohibited conduct.

TITLE IX COORDINATORS

NYFA's Title IX Coordinators are responsible for carrying out the day-to-day responsibilities of enforcing this policy, which shall include coordination of training, education, and communications and administration of grievance procedures by assisting parties in identifying the appropriate NYFA policy and personnel to help resolve the complaint in a prompt and equitable manner.

New York / NYFA at Harvard Campuses

Carlye Bowers
Director of Campus Life & Title IX Coordinator
17 Battery Place, 5th Floor, Suite 501
New York, NY 10004
NYtitle9@nyfa.edu
212-674-4300, ext. 209

Los Angeles Campus

Susan Ashe
Dean of Students & Interim Title IX Coordinator
3300 Riverside Drive, 1st Floor, Suite 112
Burbank, CA 91505
LAtitle9@nyfa.edu
818-333-3578, ext. 1013

South Beach Campus

Liliana Brown
International Student Advisor & Deputy Title IX Coordinator

420 Lincoln Road, 2nd Floor, International Student Office
Miami, FL 33139
SBtitle9@nyfa.edu
305-534-6009, ext. 123

OTHER POTENTIALLY RELEVANT POLICIES & PROCEDURES

- A. If the Respondent is a faculty or staff member, NYFA's Title IX Coordinator and Human Resources offices will coordinate the investigation and follow the policy and procedures set forth in *NYFA's Employee Handbook*.
- B. If the Respondent is a student or a student group, in addition to this policy, NYFA's Title IX Coordinator may address prohibited conduct alleged as set forth in *NYFA's Student Conduct Code*.
- C. If the Respondent is a third party, NYFA's ability to take action may be limited and is determined by the prohibited conduct and the nature of the relationship of the third party to NYFA. The Title IX Coordinator, in consultation with the Dean of Students, will determine the appropriate manner of resolution, which may include referral to law enforcement or restriction from access to campus, NYFA affiliated facilities, or NYFA activities.
 - 1) Complaints involving third party workers, contractors, and temporary employees will be referred to Human Resources for review and appropriate action.
 - 2) NYFA will offer resources and assistance to all who experience or are

affected by alleged prohibited conduct. In instances where this policy does not apply, if requested, NYFA administration will assist in contacting external law enforcement.

RESOURCES, SUPPORT & PROTECTIVE MEASURES

When a student, faculty, or staff member reports to the Title IX Coordinator that they have experienced sexual assault, intimate partner violence (dating and domestic violence), stalking or other forms of sex-based discrimination or sexual misconduct, whether the incident(s) occurred on or off campus, NYFA will provide the Complainant with written information that identifies existing counseling, health, mental health, victim advocacy, legal assistance, visa and immigration assistance, and other services available on campus and within the community. The written notification will also describe options for available assistance in - and how to request changes to - academic, living, transportation, and working situations. Students, faculty, and staff may contact the Title IX Coordinator to request information about the available options.

A. *Supportive Measures*

- 1) Supportive measures will be available, regardless of whether or not a Complainant chooses to pursue resolution through this policy or report to law enforcement. Supportive measures are non-disciplinary, non-punitive individualized services intended to restore or preserve access to NYFA's educational programming and activities, without disrupting the

other individuals (Complainant, Respondent or Witness); protect the safety of all individuals and the educational environment; and deter sex-based discrimination and sexual misconduct. Students, faculty, and staff who are Complainants, Respondents, or Witnesses can make requests to the Title IX Coordinator, who will help identify available options, determine the best course of action, and coordinate effective implementation of supportive measures, where reasonable and appropriate.

- 2) NYFA will maintain the confidentiality of supportive measures provided to the Complainant, Respondent, and Witnesses to the extent that maintaining such confidentiality will not impede the provisions of such supportive measures, and as permitted by law. NYFA may provide the following options, temporarily or ongoing, if requested to the Title IX Coordinator and reasonably available:
- 3) Supportive measures for students
 - a. Accommodations - measures taken, where reasonable and appropriate, to ensure safety, prevent retaliation, and avoid an ongoing hostile environment. Accommodations for students may include, but not limited to, the following options:
 - i. Academic assistance: transferring to another section or class time slot, rescheduling an assignment or test, accessing academic

- support, such as tutoring, arranging for incompletes, a leave of absence or withdrawal from course(s), preserving eligibility for financial aid, needs-based or talent-based discounts, or international student visas
- ii. Mental health services, such as counseling
 - iii. Providing resources available for medical assessment, treatment, and crisis response
 - iv. Change in housing: switching dorm rooms, relocating to a different floor, or assistance in finding alternative 3rd party housing
 - v. Providing resources and options available for contacting law enforcement
 - vi. Providing an escort for the student to move safely between NYFA classes and programs
 - vii. Transportation and parking assistance
 - viii. Assistance in identifying additional resources off campus
- b. No Contact Order (NCO) - a directive issued to two or more persons agreeing to no communication (verbal, written, 3rd party contact, or through electronic means) in order to protect the educational environment. An NCO is not a punitive sanction, however, failure to abide by the agreement may constitute a policy violation and may result in disciplinary action.
- 4) Supportive measures for faculty and staff members
- a. Accommodations - measures taken to ensure safety, prevent retaliation, and avoid an ongoing hostile environment. Accommodations for faculty and staff may include, but not limited to, the following options:
 - i. Change in the nature or terms of employment, such as adjustments to working schedule
 - ii. Providing an escort for the employee to move safely between NYFA classes and programs
 - iii. Transportation and parking assistance
 - iv. Assistance in identifying additional support resources off campus
 - v. Employee Assistance Program (EAP)
 - b. No Contact Order (NCO) - a directive issued to two or more persons agreeing to no communication (verbal, written, 3rd party contact, or through electronic means) in order to protect the educational and working environment. An NCO is not a punitive sanction, however, failure to abide by the agreement may constitute a policy violation and result in disciplinary action.

B. *Protective Measures*

- 1) Protective measures may be taken by the Title IX Coordinator after receiving a formal complaint, but prior to the outcome of an investigation. These actions are taken against a Respondent, in the interim, based on the totality of the circumstances known at the time and may be adjusted as needed. They may also be kept in place until the final outcome of an investigation. Protective measures are intended to protect Complainant(s), Witness(es), and/or the campus community from additional or ongoing sexual misconduct or sex-based discrimination.
- 2) Failure to comply with an interim protective measure may be a separate policy violation and may result in disciplinary action. Students, faculty, and staff have the right to appeal an interim protective measure taken against them, per the appeals process described in this policy.
- 3) Protective measures for students, faculty and staff include, but are not limited to, the following:
 - a. Procedural Hold - where there is reasonable cause to believe that separation of a student is necessary to protect the personal safety of person(s) within the NYFA community, or NYFA property, and/or to ensure the maintenance of order. The procedural hold may include exclusion from classes, or specified NYFA activities, or from NYFA property. The Title IX Coordinator will consult with the Dean of Students and/or Campus Dean to determine whether a procedural hold is the appropriate course of action.
 - b. Emergency Removal - the removal of a student from campus, housing, or NYFA affiliated programs/activities. The Title IX Coordinator will consult with the Dean of Students and/or Campus Dean to determine whether an emergency removal is the appropriate course of action.
 - c. Administrative Leave - the removal of a faculty or staff from NYFA facilities. The Title IX Coordinator will consult with Human Resources to determine whether administrative leave is warranted, with or without pay.
 - d. No Contact Order (NCO) - a directive issued to two or more persons agreeing to no communication (verbal, written, 3rd party contact, or through electronic means) in order to protect the educational and working environment. An NCO is not a punitive sanction, however, failure to abide by the agreement may constitute a policy violation and may result in disciplinary action.

C. *Privileged & Confidential Resources for Students*

Student Complainants, Respondents, and Witnesses who want someone to talk to, but do not want to report the incident to the institution, may have a conversation with the

individuals on campus identified below who have a professional requirement to maintain confidentiality. However, if a Complainant, Respondent, or Witness discloses sex-based discrimination or sexual misconduct to the individuals listed below when that individual is not acting in the role that provides them privilege, the individual is required to make a report to the Title IX Coordinator. An example of a confidential resource acting outside their primary capacity may be when a counselor is facilitating an educational workshop. The individuals on campus who are privileged and confidential resources when working in the following roles are listed below:

New York Campus - Counseling Services

Jacquelyn Hunt, LCSW
17 Battery Place, 1st Floor
New York, NY 10004
counseling@nyfa.edu
212-674-4300, ext. 276

Los Angeles Campus- Counseling Services

Kathia Rabelo, LMFT
3300 W. Riverside Drive, 4th Floor
Burbank, CA 91505
kathia.rabelo@nyfa.edu
818-333-3558

Stanley Tam, LMFT
3300 W. Riverside Drive, 4th Floor
Burbank, CA 91505
stanley.tam@nyfa.edu
818-333-3558

South Beach Campus - Counseling Services

Vivina Eglueta, PhD
420 Lincoln Road, 3rd Floor
Miami, FL 33139
vivina.eglueta@nyfa.edu
305-318-7859

There are certain circumstances under state and federal law that require or allow mental health professionals to break confidentiality, without consent if necessary. These include circumstances where there is serious danger to self or others, suspicion of child or elder abuse, or by court subpoena.

D. Privileged & Confidential Resources for Faculty & Staff

Faculty and staff Complainants, Respondents, and Witnesses may seek confidential consultation through NYFA's *Employee Assistance Program*. Faculty and staff can log into their online Paycom account for information on how to access this program and/or contact Human Resources for more information.

E. Community Resources & National Hotlines

Students, faculty, and staff may also access resources located throughout the state and local communities. These organizations and national hotlines can provide a variety of resources including crisis intervention services, counseling, medical attention, and assistance dealing with the criminal justice system.

New York City

- NYC Alliance Against Sexual Assault:
<http://www.svfreenyc.org>
- New York State Domestic Hotline:
<http://www.opdv.ny.gov/help/dvhotlines.html>
- Office for the Prevention of Domestic Violence:
<http://www.opdv.ny.gov/help/index.html>
- Legal Momentum:
<https://www.legalmomentum.org/>
- NYSCASA: <http://nyscasa.org/>
- NYSCADV: <http://www.nyscadv.org/>
- Anti-Violence Project: <http://www.avp.org>
- Safe Horizons: <http://www.safehorizon.org/>
- New York City Family Justice Centers:
<http://www1.nyc.gov/site/ocdv/programs/family-justice-centers.page>

Los Angeles / Burbank

- Peace Over Violence:
<https://www.peaceoverviolence.org>
- Strength United: <https://www.csun.edu/eisner-education/strength-united/services>
- Rape Treatment Center, UCLA Medical Center: <https://www.uclahealth.org/santa-monica/rape-treatment>
- YWCA Los Angeles: <https://ywcagla.org/what-we-do/programs/sexual-assault/>
- YWCA Glendale, DV Project;
<https://www.glendaleywca.org>
- Victim Assistance Program:
<https://www.helplacrimevictims.org>
- Family Violence Program Burbank:
<https://familyserviceagencyofburbank.org/>
- Rainbow Services: <http://rainbowservicesdv.org/>
- Jewish Family Services of Los Angeles:
<https://www.jfsla.org>
- 1736 Family Crisis Center:
<http://www.1736familycrisiscenter.org/>

South Beach / Miami

- Victim Response Inc. The Lodge:
<https://www.thelodgemiami.org>
- Florida Council Against Sexual Violence :
<https://www.fcasv.org>
- Coordinated Victims Assistance Center:
<https://casa-us.org/cvac-office/>
- The Florida Bar : <https://www.floridabar.org>
- Roxy Bolton Rape Treatment Center:
<http://jacksonhealth.org/services-rape-treatment.asp>
- Kristi House: <http://www.kristihouse.org/>
- Help Miami: <https://jcsfl.org/services/helpline/>

Cambridge

- The Massachusetts Office for Victim Assistance: <http://www.mass.gov/mova/>
- Middlesex County District Attorney's Office:
<http://www.middlesexda.com>
- Jane Doe Inc.: <http://janedoe.org>
- Boston Area Rape Crisis Center (BARCC):
<http://www.barcc.org>
- Cambridge Health Alliance Victims of Violence Program:
<http://www.challiance.org/cha-services/victimrs-of-violence.aspx>

National Hotlines

- National Sexual Assault Hotline: 1-800-646-HOPE(4673)
- National Domestic Violence Hotline: 1-800-799-7233
- National Suicide Prevention Lifeline: 1-800-273-8255
- Rape Abuse and Incest National Network (RAINN) 1-800-656-4673

INFORMATION ON REPORTING

A. *Timely Warnings*

When an incident of sex-based discrimination or sexual misconduct is reported to NYFA and involves an alleged crime that constitutes a possible threat to the campus community, NYFA will evaluate each incident on a case-by-case basis to determine if a timely warning notice will be distributed to the community in a manner consistent with the requirements of the *Clery Act*. NYFA will not release the name or identifying information about the Complainant.

B. *Preserving Information*

- 1) Physical information such as receipts, text messages, pictures, videos, emails, Facebook posts or messages, Snapchats, or other social media posts may be helpful during an investigation. Complainants, Respondents, and Witnesses are encouraged to gather said information because they will have the opportunity to present it during the investigation process. It is recommended that all text messages, and related social media posts not be deleted, but be preserved, even if the decision to make a formal complaint has yet to be made.
- 2) In incidents of sexual assault, intimate partner violence (dating and domestic violence), or stalking, it is important to preserve evidence to aid in an institutional investigation, a legal process, and/or obtaining a protection order. Evidence may be

collected whether or not a Complainant chooses to make a report to law enforcement. Evidence of violence such as bruising or other visible injuries following an incident of intimate partner violence should be documented through the preservation of photographic evidence. Evidence of stalking, such as cyber communications, should be saved and not altered in anyway.

C. *Reporting to Hospitals & Medical Professionals*

- 1) Seeking medical attention through emergency and follow-up services is recommended and can address physical well-being, health concerns, such as sexually transmitted diseases, and may provide a sexual assault forensic examination. While medical attention can be accessed at any medical facility, there are certain facilities that have specially-trained staff to conduct forensic exams. A forensic exam collects physical evidence, through vaginal and anal examinations, collections of fingernail scrapings and clippings, blood testing, etc., that may aid in an institutional investigation, a legal process, and/or the procurement of a protection order. A forensic exam may also test for and treat sexually transmitted diseases and pregnancy. The decision to obtain a forensic exam does not commit any individual to any course of action but does preserve the full range of options to seek resolution, if the individual chooses to in the future.

- 2) As time passes, evidence may dissipate or become unavailable, therefore it is recommended to obtain a sexual assault forensic exam as soon as possible following the alleged incident. Individuals are encouraged to not bathe, douche, smoke, use the toilet, or clean the location where the alleged incident occurred. Items that were worn during or sheets and towels used during the alleged incident should be placed in paper bag and brought to the forensic exam.
- 3) NYFA does not have health or medical centers on its campuses. If a student, faculty, or staff member is in need of medical assistance, NYFA will not provide transportation from campus but may assist in securing transportation and may accompany an individual, if requested. The hospitals and medical centers listed below have the ability to conduct a sexual assault forensic examination:

New York City

- Beth Israel Medical Center, Manhattan
10 Nathan D Perlman Pl,
212.420.2000
- NYC Health + Hospitals/Gotham Health, Brooklyn
295 Flatbush Avenue Extension
718.388.5889

Los Angeles/ Burbank

- Lakeside Community Healthcare Urgent Care
191 S Buena Vista St #150
Burbank, CA 91505
818.295.5920

- Cedars-Sinai Medical Center
8700 Beverly Blvd
Los Angeles, CA 90048
310.423.3277
- Santa Monica-UCLA Medical Center Rape Treatment Center
1250 16th Street
Santa Monica, CA 90404
424.259.7208
- Keck Hospital - University of Southern California
1500 San Pablo Street
Los Angeles, CA 90033
1.800.872.2273

South Beach/ Miami

- Jackson Memorial Hospital
Roxy Bolton Rape Treatment Center
1611 NW 12th Avenue
Institute Annex, 1st Floor
Miami, FL 33136
305.585.7273
- Nancy J. Cotterman Center
Sexual Assault Treatment Center
400 NE 4th Street
Fort Lauderdale, FL 3301

Cambridge

- Cambridge Hospital
1493 Cambridge Street
Cambridge, MA 02139
617.665.1000
- Beth Israel Deaconess Medical Center
330 Brookline Avenue
Boston, MA 02215
617.667.8141

D. Reporting to Law Enforcement

- 1) Complainants have the option to report to law enforcement simultaneously or in lieu of reporting to the Title IX Coordinator. Reporting to law enforcement may start a criminal investigation and adjudication within the criminal justice system, which is a separate process from this policy. NYFA supports any Complainant who chooses to make a police report and encourages Complainants to contact the precinct in the city where the incident occurred. The Title IX Coordinator can assist an individual in locating the appropriate police precinct, if requested. All Complainants will be informed of this reporting option and assured that the Title IX Coordinator will cooperate with any investigation to the extent possible under federal and state laws.
- 2) Students, faculty, and staff who want to make a police report in addition to, or in lieu of, reporting to NYFA may contact law enforcement directly by calling 911 for emergencies or:
 - New York City Campus: New York Police Department, 1st Precinct - 212-741-4811
 - Los Angeles Campus: Burbank Police Department - 818-238-3000
 - South Beach Campus: Miami Beach Police Department - 305-673-7900
 - NYFA at Harvard Campus: Harvard University Police Department - 617-495-1212
- 3) If a student obtains a restraining order or protection order against another individual, the student is encouraged to disclose that

information to the Title IX Coordinator, Dean of Students, or Campus Dean so NYFA can assist in making reasonable accommodations. Faculty and staff are encouraged to share information of a restraining order or protection order with Human Resources, in addition to the Title IX Coordinator.

E. Reporting to Title IX

- 1) NYFA encourages the campus community to report all incidents of sex-based discrimination or sexual misconduct, defined as *Prohibited Conduct* in this policy, to the Title IX Coordinator. The individuals designated as Title IX Coordinators are available to address any concerns, answer questions about this policy, or receive a complaint of sex-based discrimination or sexual misconduct. Contact information for the Title IX Coordinators at each campus are located previously in the *Title IX Coordinators* section of this policy.
- 2) Reports by individuals who want to remain anonymous or do not wish to pursue an investigation
 - a. A Complainant may request anonymity or ask that the Title IX Coordinator not pursue an investigation or take any other action. Such requests will be evaluated by the Title IX Coordinator. The Title IX Coordinator will determine whether the request to not take action can be honored, based off NYFA's commitment to provide a safe and non-discriminatory

environment for the campus community. Requests for anonymity will be taken seriously, but cannot be guaranteed, as such requests may limit the Title IX Coordinator's ability to investigate and take reasonable action in response to a complaint. NYFA is committed to making reasonable efforts to protect the privacy of all individuals involved in the process and respect requests of Complainants. If NYFA is unable to honor anonymity or a non-investigation request, the Title IX Coordinator will inform the Complainant of the chosen course of action.

b. Anonymity and non-investigation requests will be weighed against various factors, including but not limited to the following:

- i. The severity of the alleged conduct
- ii. Any potential threats to community safety or if circumstances suggest that there is an increased risk of future acts of sexual violence
- iii. The respective positions of the Complainant and Respondent
- iv. Whether there have been other complaints against the Respondent or record of prior acts of violence

3) Timeframe for reporting

a. A complaint may be filed at any time, regardless of the length of time between the alleged incident

and the decision to come forward. NYFA understands the sensitive nature of these incidents and acknowledges that many reports of sex-based discrimination or sexual misconduct may be delayed.

b. NYFA encourages prompt reporting to allow for the collection and preservation of evidence that may be helpful during an investigation or criminal proceeding. Additionally, a delay in filing a complaint may limit the Title IX Coordinator's ability to respond. If the complaint is delayed to the point where one of the parties has graduated or is no longer employed, NYFA will still seek to meet its Title IX obligation by taking reasonable action to end the harassment, prevent its recurrence, and remedy its effects.

4) Amnesty for students who report or participate as witnesses

In an effort to encourage reporting, students who participate in sex-based discrimination or sexual misconduct investigations may not be held accountable for NYFA Student Conduct Code violations that may have occurred at the time of, or as a result of the alleged incident - for example, being under the influence of drugs or alcohol. The amnesty policy only applies to violations of the Student Code of Conduct, unless NYFA determines the violation(s) was extreme. Extreme violations include, but not limited to, actions that place

the health and safety of others at risk or that involve academic dishonesty. This policy does not prevent action by police or other legal authorities.

F. Reporting to NYFA Faculty & Staff

NYFA considers all NYFA employees (faculty and staff) to be “responsible employees” under federal Title IX regulations and have a duty to report any allegations that may violate this policy, to the Title IX Coordinator, Dean of Students, Campus Dean, or Human Resources. NYFA employees are required to disclose all information, including the names of parties, even when the person has requested anonymity. The only exception(s) to this requirement are NYFA Counseling Services Staff, as listed previously in this policy. Employees who fail to report information of sex-based discrimination or sexual misconduct defined under this policy, may be subject to disciplinary action.

G. Reporting to Governmental Authorities

Students, faculty, and staff may also file a complaint with the Office for Civil Rights if they feel that they have been subjected to unlawful harassment or discrimination.

Students, faculty, and staff at the New York City campus may contact:

Office for Civil Rights U.S. Department of Education
32 Old Slip, 26th Floor, New York, NY 10005-2500
Telephone: 646-428-3900; Fax: 646-428-3843;
TDD: 800-877-8339
Email: OCR.NewYork@ed.gov

Students, faculty, and staff at the Los Angeles campus may contact:

Office for Civil Rights U.S. Department of Education
50 United Nations Plaza, San Francisco, CA, 94102
Telephone: 415-486-5555; Fax: 415-486-5570;
TDD: 800-877-8339
Email: OCR.SanFrancisco@ed.gov

Students, faculty, and staff at the South Beach campus may contact:

Office for Civil Rights U.S. Department of Education
61 Forsyth St. S.W., Suite 19T10, Atlanta, GA, 30303-8927
Telephone: 404-974-9406; Fax: 404-974-9471;
TDD: 800-877-8339
Email: OCR.Atlanta@ed.gov

Students, faculty, and staff at the NYFA @ Harvard Campus may contact:

Office for Civil Rights U.S. Department of Education
5 Post Office Square, 8th Floor, Boston, MA, 02109-3921
Telephone: 617-289-0111; Fax: 617-289-0150;
TDD: 800-877-8339
Email: OCR.Boston@ed.gov

AFFIRMATIVE CONSENT

A. Affirmative consent is an expectation for individuals engaging in sexual activities. Affirmative consent is a knowing, voluntary, and mutual decision among all participants to engage in a sexual activity.

- 1) Consent can be given by words or actions, as long as those words or actions create clear permission regarding willingness to engage in sexual activity. Silence or lack of

resistance, in and of itself, does not demonstrate consent. Consent is active, not passive, and cannot be assumed. If there is confusion or ambiguity, individuals need to stop sexual activity and communicate about each person's willingness to continue.

- 2) Consent cannot be procured by the use of physical force, compulsion, threats, intimidating behavior, or coercion.
- 3) The definition of affirmative consent does not vary based on a participant's sex, sexual orientation, gender identity, gender expression or relationship status.

PROHIBITED CONDUCT

A. *Absence of Affirmative Consent*

- 1) An absence of affirmative consent is the absence of knowing, voluntary, and mutual decision among all participants to engage in sexual activity.
- 2) Consent cannot be obtained through physical force, compulsion, threats, intimidating behavior, or coercion.
 - a. Coercion is defined as verbal and/or physical contact, including intimidation and explicit or implied threats of physical, emotional, or other harm, that would reasonably place an individual in fear of immediate or future harm and that is used to compel someone to engage in sexual conduct against their will. When an individual makes it clear

that they do not want to participate in a particular form of sexual activity, that they want to stop, or that they do not want to go beyond a certain type of sexual conduct, continued pressure can be coercive. Frequency, duration, intensity of verbal or physical conduct or threats, and degree of isolation to which the individual was subjected to are relevant factors when evaluating if an individual was coerced into sexual conduct.

- 3) Consent cannot be obtained from, or given by, a person who is incapacitated.
 - a. Incapacitation occurs when an individual lacks the ability to knowingly choose to participate in sexual conduct. Incapacitation may be associated with a person lacking consciousness, being asleep, drunk or drugged beyond impairment, being involuntarily restrained, or having a disability that impedes consent. Whether sexual conduct with an incapacitated person constitutes a violation depends on the whether a Respondent knew or should have known of the Complainant's intoxication, based on objectively and reasonable apparent indications when viewed from the perspective of a sober, reasonable person in the Respondent's position.
 - b. Consent to one form of sexual activity does not imply consent to other forms of sexual activity.

- c. Consent to engage in sexual conduct with one person does not imply consent to engage in sexual conduct with another person.
- d. Consent can be withdrawn at any time, including after it is initially given. When consent is withdrawn or can no longer be given, sexual activity must stop.
- e. Previous relationships or previous consent for sexual activity is not consent to sexual activity at another time. However, established patterns of consent in a specific relationship may be considered when evaluating whether affirmative consent was given on a particular occasion.
- f. Accepting a meal, a gift, or an invitation to socialize, including on dating apps, does not imply or constitute consent to sexual activity.

B. Sex-based Discrimination

Any act of discrimination on the basis of sex that creates a hostile learning, living, or working environment or limits an individual the ability to participate in or benefit from any NYFA educational programs. Sex-based discrimination includes any act of intimidation or hostility against an individual because of gender identity or sexual orientation.

C. Sexual Misconduct

Sexual Misconduct is a broad term encompassing any unwelcome and/or unwanted behavior of a sexual nature that is committed without consent or has the purpose or effect of threatening,

intimidating, or coercing a person. Sexual misconduct may vary in severity and may consist of a range of behaviors or attempted behaviors. It can occur between strangers or acquaintances, including people involved in an intimate or sexual relationship. Sexual misconduct can occur between members of the same or different sex or gender.

1) Intimate partner violence and abuse

- a. Intimate partner violence and abuse, also referred to as domestic violence or dating violence, is violence committed against a person by a person who is their spouse or former spouse, cohabitant or former cohabitant, a person with whom they have a child, or a person with whom they have a previous or current dating, romantic, intimate or sexual relationship.
- b. The existence of such a relationship shall be determined based on the Complainant's and Respondent's statements and/or other information collected with consideration of the following:
 - i. Length of relationship
 - ii. Type of relationship
 - iii. Frequency of interaction between persons involved in the relationship
- c. Intimate partner violence and abuse may include, but is not limited to, the following types of behavior within the context of the relationship:

- i. Battery that causes bodily injury
- ii. Emotional abuse reflecting apprehension of bodily injury or property damage
- iii. Sexual assault
- iv. Sexual battery
- v. Sexual exploitation
- vi. Sexual harassment
- vii. Forcible denial of use of or access to owned or shared assets, or limiting or controlling access to educational or work opportunities
- viii. Coercion used to attempt to compel another to act as directed
- ix. Isolation used to deprive another of personal freedom of movement or access to friends, family, or support systems

2) Sexual Assault

Any non-consensual act of penetration, however slight, of person's vaginal or anal openings with any body part or object or non-consensual oral-genital penetration.

3) Sexual Battery

Any intentional sexual contact, however slight, with any body part or object, without consent. Sexual contact includes contact above or beneath clothing with the breasts, buttocks, genitals, or areas directly adjacent to genitals (for instance, the inner thigh); touching another with any of these body parts; making another touch someone or

themselves with or on any of these body parts; or any other bodily contact in a sexual manner.

4) Sexual Exploitation

Taking non-consensual or abusive sexual advantage of another person for the benefit or advantage of anyone, other than the exploited party. Examples of sexual exploitation include, but are not limited to, the following:

- a. Causing or attempting to cause the incapacitation of another person to gain a sexual advantage
- b. Prostituting another person
- c. Non-consensual streaming, sharing, or recording of audio, video, or photography, or any type of distribution of such
- d. Engaging in sexual activity in the presence of a non-consenting third party
- e. Exposing genitals to a non-consenting third party or in a public area
- f. Watching others when they are naked or engaged in sexual activity without their consent
- g. Knowingly transmitting a sexually transmitted infection/disease to another individual without their consent
- h. Stealing of clothing
- i. Other behavior that goes beyond the boundaries of consent

5) Sexual Harassment

- a. Unwelcome conduct of a sexual nature when:

- i. It is implicitly or explicitly suggested that submission to or rejection of the conduct will be a factor in academic or employment decisions, evaluations, or permission to participate in a NYFA activity; or
 - ii. The conduct is sufficiently severe, and/or pervasive and objectively offensive that it unreasonably interferes with, denies or limits an individual's ability to receive access to education.
- b. The terms in this prohibited conduct are defined as follows:
- i. Conduct of a sexual nature: This includes conduct that is verbal, visual, or physical. Conduct of a sexual nature may either be explicitly sexual or may involve conduct that derives its sexual nature from the circumstance in which the conduct occurs or when combined with other conduct that occurs in a sexual context. Conduct does not need to express any sexual desire or be directed to a specific person and can include conduct that attempts to demean, control, or stereotype others on the basis of their sex.
 - ii. Unwelcome conduct: Conduct is considered "unwelcome" if, under the totality of the circumstances, it is 1) neither solicited nor incited, and 2) is regarded by the recipient as undesirable or offensive.
 - iii. Objectively Offensive: Conduct that would be offensive to reasonable persons under similar circumstances and with similar identities; considering the totality of the known circumstances.
- 6) Stalking
- a. Repetitive and menacing behavior towards another, or pursuit, tracking, surveilling, or harassing another in such a way that would cause reasonable persons to fear for their safety or the safety of others, the safety of their property, or to otherwise suffer substantial emotional distress.
 - b. For the purposes of this definition, repetitive behavior is considered as two or more acts in which the stalker directly, indirectly, or through third parties tracks, surveils, pursues, threatens, or communicates to an individual.

D. Retaliation

Any adverse action taken against anyone for reporting, supporting, or assisting in the reporting and/or adjudication of any of the behaviors prohibited in this policy, or against anyone perceived to be involved in any of these actions. Retaliation may include intimidation, violation of a No Contact Order, harassment, efforts to impede an

investigation, or filing a false or bad faith cross-complaint. Retaliation is prohibited by NYFA policy, state, and federal law. Retaliation is a violation of this policy whether or not the underlying complaint is found to be a violation of policy.

E. Bad faith Complaint of Sex-Based Discrimination or Sexual Misconduct

Knowingly reporting a false allegation of sex-based discrimination or sexual misconduct, making a false counter-complaint, or providing false information related to a complaint of sex-based discrimination or sexual misconduct.

GENERAL PRINCIPLES OF INVESTIGATION & ADJUSTICATION

A. Standard of Proof

NYFA will use the preponderance of evidence standard. Preponderance of evidence means that a decision of responsibility for a policy violation will be made if it is more likely than not that a violation occurred. The totality of the information gathered during the investigation will be used to determine the preponderance of evidence.

B. Information Collected During Investigation

1) Information and material that is relevant to the alleged conduct will be collected and considered. The Title IX Coordinator will determine if information is relevant, credible, or

reliable, and whether information should be considered or excluded from an investigation. Additionally, expert testimony may be obtained by the Title IX Coordinator to aid in the resolution of an investigation, or to help provide clarity about a scientific, technical, or professional matter. For example, the Title IX Coordinator may consult the Alcohol and Drug Counselor for more information on how certain drugs interact with alcohol.

- 2) Information that speaks to a Complainant's or Respondent's behavior or reputation that is not related to the conduct in question, otherwise known as character statements, will not be considered during an investigation.
- 3) A Complainant's, Respondent's, or Witness's sexual history will generally not be considered, unless it is directly relevant to an issue. Sexual history may be relevant in some cases to help assess context for how parties communicated consent to each other during past sexual interactions. Note, the existence of a dating relationship or past sexual relations between parties can never, by itself, be assumed to be an indicator of consent.

C. Conflicts of Interest

- 1) NYFA is committed to fair, impartial, objective decisions in its investigative and adjudication processes. If any administrator involved in the investigation or adjudication of a complaint presents a conflict of interest, the Title IX Coordinator,

Dean of Students, and/or Campus Dean will identify and appoint a different, trained administrator to carry out the policy. The Title IX Coordinator will notify the Complainant and Respondent of any administrative changes to the investigation and adjudication processes. If a conflict of interest submission is denied, the Title IX Coordinator will provide reasoning, in writing, to the Complainant or Respondent who expressed concern.

- 2) A Complainant or Respondent must identify in writing, to the Title IX Coordinator, any real or perceived conflict of interest within three (3) working days of receiving notification on who has been designated as the investigator and/or adjudicator. If the conflict of interest is the Title IX Coordinator, the Complainant or Respondent can identify any real or perceived interest, in writing, to the Dean of Students or Campus Dean. The Title IX Coordinator will notify the Complainant and Respondent of the decision to appoint a different administrator or the reason for not moving forward with a different administrator. If a conflict of interest submission is denied, the Title IX Coordinator will provide reasoning, in writing, to the Complainant or Respondent who expressed concern.

D. Presumption of Innocence

NYFA applies the presumption of innocence principle to all Respondents involved in an investigation. Meaning, a Respondent is considered not responsible until determined

responsible through NYFA's investigation and adjudication process.

E. Documentation of Formal & Informal Processes

The Title IX Coordinator is responsible for documenting and maintaining the names of the Complainant and Respondent, summaries of the concerns/ allegations/ formal complaints, email correspondence, and the resolution measures taken.

F. Rights Afforded to Participating Parties

During the process outlined within this policy, Complainants and Respondents are afforded specific procedures that provide them the right(s):

- 1) To make a report to local law enforcement, state police, and institution, or to choose not to report free from pressure of the institution
- 2) To have disclosure(s) of domestic violence, dating violence, stalking, and sexual assault treated seriously
- 3) To be free from any suggestion that the reporting party, Complainant, is at fault when sex-based discrimination or sexual misconduct occurs, or should have acted in a different manner to avoid
- 4) To describe the incident to as few faculty and staff members as possible, and not be required to unnecessarily repeat a description of an incident
- 5) To be protected by the institution from retaliation for reporting sex-based discrimination or sexual misconduct, or participating in an investigation

- 6) To participate in a process that is fair, impartial, and provides adequate notice and a meaningful opportunity to be heard
- 7) To receive written notice of the alleged policy violation with an explanation of the charges
- 8) To have the opportunity to review all materials concerning the charges
- 9) To deny written or verbal statements provided by a Respondent, Complainant, Witness, or Investigator
- 10) To provide Witnesses, witness statements, and evidence in support of the case
- 11) To provide relevant questions to the Title IX Coordinator, that may be asked of other parties and/or Witnesses involved in the investigation
- 12) To be informed of the appeals process
- 13) To be accompanied by a support person of their choosing during any meeting related to the investigation or adjudication process.
- 14) To submit a written statement outlining their perspective on the incident that initiated the investigation process
- 15) To not respond to questions asked by an administrator(s) carrying out the investigation process
- 16) To have the complaint be decided upon a preponderance of evidence standard
- 17) To have a complaint investigated and the investigation be neutral and free of bias
- 18) To exercise civil rights and practice of religion without interference by the investigative, criminal justice, or

judicial or conduct process of the institution

G. Role of a Support Person

- 1) A support person is an individual who may accompany a Complainant or Respondent during the investigative process. This includes interviews and meetings related to the appeals process. There may only be one support person in a meeting or other proceeding; however, that person does not need to be the same individual throughout the entire process. The Complainant and Respondent may have any individual of their choosing serve as their support person. A support person is prohibited from participating directly in any meeting or other proceeding, including contacting the Title IX Coordinator and speaking on behalf of the individual they are supporting. The Title IX Coordinator or Investigator have the authority to determine what constitutes appropriate behavior of a support person and may take reasonable steps to ensure compliance of this policy. If it has been determined that the support person's participation is interfering with the investigation or other proceeding, the support person may be removed.
- 2) NYFA is not mandated to communicate with support persons and will only communicate directly with the Complainant and Respondent. The investigation or other proceeding will not be unreasonably delayed to accommodate the schedule of a support person.

H. Other Procedural Matters

1) Multiple Complainants and/or Respondents

Incidents involving more than one Complainant or Respondent may be investigated separately or together as one investigation. The Title IX Coordinator is responsible for making such a determination.

2) Pending criminal investigation and/or proceeding

NYFA is obligated to investigate any allegation of sex-based discrimination or sexual misconduct in a timely, equitable manner, even if a criminal complaint has been filed with law enforcement. The fact-finding portion of the institutional investigation may be temporarily delayed, at the request of a law enforcement agency.

3) Timing

- a. NYFA will make a reasonable effort to complete an investigation within 60 working days, in a prompt, fair, and impartial manner. In cases where an extension is warranted or necessary, the Title IX Coordinator will provide notification, in writing, to the Complainant and Respondent the reason for the delay and anticipated date of completion.
- b. The timeline for any appeals process is ten (10) working days. If it is determined that an extension is necessary, the Title IX Coordinator will notify the

Complainant and Respondent in writing, and include the reason for delay and anticipated date of completion.

- c. Working days are defined as Monday through Saturday, excluding all official holidays or NYFA closures.

4) Disability accommodation

- a. Students, faculty, and staff registered with Human Resources or NYFA's Student Accessibility Services, may be eligible for reasonable accommodations during the investigation and adjudication. Students with disabilities are not exempt from the policy; all members of the NYFA community are responsible for upholding the standards set forth in this policy.
- b. More information about NYFA's Student Accessibility Services, including contact information and required documentation, can be found on the NYFA Student Hub under the Student Services tab.

5) Transcript Notations

- a. Students that are found responsible for a policy violation may receive a notation on their transcript indicating a sanction of either Disciplinary Probation, Suspension, or Expulsion. Notations for Disciplinary Probation are temporary, and only appear during the duration of Disciplinary Probation. Notations for Suspension may be

permanent. Notations for Expulsion are permanent.

- b. A transcript notation for Suspension, may be removed one year following the date Suspension concluded. A notation may only be removed if a request is made, in writing, to the Title IX Coordinator, one year after the terms of Suspension have been met. Transcript notations for Expulsion may not be removed.
- c. Students who withdraw during an investigation may receive a notation on their transcript indicating the student withdrew with conduct charges pending.

6) Procedure

Formal rules of evidence, such as those applied in criminal or civil court, are not applicable for this policy.

INITIAL ASSESSMENT

A. *Receipt & Outreach*

- 1) Once an allegation has been reported, the Title IX Coordinator will contact the Complainant to explain their reporting options and resources on and off campus, supportive measures, and to extend an offer to meet in-person. This information is communicated through the individual's NYFA email address, or the email address NYFA considers the student's primary email address.
- 2) The Title IX Coordinator may also refer the report to the Dean of Students or the Campus Dean if it is

determined that the behavior is not sexual in nature.

- 3) In addition, upon receipt of a report, NYFA may issue a timely warning to the campus community under the terms defined by the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act or (Clery Act).

B. *Intake*

- 1) Any individual who reports an allegation by a NYFA community member may make an appointment with the Title IX Coordinator by phone, email, or in person. This first meeting is called an intake and serves to provide an opportunity for the Title IX Coordinator to gather more information about the incident and assess the need for supportive measures. Supportive measures may be taken prior to an investigation or in the absence of an investigation. The Complainant may ask questions about the policy and investigative process during intake. The Complainant may also bring a support person to intake. Translation services are offered, if requested and reasonably available.
- 2) During an intake, the Title IX Coordinator may determine if the allegation, even if substantiated, does or does not rise to the level of a policy violation, or may determine there is or is not sufficient information to investigate the matter. If the allegation does not rise to a policy violation, or if there is not sufficient information to investigate the matter, the Title IX Coordinator may dismiss

the report and seek an alternative informal resolution. The Title IX Coordinator will inform the Complainant and provide rationale for the determination.

C. Request by Complainant to Not Proceed

- 1) Complainants have the option to request their name not be shared with a Respondent, to request that no investigation be pursued, or to request that no student conduct action be taken. When such requests are made, the Title IX Coordinator will determine the appropriate manner of resolution that is consistent with the Complainant's request to the degree possible. However, the institution may need to take action to protect the health and safety of the Complainant and the campus community. The Title IX Coordinator may use the factors listed below, or other factors, to evaluate a Complainant's request:
 - a. The severity of the alleged conduct
 - b. Any potential threats to community safety or if circumstances suggest that there is an increased risk of future acts of sexual violence
 - c. The respective positions of the Complainant and Respondent
 - d. Whether there have been other complaints against the Respondent or record of prior acts of violence

- 2) If the Title IX Coordinator determines that the institution must proceed with an investigation despite the request of the Complainant, the Title IX Coordinator will notify the Complainant. The Complainant is not required to participate in the investigation, nor any subsequent actions taken by the institution.
- 3) NYFA's ability to fully investigate and respond may be limited if a Complainant chooses not to participate in an investigation or requests anonymity. Nonetheless, the Title IX Coordinator will seek appropriate action that addresses the reported behavior and prevents its recurrence.
- 4) In all cases, the final decision as to whether, how, and to what extent the institution will conduct an investigation and whether other measures will be taken, is at the sole discretion of the Title IX Coordinator.

INFORMAL RESOLUTION

- A. Complainants and Respondents may request at any time that the conduct reported under this policy be addressed through informal resolution, even if the investigative process has been initiated. To proceed with the requested informal resolution, the Title IX Coordinator will first obtain mutual agreement from the Complainant and Respondent.
- B. Informal resolution is designed to address the reported behavior, prevent reoccurrence, and remedy the effects without completing a formal investigation. Informal resolutions may take various

forms, as it is flexible in nature and tailored to the specific circumstances of an individual case. Informal resolutions may include individualized training or broad-based programming, advisory discussions with Respondent to address the reported conduct, adjustments made to reduce interactions between the parties, or any action determined by the Title IX Coordinator to end the reported behavior, prevent reoccurrence, and remedy the effects. Mediation may be used as a form of informal resolution in some cases, however, the Title IX Coordinator may not consider it appropriate for cases involving alleged sexual assault. A Complainant's anonymity may be possible to maintain in some forms of informal resolution.

- C. A Complainant and Respondent reserve the right to request a formal resolution at any time, even after an informal resolution has been reached.

INVESTIGATION & INFORMATION REVIEW

A. *Investigation*

1) **Notification**

The Title IX Coordinator will gather sufficient information to prepare a written notice of investigation to present in person and/or via email to the Complainant and Respondent. The notice of investigation will include the following information: the identity of the Complainant and Respondent, the specific policy provisions that may have been violated, alleged conduct that may constitute a policy violation, the

investigation process, the name of Investigator assigned to case (if not the Title IX Coordinator), any applicable support resources and/or referrals.

2) **Fact-finding**

- a. The Title IX Coordinator or Investigator will meet separately with the Complainant, Respondent and identified witnesses. To the extent possible, the Title IX Coordinator will interview the Complainant, Respondent, or Witnesses either in-person, or through a method like Skype, to observe the demeanor and to assist in the determination of the credibility of the Complainant, Respondent, or Witnesses. The Title IX Coordinator will ask the parties for all information related to the allegations, including names of witnesses and documentation related to the incident, which may include documented communications between the parties, receipts, photos, video, or other information relevant to the allegations.
- b. If a Complainant or Respondent is uncooperative and chooses not to participate in the fact-finding stage of the investigation, the Title IX Coordinator will continue with the investigation and adjudication process in their absence. Uncooperative Respondents are still subject to provisions under this policy.

B. *Information Review*

- 1) At the conclusion of fact-finding, the Title IX Coordinator will provide the Complainant and Respondent with individual and separate opportunities to review and respond to redacted versions of the information collected. The Information Review is an opportunity for the parties to access all information gathered to date, such as the Title IX Coordinator's typed interview notes and documentary evidence.
- 2) During the Information Review, the Complainant and Respondent each meet separately with the Title IX Coordinator. A support person may accompany the Complainant and Respondent to their respective meetings. The Complainant and Respondent can each bring a written statement to the Information Review, can share their responses to the information being reviewed, and will be given a reasonable deadline by which to request that the Title IX Coordinator gather additional relevant information, if applicable in the form of:
 - a. Requests for additional documentation from witnesses
 - b. New witnesses
 - c. Additional documentation under the control of NYFA
- 3) Requests to gather additional information may be denied, if deemed irrelevant by the Title IX Coordinator.
- 4) The Title IX Coordinator may ask questions during the Information Review, including questions submitted by the other party. The Title IX Coordinator may modify or exclude questions that they find to be unfairly prejudicial, confusing, argumentative, misleading, unnecessarily repetitive, not probative, or speak only to a party's character or non-relevant sexual history.
- 5) Any new information and/or provided materials by either party that is relevant, and substantive will be shared with the other party by the Title IX Coordinator. The Title IX Coordinator will schedule additional, Information Review meetings to allow each party to respond to the new information. Additional information, such as new witnesses or materials, will not be considered unless it is shown by the providing party that the witnesses or materials were unknown or unavailable to the party prior to the initial Information Review.
- 6) The Title IX Coordinator may audio record Information Reviews or record through written notes. The recordings will be property of New York Film Academy. Complainants, Respondents, or support persons may take their own written notes; however, they may not record, share, or stream any photography, video, or audio of the Information Review. Additionally, Respondents and Complainants may request to review the official recordings of their or the other party's Information Review under the supervision of the Title IX Coordinator or designee.

FINDINGS

A. *Investigation Report*

- 1) After Information Reviews have concluded, the Title IX Coordinator will prepare the Investigation Report. The Title IX Coordinator will prepare the report promptly and make it available to the parties when requested. The Title IX Coordinator will notify the parties if an extension of this timeline is necessary. The Investigation Report will include an analysis of all disputed information identified throughout the process, an analysis of policy, and conclusion of whether or not there is a preponderance of evidence that the Respondent violated NYFA policy. The Title IX Coordinator will send the Investigation Report, for review, to a reviewing Title IX Coordinator at one of NYFA's other campuses. For example, if an Investigation Report is prepared by NYFA LA, the NYFA LA Title IX Coordinator may send the Investigation Report to the Title IX Coordinator at NYFA NY for review. The reviewing Title IX Coordinator will make a determination regarding the Respondent's responsibility for violations of NYFA policy based solely upon information gathered throughout the process, with the exception of prior violations, which may be considered when determining responsibility for the alleged violations in the present case.
- 2) The possible outcomes for an alleged violation are:
 - a. Responsible
 - b. Not responsible
 - c. Inconclusive
- 3) The Title IX Coordinator will notify both the Complainant and Respondent, in writing, of the finding(s), any imposed sanctions, and the rationale for the decision(s) via a Final Outcome Letter. This information is communicated through the individual's NYFA email address, or the email address NYFA considers the student's primary email address. Upon receiving the Final Outcome Letter, the Complainant and Respondent may request, in writing, a redacted copy of the Investigation Report.
- 4) The Final Outcome Letter will inform both the Complainant and Respondent of their right to appeal, should either party disagree with the findings of responsibility and/or sanctions. The Final Outcome Letter will state the deadline by which they must request an appeal based on one or more relevant criteria, as outlined in this policy. Refer to the Appeals section, below, for appeals criteria and procedure.
- 5) If neither party requests an appeal by the deadline, the findings/sanctions outlined in the Investigation Report will stand.

B. Sanctioning

One or more of the following sanctions or additional actions may be imposed for policy violations:

1) Warning

- a. Notice to the student that a violation of NYFA policies or regulations has occurred and that continued or repeated violations of NYFA policies or regulations may be cause for further disciplinary action.
- b. A warning carries no transcript notation.

2) Disciplinary Probation

- a. A status imposed for a specific period of time in which a student must demonstrate conduct that abides by NYFA's policies and expectations. Conditions restricting the student's privileges or eligibility for NYFA activities may be imposed. A temporary transcript notation may accompany the probationary period. Further misconduct during the probationary period or violation of any conditions of the probation may result in additional disciplinary action, including but not limited to, suspension or expulsion.
- b. Disciplinary probation carries a temporary transcript notation that is only noted on the student's transcript during the duration of the disciplinary probation. When the disciplinary probation period

concludes, the transcript notation is removed.

3) Deferred Suspension

- a. A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Title IX Coordinator and/or may be a period in which suspension from NYFA is deferred or delayed until a later date. Further violations of NYFA's policies, or failure to complete any assigned conditions may result in additional disciplinary action including, but not limited to, suspension or expulsion.
- b. Deferred suspension carries a temporary transcript notation that is only noted on the student's transcript during the duration of the deferred suspension. When the deferred suspension period concludes, the transcript notation is removed.

4) Suspension

- a. Suspension is the termination of a student's status for a specified period of time, including the remainder of an academic term or for several academic terms. Suspension may take effect at such time as the Title IX Coordinator determines. A suspended student will be ineligible to enroll in any NYFA courses at any NYFA campuses during the period of suspension. During the period of suspension, the Title IX Coordinator may place a hold on

- the student's NYFA records which may prevent the student from registering, obtaining transcripts, verifications, or receiving a degree from NYFA.
- b. After the period of Suspension, the student will be reinstated if:
 - i. The student has complied with all conditions imposed as part of the suspension.
 - ii. The student is academically eligible.
 - iii. The student meets all requirements for reinstatement including, but not limited to, removal of holds on records, and payment of restitution where payment is a requirement of reinstatement.
 - iv. The student meets the deadlines for filing all necessary applications, including those for readmission, registration, and enrollment.
 - v. Students are required to apply for readmission following a suspension of more than one academic term and must meet all requirements for readmission. Suspension may be prohibited from entering specified areas, or all areas, of NYFA property. Further violations of NYFA's policies or expectations, or failure to complete any assigned conditions may result in additional disciplinary action including but not limited to further suspension or expulsion.
 - c. Notations for Suspension may be permanent. A transcript notation for Suspension may be removed one year following the date Suspension has concluded. A notation may only be removed if a request is made, in writing, to the Title IX Coordinator, one year after the terms of Suspension have been met.
- 5) Deferred Expulsion**
- a. A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Title IX Coordinator and/or may be a period in which expulsion from NYFA is deferred or delayed until a later date. Further violations of NYFA's policies, or failure to complete any assigned conditions will result in additional disciplinary action including, but not limited to, immediate expulsion.
 - b. Deferred expulsion carries a permanent transcript notation that indicates the duration of the deferred expulsion.
- 6) Expulsion**
- a. Expulsion is the permanent termination of a student's status. An expelled student will be ineligible to enroll in any NYFA courses at any NYFA campuses indefinitely. Expelled students may be prohibited from entering specified areas, or all areas, of NYFA property, and/or may be excluded from NYFA activities.

- b. The student record of an expelled student may include a Hold on the student's NYFA records, which may prevent the student from registering, obtaining transcripts, verifications, or receiving a degree from NYFA.
- c. Expulsion carries a permanent transcript notation.

7) Revocation of Awarding Degree or Certificate

- a. If, after a degree or certificate has been awarded, a degree or certificate recipient is found responsible for a policy violation while the student was an enrolled student, the Title IX Coordinator may impose, as a sanction, a revocation of the degree or certificate, subject to the following procedures:
 - i. The Title IX Coordinator will submit a recommendation of revocation of the degree or certificate to the Campus Dean.
 - ii. A Notice of Intent to Revoke Degree or Certificate shall be sent to the student. This notice shall include the details of the violation and the basis for the revocation.
 - iii. The student may submit a written appeal of the revocation to the Campus Dean within ten (10) working days from the date of the Notice of Intent to Revoke Degree or Certificate. The imposition of the revocation

of degree or certificate will be deferred until the conclusion of the appeal. The decision of the Campus Dean is final.

8) Educational Sanctions

- a. Educational sanctions are intended to help students learn from their decisions and reflect on what they want to get out of their educational experience. Educational sanctions may include, but are not limited to:
 - i. Reflective or research papers, presentations, or assignments
 - ii. Community Service
 - iii. Restitution
 - iv. Participation in designated educational programs, services, or activities
 - v. Letter of apology

9) Additional Actions

- a. Additional actions are intended to help repair any harm that resulted from a violation or protect the safety of the NYFA campus community. Additional actions may include, but are not limited to:
 - i. Exclusion from entering specified areas, or all areas, of NYFA property
 - ii. Loss of privileges and/or exclusion from NYFA activities

10) Limits on Sanctions

The loss of NYFA employment or removal from paid student positions will not be a

form of sanction. However, when maintaining student status or good disciplinary standing is a condition of employment or the paid position, the loss of student status or good disciplinary standing will result in termination of the student's employment or removal from the paid student position.

C. *Appeals*

- 1) Appeals may challenge the decision regarding responsibility for prohibited conduct and/or the severity of sanctions assigned based on the prohibited conduct violation(s). To file an appeal, the Complainant and/or Respondent are required to submit a written letter of appeal, within ten (10) working days of receiving their Final Outcome Letter, outlining why they believe one or more of the criteria for appeal exists in their case. The appealing party will have an opportunity to request an in-person meeting to discuss their appeal with the Title IX Coordinator. The other party will be notified within one (1) working day if an appeal is submitted. The Complainant or Respondent will have an opportunity, if requested, to review the original written appeal and/or NYFA's record of the original appeal request meeting.
- 2) A Complainant or Respondent may submit a written response within five (5) working days of being notified that an appeal was submitted. Similarly, if both parties elect to appeal simultaneously, they will each have an opportunity, if requested, to review

the other's appeal request and/or appeal meeting record.

- 3) The Title IX Coordinator and NYFA Executive staff will consider the information provided by the party(ies) and will decide whether or not the appeal request will be granted or denied based on the Appeals Criteria stated below:

- a. Appeals on the decision of responsibility for prohibited conduct. Permissible grounds for an appeal regarding responsibility are:

- i. Availability of relevant new evidence not available at the time of the investigation that could significantly impact the resolution
- ii. Procedural errors during the investigation that significantly impacted the outcome.

- b. Appeals of sanctions
The sanctions imposed on the Respondent may be appealed on the ground that the severity of the sanction imposed is unfair compared to the severity of the conduct for which the Respondent was found responsible.

- 4) Appeals fulfilling the criteria above are reviewed and concluded by the Campus Dean in accordance with the following appeals outcomes.

- a. If it is determined that none of the appeals criteria have been met, the appeal will be denied, thereby

- upholding the investigation report findings and sanctions.
- b. If it is determined that new information not previously available must be considered, the case will be remanded to the Title IX Coordinator, investigator(s) and/ or designee. Parties will be allowed to respond to the new information and new findings as the report is re-issued.
 - c. If it is determined that that sanctions were excessive to the violation and Respondent's conduct history, the Campus Dean or designee will recommend new sanctions to the Title IX Coordinator.
 - d. If it is determined that there was a procedural error that had significant impact on the outcome, the Campus Dean or designee, will remand the decision to the Title IX Coordinator to remedy the error, or the Campus Dean or designee will take other corrective action to remedy the error.
- 5) The Campus Dean or designee will provide written notification of the final determination to the Complainant and Respondent.

DIVERSITY POLICY

DIVERSITY POLICY

At the New York Film Academy, we believe Diversity is an asset to bring to bear, an ideal to strive for, and a guiding principle for all we do.

Diversity promotes a greater mutual understanding of our differences, which fosters empathy to reach across cultural, political, and socioeconomic boundaries. It encourages leadership, inclusive decision-making, and global citizenship that respectfully consider other points of view. Diversity empowers members of the NYFA community to tell their own stories, creating a wider array of perspectives for storytelling worldwide.

Diversity goes beyond the traditional constructs of individual differences and cultivates a community that promotes the acceptance of people's distinguishable qualities while respecting each other's observations, perspectives, and experiences.

NYFA works to identify deficiencies in diversity within our community and around the globe, and to create actionable goals to address these deficiencies.

The New York Film Academy's commitment to diversity is central to its role in training artists to enter an increasingly global arts community. We believe that the arts play an essential role in communicating cultural ideas and creating dialogue that enriches the lives of all those who participate. We further assert that as the arts are essential to a healthy society, the inclusion of all voices in

the arts is essential to the health of a globally diverse community.

Our mission is therefore to increase the inclusion of voices that are underrepresented or frequently misrepresented in Visual, Performing, and Cinematic Arts to create a globally inclusive environment for artists and their vital work.

NYFA has identified the following goals in working toward successful achievement of our mission.

- 1) The New York Film Academy actively seeks to create a safe environment for a globally diverse community of students and educators to study their craft and exchange ideas.
- 2) NYFA expands its education in communication to provide students and educators training in the use of positive communication skills to resolve conflicts and increase leadership capacity in diverse communities.
- 3) NYFA provides resources to identify and reduce discrimination on the basis of race, gender, age, religion, sexual orientation, or any basis protected by law.
- 4) NYFA provides opportunities for students and faculty to broaden their perspectives through participating in multicultural activities and volunteering with communities in need.
- 5) Any student who has witnessed or experienced discrimination, harassment or retaliation on campus should immediately report through the Student Grievance Review & Resolution Process.

Any faculty or staff member who has witnessed or experienced discrimination, harassment, or retaliation on campus should immediately report to Human Resources.

STUDENT GRIEVANCE REVIEW & RESOLUTION PROCESS

All students, faculty, and staff have the right to due process in any action brought against them by NYFA that may adversely affect their academic or employment status with the institution. Students and employees have the right to petition for special consideration with regard to the academic and administrative policies and procedures when circumstances beyond their control prevent them from adhering to said policies and procedures.

NYFA will address all appropriate student grievances promptly. A grievance is considered appropriate if a student expresses feelings of dissatisfaction concerning any application or interpretation of NYFA administrative or management-related policy.

For the purposes of this policy, a student is defined as an individual who (a) is enrolled or registered in an academic program of the Academy; (b) has completed the immediately preceding term and is eligible for re-enrollment, including the recess periods between academic terms; or (c) is on approved educational leave or other approved leave status from an academic program.

INFORMAL & FORMAL GRIEVANCE PROCEDURES

Informal Grievance Procedures:

Before filing a grievance under this Policy, students are encouraged to attempt to resolve the matter informally with the

person alleged to have committed the violation, or with the head or chair of the department or program in which the alleged violation occurred. The student may also contact the Dean of Students for assistance with informal resolution. If a resolution cannot be reached through informal discussions and a student wishes to file a formal grievance, they can do so by following the procedures outlined below.

Formal Grievance Procedures:

Students wishing to file a formal grievance shall follow these procedures and guidelines:

- Grievances should be completed and submitted online via the Dean of Students website on the NYFA Hub. https://hub.nyfa.edu/student_services/dean-of-students-office/student-grievances.
- All student complaints will be investigated thoroughly, including interviewing all parties and reviewing all documents that relate to or may potentially relate to the complaint.
- Upon receipt of a formal student grievance, the Dean of Students will review the grievance and make an initial determination regarding whether the grievance is complete, within the jurisdiction of the school, and, if found to be true, would constitute a violation of law or NYFA policy. If the above conditions are met, the Dean of Students will inform the complainant in writing that the grievance process will

move forward. Such a determination will be made within five (5) business days.

- If the Dean of Students determines that the grievance is incomplete, the student will have three (3) business days from the date of the written notice to make the grievance complete. If the student fails to make the grievance complete, the grievance will be dismissed. If the grievance raises multiple distinct issues, the Dean of Students will make the determination described above with regard to each individual issue. The Dean of Students may investigate some issues and dismiss others pursuant to this review process.
- If a complaint is dismissed, the Dean of Students will provide the student with a written explanation of the basis for the dismissal. The student will have five (5) business days from the date of the written notice to request in writing an appeal of the dismissal from the Campus Dean. The request for appeal must articulate why the decision by the Dean of Students to dismiss the case was in error. The Campus Dean will respond in writing within ten (10) business days of receipt of the appeal. The Campus Dean will make this determination after reviewing documents provided by the Dean of Students and any other documentation the student wishes to have considered. If the decision to dismiss is upheld, that decision is final. If the decision to dismiss is overturned on appeal, the case shall be sent back to the Dean of Students for investigation in accordance with the procedures outlined below.
- The Dean of Students will commence the investigation by sending a copy of the written grievance and any supporting documentation as appropriate to the individual respondent or to the head or chair of any department or program against which the grievance was filed. The respondent shall have five (5) business days to respond to the grievance. The Dean of Students may then interview the complainant, respondent, or both.
- In some cases, the Dean of Students may interview individuals other than the complainant and respondent, and may request additional documentation from any of the above parties. The Dean of Students shall complete the investigation and deliver a written report to the complainant and respondent within fifteen (15) business days of the initial receipt of the grievance. The report will contain a summary of the issues within the grievance, references to the applicable NYFA policy, a summary of the factual findings of the investigation, and a conclusion regarding the recommended outcome of the grievance, including proposed corrective actions, if any.
- In the event the outcome of the grievance calls for disciplinary action to be taken against any NYFA student, the matter shall be adjudicated within the Dean of Students office according to the policies and procedures of the school's Disciplinary Panel. In the event the outcome of the grievance calls for disciplinary action to be taken against any NYFA employee, the matter will be turned over to the Human Resources

Department and adjudicated according to its policies and procedures.

Appeals Process:

A student wishing to appeal an adverse decision in a grievance case filed can do so by submitting an appeal request in writing within five (5) business days of when the Dean of Students issued the findings. The Campus Dean will consider the appeal in such cases. The Campus Dean will make a final, binding decision on the appeal within ten (10) business days, and will send the written appeals decision to the complainant and respondent. To be considered, the appeal must be based on one of the following assertions:

- The Student Grievance Review and Resolution Process as set forth in the preceding steps was not followed correctly, and this failure to follow the procedures resulted in the adverse finding, or
- The Dean of Students misinterpreted written, recorded, oral, or other evidence presented in the investigation and this misinterpretation of the evidence resulted in the adverse finding, or
- The Dean of Students inappropriately or mistakenly applied NYFA policy or standards of conduct to the grievance and this misapplication of policy resulted in the adverse finding.

IMPORTANT NOTES REGARDING STUDENT GRIEVANCES

- Following a finding validating a grievance, NYFA will implement reasonable policies or procedures to avoid similar complaints in the future.
- Grievances may be submitted anonymously. Without the complainant's contact information, however, NYFA will be unable to correspond with the complainant about the grievance.
- During and after investigation into a student grievance, NYFA will abide by all FERPA regulations.
- If a grievance is filed against the Dean of Students or if the school determines the Dean of Students should be recused from a case for any other reason, the Campus Dean will take on the responsibilities of the Dean of Students, and the President will take on the responsibilities of the Campus Dean when appropriate. If a grievance is filed against the Campus Dean or if the school determines the Campus Dean should be recused from a case for any other reason, the President will take on the responsibilities of the Campus Dean and all decisions of the President will be final.

- A written summary of all complaints will be kept for a minimum of six years from the date that the complaint was first received.
- For specific sex-based discrimination and sexual misconduct student rights and grievances, please see NYFA's Title IX Grievance Policy and/or NYFA's Sexual Misconduct Policy.
- A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling (888) 370-7589 or by completing a complaint form, which can be obtained on the Bureau's internet website <http://www.bppe.ca.gov>.

DRUG & ALCOHOL POLICY

New York Film Academy is committed to providing and sustaining for students, faculty and staff, a safe, healthy, and supportive environment conducive to optimum professional and personal growth and development.

In compliance with this objective and in accordance with United States Department of Education Drug Free Schools and Communities Act Amendment of 1989, Public Law 101-226, this document, distributed annually, informs students, faculty and staff of: 1) NYFA's institutional policies and standards of conduct related to alcohol and drugs, 2) the disciplinary sanctions under NYFA conduct policies for violations of standards of conduct related to use of alcohol and drugs, 3) legal sanctions and penalties related to the alcohol and drugs based on federal, state and local laws, 4) the health risks associated with alcohol and drug use, and 5) resources for help and treatment for the treatment of substance abuse and addiction.

NYFA STANDARDS OF CONDUCT RELATED TO ALCOHOL & DRUGS

The following is strictly prohibited on NYFA premises and NYFA affiliated facilities (i.e. residence halls operated by a contracted agency) and while attending NYFA activities, events, workshops and curricula and co-curricular projects:

- Use, possession, sale, distribution and/or manufacture of alcoholic beverages, acting as an accessory, liaison, or facilitator for any of the above, except at a time, location, and circumstance expressly permitted by NYFA and federal regulations
- Use, possession, sale, distribution and/or manufacture of narcotics or other illicit and/or controlled substances (including medical marijuana) or acting as an accessory, liaison, or facilitator for any of the above
- The misuse of legal pharmaceutical drugs
- Use or possession of drug-related paraphernalia
- Being under the influence, impairment, or being unable to care for one's own safety as pertains to use of alcohol and/or controlled substances and misuse of legal pharmaceutical drugs
- Possession, production, or provision of false ID
- Operating a motor vehicle while under the influence of alcohol or illicit drugs
- Administering drugs to individuals against their will and/or without their knowledge or consent
- Furnishing alcohol to a person under the age of 21
- Violating other federal, state and local laws regarding alcohol, tobacco, and controlled substances
- The smoking of tobacco, including the use of vaporizers and e-cigarettes, in indoor locations on NYFA campuses, outdoor locations not designated as smoking areas, and in attendance of NYFA related events

NYFA DISCIPLINARY SANCTIONS FOR VIOLATING STANDARDS OF CONDUCT FOR ALCOHOL & DRUGS

Students violating NYFA institutional policies and codes of conduct related to alcohol and drugs will be subject to disciplinary action. Disciplinary action(s) will be determined by the nature and severity of the behaviors in violation of the policies and conduct codes; mitigating and aggravating factors will also be considered in the determination of appropriate sanctioning. Possible sanctions for students violating the above-mentioned policies and codes of conduct include, in ascending order of severity, conduct warnings, educational trainings and/or assignments, fines, community service, parental notification, mandated off-campus substance abuse assessment, disciplinary probation, suspension, and expulsion.

MEDICAL AMNESTY POLICY

NYFA values, first and foremost, the health and safety of its students. Students in medical crisis and students directly responsible for securing medical assistance to address a student's medical crisis resulting from alcohol and/or drug abuse or misuse may be granted medical amnesty. Amnesty may eliminate or significantly mitigate sanctions associated with violations of the NYFA Student Code of Conduct in regard to drug use, sharing prescription medications, underage consumption of alcohol, and possession and distribution of

alcoholic beverages.

LEGAL SANCTIONS & PENALTIES

Federal Laws

Alcohol: Federal law establishes 21 as the national minimum drinking age. Only persons of legal age (21 years or older) may possess or consume alcoholic beverages.

Drugs: Federal drug laws, including the Controlled Substances Act, regulate the possession, trafficking, and manufacturing of drugs. Even though states have their own laws on drugs, federal laws supersede drug laws- including those regarding the medical/recreational use of marijuana. (Source:

<https://www.recovery.org/topics/guide-us-drug-laws/#federal-drug-laws>)

It is a criminal offense under Federal law to manufacture, distribute, dispense or possess with intent to manufacture, distribute or simply possess a controlled substance, including marijuana. The sanctions for violation of these laws depend upon the particular offense and aggravating factors, such as the type and quantity of drugs involved. Factors considered to determine both drug classifications (controlled substances are classified as schedule 1 to 5) and penalties include the drug's potential for abuse, psychological and/or physiological dependence, scientific evidence regarding the drug's pharmacologic effects, public health risks, reported incidence of widespread abuse. These sanctions include fines, assigned community service, loss of federal student financial aid eligibility and

imprisonment. For a detailed description of federal trafficking penalties please refer to Appendix 1.

(Source:

<http://www.usdoj.gov/dea/agency/penalties.htm>).

Prescription drugs are considered controlled substances. Being in possession of prescription drugs prescribed for another is a violation of federal law in exactly the same way as possession of marijuana and cocaine are violations of federal law.

The unlawful of selling prescription drugs is a felony; sanctions range from fines to incarceration.

Sharing prescription drugs is also unlawful. It is a criminal offense for a parent to share prescribed medication, such as Xanax, with a child. Likewise, it is a criminal offense for a student to share (or sell) their own prescribed pills of Adderall with a fellow student.

NYFA recognizes federal laws over state laws in defining illegal drugs. The use, possession, sale or distribution of any schedule 1 drug, such as marijuana, on campus or at a school related activity constitutes a violation and is cause for disciplinary action. Schedule 1 drugs include, but are not limited to: marijuana, MDMA, heroin, psilocybin, and GHB.

F1/M1 International Students:

An international student arrested for an alcohol or drug related crime risks having their visa revoked. In most instances, an international student will be able to remain in the US; travel outside of the US, however, would require the student to apply

for a new F1/M1 student visa to reenter the US. There is a risk the visa could be denied or the student may be required to take alcohol/drug prevention related classes before a visa is approved. An arrest may also impact a student's application for Post-Completion Optional Practical Training. NYFA advises all international students to immediately seek advice from an immigration attorney if arrested.

Students Receiving Federal Financial Aid:

If student receiving federal financial aid and, during the time of receiving federal aid, the student is convicted of violation(s) of federal or state laws related to the possession of sale of drugs, the student will be ineligible for a period of time determined by the nature and frequency of the offence. A student regains eligibility the day after the period of ineligibility ends, or when they successfully complete a qualified drug rehabilitation program that includes passing unannounced drug tests given by such a program. For additional and guidance, students are encouraged to consult directly with NYFA Financial Aid (financialaid@nyfa.edu).

California State Laws

Alcohol: The following are illegal actions, punishable as violation of CA State Law:

- The possession of alcohol by a person under age 21 unless the minor is accompanied by a parent or guardian.
- Business and Professions Code 25658 makes it a misdemeanor in California to sell or furnish alcohol to a minor (someone under the state legal drinking age of 21). The misdemeanor penalties

for this crime are up to one (1) year in county jail, and/or a fine of up to one thousand dollars (\$1,000)

- California Penal Code 470b makes it a crime to either display or possess any fake identification, with the intent to use that fake ID. The misdemeanor penalties for this crime are up to one (1) year in county jail, and/or a fine of up to one thousand dollars (\$1,000). The potential felony penalties are sixteen (16) months, two (2) years or three (3) years' imprisonment, and/or a fine of up to ten thousand dollars (\$10,000).
- Operating a motor vehicle with a BAC level higher than 0.08 (21 years or older), 0.01 or higher (21 years or younger) According to CA State Vehicle and Traffic Law 1192, persons drinking while intoxicated may be subject to suspension or revocation of driving privileges in the state as well as fines up to \$1,000 and imprisonment up to one year.
 - A first offense (without bodily injury) is punishable by nearly \$2,000 in fines and assessments, 48 hours in jail, several months of license suspension, and completion of a three-month alcohol education program. If you commit a third or subsequent DUI offense within a 10-year period, you may be sentenced to as many as 16 months in state prison, roughly \$18,000 in fines and assessments, and the requirement of a 30-month alcohol treatment program. Understanding the law will not only help you avoid committing a DUI, but also help you plan your next steps if you have been arrested for the offense.
 - The following chart lays out the

basics of California DUI laws, including blood alcohol concentration (BAC) limits, penalties, and information about license suspension.

California DUI Laws: Blood Alcohol Concentration (BAC) Limits and Implied Consent:

"Per Se" BAC Limit	0.08 Percent
Zero Tolerance	0.02 Percent
Enhanced Penalty	0.16 Percent

California DUI Laws: Select Penalties

Minimum License Suspension or Revocation (1st, 2nd, 3rd offense)	6 months, 2 years, up to 10 years
Mandatory Alcohol Education, Assessment and Treatment	Both (education if under 21)
Vehicle Confiscation Possible?	Yes

Drugs: Below you will find key provisions of California's drug possession laws. Statues are found in the California Health and Safety Code Division 10, Chapter 6, Sections 11350-11651 et. seq. (Uniform Controlled Substances Act).

Controlled Substances, Not Marijuana - Possession: After Prop 47, the following crimes are punished as misdemeanors only, with penalties including up to one year in the county jail, *not state prison*:

- Schedule I opiates, opium derivatives, cocaine base, mescaline, peyote, or synthetic cannabis (including their isomers, esters, ethers, salts, and salts of isomers, esters, and ethers)
- Schedule II narcotics or opiates
- Schedule III hallucinogens, and
- Schedule III, IV or V

Marijuana: The basics of California marijuana laws are found in the following statutes, including Business & Professions Code Sections 26000, et seq.; Health & Safety Code Sections 11000, et seq.; 11357, et seq.; 11362.7, et seq.

Marijuana – Possession:

- Possession of more than 28.5 grams of marijuana, other than concentrated cannabis, is punishable by incarceration of up to 6 months, a fine of not more than \$500, or both
- Possession of not more than 28.5 grams of marijuana, legal for those 21 and over, an infraction for those 18 and under (mandatory drug education course and community service)
- Those 18 and over who possess more than 28.5 grams of cannabis, or more than 8 grams of concentrated cannabis may be imprisoned in county jail for up to 6 months and/or fined up to \$500.

Concentrated Cannabis – Possession:

- Possession of up to 8 grams of concentrated cannabis is legal, over 8 grams is punishable by incarceration of up to 1 year, a fine of up to \$500, or both

Marijuana – Sale:

- Sale by someone who does not possess a license to sell cannabis is a misdemeanor, which can result in up to 6 months in jail and/or fines up to \$500.

- A person who engages in commercial cannabis activity without a license will be subject to civil penalties of up to three times the amount of the license fee for each violation, with each day of operation constituting a separate violation.

Marijuana – Additional Limitations:

- There are additional limitations to smoking and possessing marijuana even if a person is over 21. The limitations include (but are not limited to) smoking or ingesting cannabis in public, (except in accordance with § 26200 of the Business & Professions Code), smoking/ingesting while operating a vehicle, and possessing an open container while operating or riding as a passenger in a vehicle.

HEALTH RISKS ASSOCIATED WITH THE MISUSE OF ALCOHOL & OTHER DRUGS

Health Risks Associated with the Misuse of Alcohol:

Drinking excessively- over time or on a single occasion- can negatively impact one’s health and wellbeing. Consuming very high doses of alcohol in the course of a defined period of time can cause respiratory depression, unconsciousness and, possibly, death. Moderate to heavy alcohol consumption over the course of a defined period of time may cause changes in cognition and behavior, such as disorientation, confusion, emotional lability, impaired judgment and coordination, and impairment in fine motor control, vision, speech, and hearing. Prolonged heavy use of alcohol can lead to physiological dependence, increased risk of

certain cancers, liver disease, and death. Other consequences of alcoholism or prolonged heavy alcohol abuse are unemployment, financial loss, incarceration and other legal problems, and the dissolution of relationships with loved ones, family members and friends.

Underage drinking is associated with risky behaviors such as unsafe sexual activity, driving when under the influence, and experiencing or engaging in violent behavior. Each year, in the US, alcohol related injuries (homicide, suicide, and unintentional injury) cause 5,000 deaths among people under age 21. Also, individuals who begin drinking before age 21 increase their risk of developing alcohol use disorders. (Source: <https://www1.nyc.gov/site/doh/health/health-topics/underage-drinking.page>)

For all individuals, the more drinks consumed in one day and the greater number of days of moderate to heavy drinking, the greater is the risk for: accidents and injuries, committing or being the victim of acts of violence, suicide, cancers of the mouth, throat, esophagus, liver, breast and colon, hypertension, and depression, dementia and other health disorders.

More specifically, one's physical health and functioning is jeopardized as a result of excessive drinking. Alcohol interferes with the brain's communication pathways, causing negative changes in mood and behavior and compromising cognition and motor coordination. Excessive drinking has been linked to increased risk of cardiomyopathy, arrhythmias, stroke and high blood pressure. Liver disease can also result from excessive alcohol consumption, causing steatosis or fatty liver, alcoholic

hepatitis, fibrosis, and cirrhosis. Alcohol causes the pancreas to produce toxic substances that can lead to pancreatitis, a condition that can be associated with life-threatening complications. (Source: National Institute on Alcohol Abuse and Alcoholism: <https://www.niaaa.nih.gov/alcohol-health-effects-body>)

What constitutes excessive drinking and risk depends on an individual's weight, gender, age, genetic predisposition for addictive disorders and behaviors, and various other factors. For example, lower-risk drinking limits for men are no more than 4 drinks on any day and no more than 14 drinks per week. Lower-risk drinking for women are no more than 3 drinks on any day and no more than 7 drinks per week. One drink is defined as 12 fl. oz of beer, 8-9 fl. oz of malt liquor, 5 fl. oz. of wine, or a 1.5 fl. oz of distilled spirits. For a more personalized assessment of individual risk related to the amount and type of alcohol consumed, the duration of time drinking, age, gender, and weight (though not incorporating variables of metabolic rate, body fat percentage, and current medications), access the Blood Alcohol Calculator by clicking on the following link:

<https://www.healthstatus.com/calculate/blood-alcohol-bac-calculator>

That said, any amount of drinking may pose health risks for individuals who are pregnant and individuals diagnosed with hepatitis or liver disease. An alcohol-exposed pregnancy may lead to the birth of a child with Fetal Alcohol Syndrome Disorder.

Drinking alcohol when living with hepatitis or liver disease increases the risk for

developing fibrosis and liver cancer. (Source: <https://www1.nyc.gov/site/doh/health/health-topics/alcohol-and-drug-use-alcohol-and-health.page>)

Health Risks of Alcohol & Other Drugs:

The use of illicit drugs, the misuse of prescription medication, and using drugs in combination with alcohol are associated with short and long term health consequences. The charts below (excerpted from <https://www.drugabuse.gov/drugs-abuse/commonly-abused-drugs-charts> published by the NIH National Institute on Drug Abuse) illustrate the health effects of commonly abused substances. For information regarding illicit and misused substances not listed below, please click on the above link.

Health Risks of Alcohol & Benzodiazepines:

Health risks associated with the combined use of Benzodiazepines (most commonly used “Benzos” are xanax, klonopin, ativan, commonly used for the treatment of anxiety) and alcohol are as follows. Because this medication acts on the same receptors as alcohol, when used in combination, the effects of both drugs are enhanced and risk increased for unpredictable effects, overdose, developing an addiction, acute physical illness.

Health Risks of Depressants (benzodiazepines, barbiturates, sleep medications ie. Xanax, Valium, Ativan, Lunesta, Ambien):

- Short-term

- Drowsiness, slurred speech, poor concentration, confusion, dizziness, problems with movement and memory, lowered blood pressure, slowed breathing.
- Long-term
 - Unknown
- Other Health-related Issues
 - Sleep medications are sometimes used as date rape drugs.
 - Risk of HIV, hepatitis, and other infectious diseases from shared needles.
- In Combination with Alcohol
 - Further slows heart rate and breathing, which can lead to death.
- Withdrawal Symptoms
 - Must be discussed with a health care provider; barbiturate withdrawal can cause a serious abstinence syndrome that may even include seizures.

Health Risks of Prescription Stimulants (Adderall, Concerta, Ritalin):

- Short-term
 - Increased alertness, attention, energy; increased blood pressure and heart rate; narrowed blood vessels; increased blood sugar; opened-up breathing passages.
- High doses: dangerously high body temperature and irregular heartbeat; heart disease; seizures.
- Long-term
 - Heart problems, psychosis, anger, paranoia.
- Other Health-related Issues
 - Risk of HIV, hepatitis, and other infectious diseases from shared needles.
- In Combination with Alcohol
 - Masks the depressant action of alcohol, increasing risk of alcohol overdose; may increase blood pressure.
- Withdrawal Symptoms
 - Depression, tiredness, sleep problems.

Health Risks of Cocaine:

- Short-term
 - Narrowed blood vessels; enlarged pupils; increased body temperature, heart rate, and blood pressure; headache; abdominal pain and nausea; euphoria; increased energy, alertness; insomnia, restlessness; anxiety; erratic and violent behavior, panic attacks, paranoia, psychosis; heart rhythm problems, heart attack; stroke, seizure, coma.
- Long-term
 - Loss of sense of smell, nose bleeds, nasal damage and trouble swallowing from snorting; infection and death of bowel tissue from decreased blood flow; poor nutrition and weight loss; lung damage from smoking.
- Other Health-related Issues
 - Pregnancy: premature delivery, low birth weight, deficits in self-regulation and attention in school-aged children prenatally exposed.
 - Risk of HIV, hepatitis, and other infectious diseases from shared needles.
- In Combination with Alcohol
 - Greater risk of cardiac toxicity than from either drug alone.
- Withdrawal Symptoms
 - Depression, tiredness, increased appetite, insomnia, vivid unpleasant dreams, slowed thinking and movement, restlessness.

Health Risks of Heroin:

- Short-term
 - Euphoria; dry mouth; itching; nausea; vomiting; analgesia; slowed breathing and heart rate.
- Long-term
 - Collapsed veins; abscesses (swollen tissue with pus); infection of the lining and valves in the heart; constipation and stomach cramps; liver or kidney disease; pneumonia.

- Other Health-related Issues
 - Pregnancy: miscarriage, low birth weight, neonatal abstinence syndrome.
 - Risk of HIV, hepatitis, and other infectious diseases from shared needles.
- In Combination with Alcohol
 - Dangerous slowdown of heart rate and breathing, coma, death.
- Withdrawal Symptoms
 - Restlessness, muscle and bone pain, insomnia, diarrhea, vomiting, cold flashes with goose bumps ("cold turkey").

Health Risks of Psilocybin (Mushrooms):

- Short-term
 - Hallucinations, altered perception of time, inability to tell fantasy from reality, panic, muscle relaxation or weakness, problems with movement, enlarged pupils, nausea, vomiting, drowsiness.
- Long-term
 - Risk of flashbacks and memory problems.
- Other Health-related Issues
 - Risk of poisoning if a poisonous mushroom is accidentally used.
- In Combination with Alcohol
 - May decrease the perceived effects of alcohol.
- Withdrawal Symptoms
 - Unknown.

Health Risks of Marijuana:

- Short-term
 - Enhanced sensory perception and euphoria followed by drowsiness/relaxation; slowed reaction time; problems with balance and coordination; increased heart rate and appetite; problems with learning and memory; anxiety.

- Long-term
 - Mental health problems, chronic cough, frequent respiratory infections.
- Other Health-related Issues
 - Youth: possible loss of IQ points when repeated use begins in adolescence.
 - Pregnancy: babies born with problems with attention, memory, and problem solving.
- In Combination with Alcohol
 - Increased heart rate, blood pressure; further slowing of mental processing and reaction time.
- Withdrawal Symptoms
 - Irritability, trouble sleeping, decreased appetite, anxiety.

Health Risks of Prescription Opioids:

- Short-term
 - Pain relief, drowsiness, nausea, constipation, euphoria, slowed breathing, death.
- Long-term
 - Increased risk of overdose or addiction if misused.
- Other Health-related Issues
 - Pregnancy: Miscarriage, low birth weight, neonatal abstinence syndrome.
 - Older adults: higher risk of accidental misuse because many older adults have multiple prescriptions, increasing the risk of drug-drug interactions, and breakdown of drugs slows with age; also, many older adults are treated with prescription medications for pain.
 - Risk of HIV, hepatitis, and other infectious diseases from shared needles.
- In Combination with Alcohol
 - Dangerous slowing of heart rate and breathing leading to coma or death.
- Withdrawal Symptoms
 - Restlessness, muscle and bone pain, insomnia, diarrhea, vomiting, cold flashes with goose bumps ("cold turkey"), leg movements.

Health Risks of Synthetic Cannabinoids:

- Short-term
 - Increased heart rate; vomiting; agitation; confusion; hallucinations, anxiety, paranoia; increased blood pressure.
- Long-term
 - Unknown.
- Other Health-related Issues
 - Use of synthetic cannabinoids has led to an increase in emergency room visits in certain areas.
- In Combination with Alcohol
 - Unknown.
- Withdrawal Symptoms
 - Headaches, anxiety, depression, irritability.

Health Risks of Tobacco (cigarettes, cigars, hookahs, smokeless tobacco):

- Short-term
 - Increased blood pressure, breathing, and heart rate.
- Long-term
 - Greatly increased risk of cancer, especially lung cancer when smoked and oral cancers when chewed; chronic bronchitis; emphysema; heart disease; leukemia; cataracts; pneumonia.
- Other Health-related Issues
 - Pregnancy: miscarriage, low birth weight, stillbirth, learning and behavior problems.
- In Combination with Alcohol
 - Unknown.
- Withdrawal Symptoms
 - Irritability, attention and sleep problems, depression, increased appetite.

Health Risks of Counterfeit Drugs:

The leading cause of death for people in America under the age of 50 is drug

overdose. A significant portion of overdose deaths are a result of counterfeit drugs that have been spiked with much stronger drugs, such as Fentanyl, an opioid 25 to 40 times stronger than heroin. These fake pills may look identical to their genuine counterparts, even though they may have the wrong ingredients, additional ingredients, or contain a potentially lethal drug. Counterfeit drugs are not only found on the streets, but are often purchased through seemingly legitimate online pharmacies. If you buy pills without a prescription, you will not know what drugs or substances you are consuming.

Health Risks of Designer Drugs:

Designer drugs, such as Spice and Molly (ecstasy) are made in laboratories with chemical ingredients that vary from lab to lab. Most of the chemicals used are labeled “not for human consumption”. Often, the varying formulas used cause a different effect or reaction than what a person is expecting. For example, Spice is often marketed as “synthetic marijuana” but the chemical make up bears no resemblance to marijuana and causes an entirely different effect. Spice can increase heart rate and reduce blood flow to the heart, thus raising blood pressure. It has been linked to heart attacks and death. Individuals who use Spice may experience symptoms of withdrawal and addiction. Molly is dangerous as well due to its diverse array of toxic chemicals. It may cause a euphoric high, rapid heartbeat, high blood pressure, sweating, and irregular heartbeat. These drugs may cause panic attacks and psychosis; after they wear off they may cause deep depression.

RESOURCES FOR GUIDANCE & TREATMENT

NYFA supports and encourages students, staff and faculty experiencing mild to severe problems related to misuse or abuse of alcohol and other drugs to seek treatment as soon as a problem is recognized. Early detection and intervention is correlated with positive treatment outcomes. Yet individuals with even severe and chronic substance abuse disorders can learn to healthfully manage their addiction and lead healthy, happy, and productive lives with the appropriate treatment and the ongoing support of family members, friends, and others committed to recovery.

On Campus Resources for Students in Los Angeles:

Students – Los Angeles:

Free and confidential short-term counseling services are available to all enrolled NYFA students for a wide range of concerns such as anxiety, depression, sexual assault and abuse, addictive behavior, PTSD, anger, domestic violence, sexual and gender identity, eating concerns, homesickness, and adjustment issues.

NYFA LA Counseling Services provides free, short-term individual counseling with licensed therapists to address a range of concerns such as, one-on-one addiction counseling with an on-site addiction counselor, and referral services to psychiatry, specialty programs, and long term counseling. In addition, NYFA LA Counseling Services offers a weekly Stress and Anxiety Group, LGBTQ Group, and a

Women's Sexual Assault Survivor Group. Counseling Services also provides weekly meditation classes for students and faculty/staff.

To schedule an appointment with Counseling Services, please email jackie.rabinowitz@nyfa.edu or kathia.rabelo@nyfa.edu. For addiction counseling, please contact susan.bowling@nyfa.edu.

Off-Campus Resources for Students, Faculty and Staff at the Los Angeles Campus:

The following links offer a list of national and international self-help support groups located in Los Angeles, as well as informational resources regarding alcohol and drug related disorders, offered at no cost.

Alcoholics Anonymous

A.A. is a self-help fellowship of people who gather in meetings to offer mutual support to others who have problems with alcohol use/dependence. To learn more, or to find a meeting: https://www.aa.org/pages/en_US/find-aa-resources

Narcotics Anonymous

N.A. is a self-help fellowship of people who gather in meetings to offer mutual support to others who have problems with drug use/dependence. To learn more, or to find a meeting: <https://www.na.org/meetingsearch/index.php>

Refuge Recovery

Refuge Recovery follows a Buddhist-oriented path to recovery for people who are using/dependent on substances. To learn more, or to find a meeting: <https://refugerecovery.org>

SMART Recovery Meetings:

SMART Recovery offers addiction recovery support groups facilitated by a trained professional. To learn more, or to find a meeting: <https://www.smartrecovery.org>

Los Angeles – Local Treatment Centers:

In addition, there are numerous private substance abuse treatment programs and facilities, located in Los Angeles, offering a variety of alcohol and drug treatment services. Most require payment or appropriate medical insurance. Individuals are encouraged to contact their insurance providers for information regarding their substance abuse benefits (also known as, behavioral health benefits) as well as treatment referrals to outpatient, intensive outpatient, and inpatient services.

SAMHSA (Substance Abuse Mental Health Services Administration) Treatment Locator: <https://findtreatment.samhsa.gov/>

MediCal Treatment Locator: <http://sapccis.ph.lacounty.gov/SBAT/>

Los Angeles – Veterans Resources:
Veterans Alcohol and Drug Dependence Rehabilitation Program
<https://www.benefits.gov/benefit/307>
<https://www.mentalhealth.va.gov/res-vatreatmentprograms.asp>

VOLUNTARY MEDICAL WITHDRAWAL

**Please see the Amendment to the 2020-21 NYFA LA Course Catalog for policy updates.*

NYFA recognizes that serious medical issues can compromise a student's functioning and prevent students from performing to the best of their abilities. In prioritizing our students' health and wellness, NYFA encourages students, when necessary, to suspend their studies in order to access the healthcare they need.

NYFA offers a flexible, individualized medical withdrawal policy designed to accommodate a wide range of medical issues that may arise or become escalated during a student's course of study.

THE EXIT PROCESS

Students requesting a medical withdrawal to address significant health issues that are interfering with their academic performance and/or attendance are required to contact the Registrar (laregistrar@nyfa.edu) or Dean of Students (DeanStudentsLA@nyfa.edu) to either schedule an initial meeting, or if no longer attending classes, to announce the need for medical withdrawal. In the event the student is incapacitated, a parent or legal guardian may contact the Registrar, Dean of Students, or designee on the student's behalf. During a meeting or conversation, the Registrar, Dean of Students, or designee will inform the student or the parent/guardian of the exit and return process for the voluntary medical

withdrawal. Only parents/guardians granted FERPA permissions will be able to initiate a medical withdrawal on behalf of the student.

The following is required to process and finalize a voluntary medical withdrawal request:

1. The student completes, signs, and submits the NYFA Withdrawal Form.
2. The student's health care provider submits documentation to the Dean of Students verifying illness, substantiating the withdrawal as medically necessary, and providing treatment recommendations to promote progress toward recovery and readiness of return.
3. The student completes, signs, and submits the Voluntary Medical Withdrawal Agreement, created by the Dean of Students in collaboration with the student, and individualized according to medical documentation received

Only the Dean of Students or designee can grant medical withdrawal requests.

The medical documentation required must be a letter composed on letterhead stationery, written and signed by a healthcare professional stating: the nature and severity of illness; recommended duration and course of treatment and verification that the requested withdrawal is medically necessary.

The exit process must proceed as quickly as possible allowing the student a prompt dismissal in order to access the medical and social support needed to appropriately

address the identified illness. When necessary, both the Withdrawal Form and the medical documentation can be submitted after the student has already left the program and is home and/or engaged in treatment. The needed documentation to initiate the medical withdrawal can be submitted no later than 3 weeks after the student's final day of attending classes.

After the initial documentation is submitted and reviewed, the Dean of Students or designee may need to contact the student's treatment providers to request clarification or request additional information regarding recommendations for course and duration of treatment. At the time of the student's initial meeting with the Registrar, Dean of Students, or designee, the student will be requested to sign a Limited Release of Information form. Signing this form will authorize the health care provider supporting the student's medical withdrawal to share with the Dean of Students or designee specific and limited personal health information.

Following the receipt of the Withdrawal Form and the medical documentation, the Dean of Students or designee will prepare a Voluntary Medical Withdrawal Agreement detailing the student's terms for readmission, based on consideration of the student's individual needs and the recommendations offered by the student's healthcare provider. Terms for readmission will include documentation from health care providers verifying wellness, successful treatment completion, readiness to resume academic life, and/or other criteria including but not limited to a personal statement, transcripts from other academic

institutions attended during the medical withdrawal period, and additional documentation from healthcare providers recommending accommodations and/or continuing care needed to ensure safety and academic success.

The Voluntary Medical Withdrawal Policy is individualized and flexible. Because students and illnesses differ, the recommended length of medical withdrawal will be determined on a case-by-case basis. Students are granted a voluntary medical withdrawal in order to be relieved of those stressors that exacerbate illness as well as to gain the time needed to participate effectively in treatment, recover and stabilize. NYFA's Voluntary Medical Withdrawal Policy encourages students to follow medical recommendations, take the time needed to heal, and return to NYFA when they are fully recovered and ready to endure the rigorous NYFA educational experience and achieve their academic goals.

THE RETURN PROCESS

Students returning from a voluntary medical withdrawal will need to comply with the terms of readmission, as stated in the Voluntary Medical Withdrawal Agreement.

When planning to return and restart a NYFA program, students must submit all requested documents to the Dean of Students or designee by the deadline noted on the Voluntary Medical Withdrawal Agreement. Deadlines for submission of the restart application is typically 3 weeks prior to the start date of each particular program. Applications received after the deadline will be considered on an individual basis. If there is missing information and/or the

Dean of Students or designee needs time to contact the student's treatment provider(s) as discussed below, consideration for return may be deferred to the following semester when the desired program is next being offered.

The Dean of Students or designee gives significant weight to the documentation provided by students' healthcare providers. During the process of reviewing an application, if the Dean of Students or designee determines that information provided by the health care provider(s) is incomplete or needs further clarification, the Dean of Students or designee will contact the provider(s) to obtain additional information.

The student will be required to sign and submit to the Dean of Students or designee a second Limited Release of Information form as part of the reentry process. The Limited Release of Information form is sent to the student as an attachment to the Voluntary Medical Withdrawal Agreement. The Limited Release of Information form is returned to the Dean of Students or designee as part of the student's application for restart.

In extraordinary circumstances (if there is concern, for example, regarding the healthcare provider's credentials), the Dean of Students or designee may request the student to undergo an additional assessment. In such rare instances, the Dean of Students or designee will provide the student rationale for this request.

The Dean of Students or designee will review the documentation received and make a determination regarding restart in a timely manner after having received the students' complete application package. The Dean of Students or designee will notify the student via email of the potential and terms of restart.

If the Dean of Students or designee concludes, based on review of documentation provided, that the student is not ready for restart, the Dean of Students or designee will provide the student rationale for the decision and include suggestions for how the student can increase likelihood for restart at a later date.

THE APPEAL PROCESS

If it is determined that the student is not yet ready to return to NYFA and the application for restart for the semester requested is denied, the student has a right to file an appeal. To appeal, the student must submit a letter to the Campus Dean within 3 business days of receiving notice of the denial or delay to restart. The student may submit any information relevant to the appeal. The Campus Dean will review the student's submission, make a final determination regarding restart, and communicate that decision to the student within 3 business days of receiving the letter of appeal.

INVOLUNTARY MEDICAL WITHDRAWAL

OVERVIEW

NYFA considers the safety and welfare of its students, faculty, and staff a top priority. When a student engages in behavior that violates NYFA's rules of conduct, the behavior will be addressed as a disciplinary matter under the applicable Student Conduct Code. The Student Conduct Code defines prohibited conduct and outlines a process for conducting disciplinary proceedings.

This Involuntary Withdrawal Policy and Procedure is not a disciplinary code, policy, or process. It is not intended to apply to situations in which a student engages in behavior that violates the college's rules of conduct. It is intended to apply when a student's observed conduct, actions, and/or statements indicate a direct threat to the student's own health and/or safety, or a direct threat to the health and/or safety of others. There may be situations in which both this Involuntary Withdrawal Policy and the Student Conduct Code may apply. In all cases, the Dean of Students or designee shall have final authority regarding the decision, enactment, enforcement, and management of the involuntary withdrawal of a student.

POLICY DETAILS

Criteria

A student may be withdrawn involuntarily from NYFA if the school determines that the student represents a direct threat to the health and safety of self or others by (1)

engaging or threatening to engage in behavior which poses a high probability of substantial harm to self or others; or (2) engaging or threatening to engage in behavior which would cause significant property damage, would directly and substantially impede the lawful activities of others, or would interfere with the educational process and the orderly operation of the New York Film Academy.

PROCEDURE

When the Dean of Students or designee, based on a student's conduct, actions, or statements, has reasonable cause to believe that the student meets one or more of the criteria for involuntary withdrawal, the Dean of Students or designee may initiate an assessment of the student's ability to safely participate in NYFA's program.

The Dean of Students or designee initiates this assessment by first meeting with the student to (1) review available information concerning the behavior and/or incidents which have caused concern, (2) provide the student with a copy of this Involuntary Withdrawal Policy and Procedure and discuss its contents with the student, (3) provide the student an opportunity to explain the student's behavior, and (4) discuss options available to the student, including counseling, voluntary withdrawal and evaluation for involuntary withdrawal. If the student agrees to withdraw voluntarily from NYFA and waives any right to any further procedures available under this policy, the student will be given a grade of W

for all courses, will be advised in writing on any conditions that must be satisfied prior to re-enrollment, and may be referred for appropriate mental health or other health services. If the student refuses to withdraw voluntarily from NYFA, and the Dean of Students or designee continues to have reasonable cause to believe the student meets one or more of the criteria for involuntary withdrawal, the Dean of Students or designee may require the student to be evaluated by an appropriate mental health professional.

EVALUATION

The Dean of Students or designee may refer the student for a mandatory evaluation by an appropriate mental health professional or other appropriate professional. The Dean of Students or designee will provide the student a referral to the appropriate professional. Should the student elect to seek an evaluation from a provider other than the professional to whom the student is referred, the school will retain the right to approve or disapprove of the student's selected provider on the basis of the provider's credentials, expertise, and willingness to perform the evaluation and nature of report required. The student will be responsible for covering all financial costs associated with undergoing the mandatory evaluation. The Dean of Students or designee will provide the student written notification of the referral once the provider is determined and the provider's availability is confirmed.

The evaluation must be completed within five (5) business days after the date the referral letter is provided to the student. Prior to the evaluation, the student will be

required to sign a Limited Release of Information form authorizing the exchange of relevant information among the mental health professional(s) (or other professional) and NYFA. Upon completion of the evaluation, copies of the evaluation report will be provided to the Dean of Students or designee and the student.

The professional making the evaluation shall make an individualized and objective assessment of the student's ability safely to participate in NYFA's program(s), based on a reasonable judgment relying on the most current professional knowledge and/or the best available objective evidence. This assessment shall include a determination of the nature, duration and severity of the risk posed by the student to the health and safety of self or others, the probability that the potentially threatening injury will actually occur, and whether reasonable modifications of policies, practices, or procedures will sufficiently mitigate the risk. The professional will, with appropriate authorization, share recommendations with the Dean of Students or designee who will take this recommendation into consideration in determining whether the student should be involuntarily withdrawn from NYFA. A copy of the professional's recommendation will be provided to the student, unless, in the opinion of the professional, it would be damaging to the student to do so.

If the evaluation results in a determination that the student's continued attendance presents no significant risk to the health or safety of the student or others, and no significant threat to property, to the lawful activities of others, or to the educational

processes and orderly operations of NYFA, no further actions shall be taken to withdraw the student.

If the evaluation results in a determination that the continued attendance of the student presents a significant risk to the health of safety of the student or others, such that there is a high probability of substantial harm, or a significant threat to property, to the lawful activities of others, or to the educational processes and orderly operations of the school, the student may be involuntarily withdrawn from NYFA. In such an event, the student shall be informed in writing by the Dean of Students or designee of the involuntary withdrawal, of the student's right to an informal hearing, of the student's right to appeal the decision, and of any conditions necessary for re-enrollment. In most cases, a student who is involuntarily withdrawn will be given a grade of W in all courses in which the student is currently enrolled.

INFORMAL HEARING

A student who has been involuntarily withdrawn may request an informal hearing before a hearing officer appointed by the Dean of Students or designee by submitting a written request within three (3) business days from receipt of the notice of involuntary withdrawal. A hearing will be set as soon as possible. The student shall remain involuntarily withdrawn pending completion of the hearing.

The hearing shall be informal and non-adversarial. During the hearing, the student may present relevant information and may be advised by a NYFA faculty or staff

member or a health professional of the student's choice. The role of the adviser is limited to providing advice to the student.

At the conclusion of the hearing, the hearing officer shall decide whether to uphold the involuntary withdrawal or whether to reconsider, and the student shall be provided written notice of the hearing officer's decision as soon as possible.

APPEAL TO THE CAMPUS DEAN

The student may appeal the hearing officer's decision by submitting a letter to the Campus Dean within three (3) business days of receiving notification from the hearing officer of the involuntary withdrawal determination. The Campus Dean shall review the appeal letter and all information presented and make a final decision as to whether or not to uphold the hearing officer's involuntary withdrawal decision.

EMERGENCY PROCEDURAL HOLD

NYFA may take emergency action to place a student on a procedural hold pending a final decision on whether the student will be involuntarily withdrawn, in situations in which (a) there is imminent danger of serious physical harm to the student or others, (b) there is imminent danger of significant property damage, (c) the student is unable or unwilling to meet with the Dean of Students or designee, (d) the student refuses to complete the mandatory evaluation, or (e) the Dean of Students or designee determines such other exceptional

circumstances exist that a procedural hold is warranted. In the event emergency action is taken to place the student on a procedural hold, the student shall be given notice of the procedural hold and an initial opportunity to address the circumstances on which the procedural hold is based. A procedural hold prevents the student from attending any NYFA-related event, including classes, and may prevent the student from being on NYFA premises.

CONDITIONS FOR RE- ENROLLMENT

Because this Involuntary Withdrawal Policy applies to cases in which there is a concern about the safety of the student or others, the Dean of Students or designee may require a student who has been involuntarily withdrawn under this Policy to be re-evaluated before the student is readmitted in order to assure that the student presents no direct threat to self or others.

PSYCHOLOGICAL ASSESSMENT

NYFA is committed to protecting the health, safety and welfare of its students, faculty, and staff. To serve this mission, this policy will be implemented when an enrolled NYFA student presents serious psychological episodes or health-related behaviors that pose a risk to the health and/or safety of the student of concern. Such episodes or behaviors include, but are not limited to: suicidal ideation, parasuicidal behaviors, or suicide attempts; severe aberrations in eating behavior with associated medical sequelae; dramatic and/or expansive displays of self-mutilation; severe intoxication impacting social and/or cognitive functioning; loss of contact with reality as suggested by grandiose or paranoid beliefs; incoherent or disorganized speech, or the experience of hallucinations; behaviors significantly disruptive to student learning; and behaviors demonstrating clear deficits in the student's capacity for self-care. These assessments are designed to help students access the help they need. Depending on the severity of the safety risk, the assessment will be provided by clinicians in either a hospital emergency room setting, an outpatient clinic or private practice, or on-site within NYFA's Counseling Services. Assessments taking place on-site will be provided by a NYFA Counselor, or when needed, a mental health mobile assessment team clinician. In the event that the assessment transpires in a hospital emergency room and the student is released, the student will be required to participate in three sessions of continuing psychological assessment provided by NYFA Counseling Services. The psychological assessments are

intended to provide students with resources, assist students in developing a safety plan, and offer students feedback in regard to potential illness and recommended evidence-based treatment. This mandate for psychological assessment is applied uniformly to all students who meet the above criteria. Students mandated for psychological assessment will sign the Limited Release of Information form, giving the behavioral health assessment clinician / NYFA Counselor permission to communicate with the Dean of Students or designee only and specifically in regard to: 1) student's attendance at each of the three sessions of psychological assessment; and 2) recommendations, if any, for continued treatment.

The Dean of Students or designee will meet with all students reported to have experienced serious psychological episodes within the community and/or having demonstrated behaviors posing a health and/or safety risk to self. During this meeting, the Psychological Assessment Policy will be explained, and the student will have an opportunity to provide explanation of the behaviors observed and/or the concerns reported. After hearing the student's explanation, the Dean of Students or designee will determine whether or not to proceed with requiring the student to undergo the required psychological assessment. Should it be decided to proceed with the psychological assessment, the Dean of Students or designee will provide the student rationale supporting the decision.

During this meeting the Dean of Students or designee and the at-risk student will collaborate in the establishment of a wellness contract. The purpose of the wellness contract is to ensure the student clearly understands the expectation to maintain safety of self as well as the potential consequences should the student's behavior persists to negatively and significantly impact the student's health.

Students who fail to comply with the NYFA Psychological Assessment Policy may be subject to sanctions, such as suspension or expulsion, for violation of institutional policy and the Student Code of Conduct and/or the Involuntary Withdrawal Policy may be initiated.

Students are strongly encouraged to follow the treatment recommendations provided by the behavioral health clinician conducting the psychological assessment. Behavioral health treatment is generally effective in promoting individuals' health and safety and for providing strategies to overcome difficulties with academic, social, and emotional functioning.

In the event a student completes the Psychological Assessment but continues to demonstrate those behaviors deemed serious

enough to have precipitated the implementation of the psychological assessment policy, the student may be considered to be in violation of his/her/their wellness contract. In response to this potential violation, the Dean of Students or designee will urgently meet with the student, review the behaviors reported by the community, and potentially initiate the Involuntary Withdrawal process. Should the student's behaviors present a direct threat to self an Involuntary Withdrawal process is, hence, initiated, students will be presented the opportunity, instead, to pursue a Voluntary Medical Withdrawal.

Students have the right to appeal any sanctions imposed as a result of noncompliance with the Psychological Assessment policy. To initiate an appeal, the student is required to submit a letter of appeal to the Campus Dean within three (3) business days of receiving notification of imposed sanctions. The Campus Dean will review the student's request for appeal and will make a final determination within three (3) business days of receiving the appeal. If the student has been placed on procedural hold, suspended, or expelled, the sanctions will remain active until the appeal is resolved.

POLICY FOR RESUMING CLASSES POST HOSPITALIZATION

When a student visits the hospital for potentially harmful behavior, it is strongly recommended that the student make an appointment with NYFA Counseling Services following an emergency room visit or hospital discharge after an overnight or extended hospital stay. Appointments with NYFA Counseling Services should be made as soon as possible following the hospital visit or hospital stay and preferably, prior to the student's re-engagement with classes and other academic activities. If it is after-hours when the student is released from the ER or hospital, the student is to return to his/her/their place of residence and honor the safety plan provided at time of discharge.

A student may contact NYFA Counseling Services to schedule an appointment by emailing CounselingLA@nyfa.edu and indicating that the need for an appointment is urgent on account of a recent hospital visit or stay.

The student is strongly encouraged to present to the NYFA Counselor the discharge paperwork or treatment recommendations provided during the student's hospital visit or stay.

The student and NYFA Counselor will work collaboratively to ensure that the student can:

1. Access the appropriate and recommended treatment resources, as defined in the student's treatment plan;
2. Identify and manage potential barriers to sustaining health and wellness; and
3. Access academic and student support services that can promote student success.

Should the student need the NYFA Counselor to advocate on the student's behalf to achieve any of the above stated goals, the student will be required to sign a Limited Release of Information form allowing the Counselor to provide limited information to the Dean of Students or the Dean of Student's designee.

STUDENT HEALTH INSURANCE POLICY

**Please see the Amendment to the 2020-21 NYFA LA Course Catalog for policy updates.*

NYFA STUDENT HEALTH INSURANCE POLICY

NYFA requires all students to maintain health insurance coverage for the duration of their time attending a long-term program. To ensure compliance with NYFA's policy of mandated health insurance coverage, NYFA automatically enrolls and bills all One-Year, Two-Year, AFA, BA, BFA, MA and MFA students in the NYFA Student Health Insurance Plan (NYFASHIP). Costs for student health insurance coverage will be billed to students' accounts at the start of each term enrollment period, per the chart below:

New Students and Students Returning After an Extended Leave

Fall (8/30/2020- 1/16/2021)	Spring (1/17/2021- 5/08/2021)	Summer (5/09/2021- 9/14/2021)
\$938	\$756	\$868

Continuing Students

Fall (8/30/2020- 1/16/2021)	Spring (1/17/2021- 5/08/2021)	Summer (5/09/2021- 9/14/2021)
\$835	\$756	\$868

NYFASHIP is a comprehensive insurance plan provided through Aetna, a nationwide provider of health insurance plans and services. NYFASHIP provides benefits and coverage for preventive, routine, emergency, specialty, inpatient and outpatient medical and psychological care, as well as medications prescribed by an in-state provider. NYFASHIP provides students annual health insurance coverage, September-September.

All long term NYFA students remain enrolled in NYFASHIP throughout their program duration, and are responsible for recurring insurance fees billed to their accounts, from the time of program registration and for the subsequent terms in which they remain enrolled in their academic programs.

Students who prefer to have and maintain alternative health insurance coverage may submit, each year or at designated times during the year, depending on program start dates, an application to waive out of NYFASHIP and dis-enroll from NYFASHIP coverage.

To dis-enroll from NYFASHIP, students must submit proof of comparable health insurance coverage by participating in the waiver request process. To effectively and continuously dis-enroll from NYFASHIP throughout program duration, students must successfully participate in the waiver request process at the time of program registration and for subsequent Fall(s)/September(s), for as long as they remain NYFA students.

WAIVER REQUEST PROCESS

Students who do not wish to enroll in the NYFA Student Health Insurance Plan can request to waive enrollment by participating in the online waiver request process and submitting, through the waiver portal, proof of comparable health insurance coverage. Students may request to waive out of NYFASHIP at the time of their first semester registration and at the time of every subsequent Fall semester registration.

Waiver requests must be submitted before a designated deadline. Deadline dates for online waiver request submissions will be posted and updated on the NYFASHIP website.

For Students Beginning Long-Term Programs in September (Fall Term):

Students beginning long-term programs in the Fall Term who do not want to enroll in NYFASHIP are required to submit an online waiver request at the time of their first semester (Fall/September) registration and at the time of each Fall (Sept) semester registration for the duration of their NYFA program, per deadline dates published on the NYFASHIP website.

For Students Beginning Long-Term Programs in January (Spring Term):

Students beginning long-term programs in the Spring Term who do not want to enroll in NYFASHIP are required to submit an online waiver request at the time of their first semester (Spring/January) registration, at the time of the subsequent Fall (Sept) semester registration, and every Fall (Sept) semester registration, thereafter, depending

on the duration of their program, and per deadline dates published on the NYFASHIP website.

For Students Beginning Long-Term Programs in May (Summer Term):

Students beginning long-term programs in the Summer Term who do not want to enroll in NYFASHIP are required to submit an online waiver request at the time of their first semester (Summer/May) registration, at the time to their second (Fall/September) semester registration, and every Fall (Sept) semester registration, thereafter, depending on the duration of their program.

Students who do not participate in the waiver process, students who submit waiver requests outside of the published time frame for their particular programs, and students who whose waiver requests are denied will be enrolled in NYFASHIP until Fall (Sept) of the subsequent year.

WAIVER REQUEST DECISIONS

Waivers are monitored, verified and approved by Aetna. Aetna will send timely email messages to students, confirming or denying approval of waiver.

Insurance plans that DO NOT typically meet requirements for waiver include out-of-state Medicaid plans, travel insurance plans, catastrophic plans and out-of-state HMO plans.

Students whose waiver requests were denied will remain enrolled in NYFASHIP coverage until the subsequent Fall semester registration period, at which time waiver

requests to dis-enroll in NYFASHIP for the upcoming year may be submitted.

Those students able to provide proof of comparable coverage through participation in the waiver request process will be dis-enrolled from the NYFA Student Health Insurance Plan. All charges for insurance premium costs and administrative fees billed to students' accounts will be removed or fully refunded.

NYFASHIP Terms of Enrollment

Students enrolled in NYFASHIP will receive health insurance coverage through NYFASHIP for the term enrollment periods spanning the time of program registration through Fall/Sept of the subsequent year. Fees for insurance coverage per each term enrollment will be billed to student accounts throughout their period of coverage. Students beginning programs in Fall/September will be billed for fall, spring and summer terms of coverage (unless program graduation dates occur before the start dates of summer term enrollment).

Students beginning programs in Spring/January will be billed for spring and summer terms of coverage. Students beginning programs in Summer/May will be billed for the summer terms of coverage. All students continuing in their programs beyond September will be automatically enrolled in NYFASHIP for the coming academic year (September-September) unless they dis-enroll from NYFASHIP for the coming year(s), through successful participation in the waiver request process.

Enrollment in NYFASHIP may be canceled if and only if: 1) a student's waive request has been approved; 2) a student has graduated from a NYFA program; and 3) a student has withdrawn or been dismissed from a NYFA program.

Upon graduation from a NYFA program, students will retain their insurance coverage until the term's end date. Graduated students are not eligible to renew NYFASHIP enrollment for subsequent terms.

IMMUNIZATION POLICY

In compliance with applicable state laws and public health recommendations (New York State Laws (Public Health Law Section 2165 and Public Health Law Section 2167), Florida State Law (Education Code 1006.29), California Department of Public Health, Center for Disease Control), and to protect the health of our community, NYFA **requires** students enrolled in One-Year, Two-Year, AFA, BA, BFA, MA and MFA programs (for the NY campus, this is also a requirement for students attending 8 WK Acting for Film, 8 WK Photography, and 8WK Producing) to submit **30 days prior to program registration** the following::

- Proof of immunity to Measles, Mumps and Rubella
- Proof of Meningococcal (Meningitis) vaccination OR a signed response form indicating consent to either obtain or decline vaccination

NYFA also requires that incoming students carefully read the Meningococcal and Hepatitis Information Sheets - two documents included in each student's acceptance packet.

Measles

All students born on or after January 1, 1957 must submit proof of immunity for measles, demonstrated by meeting one of the following three requirements:

- A. Two doses of live measles vaccine. The first dose must have been received no more than 4 days prior to the first birthday and the second dose received at least 28 days after the first dose, OR
- B. Physician's diagnosis of disease, OR
- C. Serologic evidence of immunity (blood test results confirming immunity)

Mumps

All students born on or after January 1, 1957 must submit proof of immunity for mumps, demonstrated by meeting one of the following three requirements:

- A. One dose of live mumps vaccine received no more than 4 days prior to the first birthday, OR
- B. Physician diagnosis of disease, OR
- C. Serologic evidence of immunity (blood test results confirming immunity)

Rubella

All students born on or after January 1, 1957 must submit proof of immunity for rubella, demonstrated by meeting one of the following two requirements. Please note: Clinical diagnosis of rubella disease is not acceptable proof of immunity.

- A. One dose of live rubella vaccine received no more than 4 days prior to the first birthday, OR
- B. Serologic evidence of immunity (blood test results confirming immunity)

Meningitis

All students are required to read the Meningococcal Information Sheet provided in each student's acceptance packet and provide one of the following four options:

- A. A verified immunization record and no response form. The verified immunization record must indicate at least 1 dose of meningococcal ACWY vaccine within the last 5 years OR a complete 2- or 3- dose series of MenB.
 - Bexsero - 2 dose series
 - Trumenba - 2 dose series (separated by at least 6 months) or a 3- dose series (3 doses given over the course of at least 6 months)
- B. A signed Meningococcal Response Form and an immunization record
- C. A signed Meningococcal Response Form indicating that the student will obtain meningococcal vaccine within 30 days
- D. A signed Meningococcal Response Form indicating that the student will not obtain immunization against meningococcal disease

If the student has not received the meningococcal vaccine within the past 5 years, a signed response form must be submitted.

For students under age 18, the Meningococcal Response Form must be completed and signed by a parent or legal guardian.

Hepatitis B

All students are required to read the Hepatitis Information Sheet provided in each student's acceptance packet. For

students under 18, the Hepatitis Information Sheet must be shared with and read by a student's parent of legal guardian.

HOW TO COMPLY WITH THE NYFA IMMUNIZATION POLICY

All incoming students are required to submit, 30 days prior to program registration, the following:

1. **NYFA Student Immunization Record Form** verified, signed, and stamped by a healthcare provider (for students born on or after January 1, 1957), and
2. **NYFA Meningococcal Response Form** completed and signed by students 18 years of age or older or signed by a parent/legal guardian for students under age 18.

Information on where to submit the NYFA Student Immunization Record Form and the NYFA Meningococcal Response Form is noted on each form and based on the NYFA campus the student is attending.

Instead of submitting a signed and verified NYFA Student Immunization Record Form, students may choose to submit any of the following to document their compliance with the NYFA Immunization Policy:

- a certificate of immunization signed by a physician;
- a copy of the immunization section of the cumulative health record from a prior school;
- a migrant health record;
- a community plan health record;
- a military immunization record;
- the immunization portion of a passport;

- an immunization record signed by a physician, physician assistant or nurse practitioner, or an immunization registry record.

Submitting any of these documents instead of the NYFA Student Immunization Record Form may lead to minor delays in registration, should such documents not clearly indicate the specific vaccinations received and their dates of administration.

EXEMPTIONS FROM IMMUNIZATIONS FOR MEASLES, MUMPS & RUBELLA

Medical Exemptions: If a licensed physician or nurse practitioner, or licensed midwife caring for a pregnant student certifies in writing that the student has a health condition which is a valid contraindication to receiving a specific vaccine, then a permanent or temporary (for resolvable conditions such as pregnancy) exemption may be granted.

Religious Exemptions: A student may be exempt from vaccination if, in the opinion of the institution, the student and/or the student's parent or legal guardian (for students younger than 18 years of age) holds genuine and sincere religious beliefs which are contrary to the practice of immunization. Requests for religious exemptions must be written and signed by the student or, for students under the age of 18, by the student's parent or legal guardian.

Letters requesting medical or religious exemptions are to be sent to:

FL Students:

immunizationsFL@nyfa.edu

LA Students:

immunizationsLA@nyfa.edu

NY Students:

immunizationsNY@nyfa.edu

Military Waiver

Students honorably discharged from the military within 10 years from the date of application to this institution may attend classes pending the receipt of immunization records from the armed services. The proof of honorable discharge from the armed services shall qualify as a certificate enabling a student to attend NYFA classes until immunization records are received.

Where To Go To Get Immunized

Los Angeles Students:

Students may be vaccinated at no cost for Mumps, Measles and Rubella at multiple locations within LA County. The Los Angeles Public Health provides a list to the following locations, several of which are in close proximity to the NYFA LA Campus: <http://publichealth.lacounty.gov/media/docs/MeaslesVacClinics.pdf>

South Beach Students:

Students may be vaccinated for Mumps, Measles and Rubella at Miami/Dade Health District, 1350 NW 145h Street, Miami, FL, 33125:

<http://miamidade.floridahealth.gov/programs-and-services/clinical-and-nutrition-services/immunizations/index.html>.

The MMR vaccination is offered at no cost for students 18 years old and younger. For fees for all vaccinations offered to students over the age of 18, please refer to the website linked above. To schedule an appointment, call 786-845-0550. The facility is open Monday-Friday, 8:00am-4:40pm. MMR immunization services are also available at multiple pharmacies in close proximity to the South Beach campus

New York Students:

Students may be vaccinated at no cost for Mumps, Measles and Rubella at the NYC Health Immunization Clinic, Extension Downtown Brooklyn, 295 Flatbush Avenue, Brooklyn, NY 11201, Mondays-Fridays, 8:30am-2:30pm:

<https://www1.nyc.gov/site/doh/services/immunization-clinics.page>.

MMR immunization services are also available at multiple pharmacies in close proximity to the NY campus.

CONSEQUENCES OF NON-COMPLIANCE WITH THE NYFA IMMUNIZATION POLICY

Students not eligible for exemptions or waivers are strongly encouraged to fulfill all requirements of the NYFA Immunization Policy, fully described above, 30 days prior to their program start date.

New students who have not satisfied the NYFA immunization requirements prior to the day of registration will be granted a 30-day grace period to complete NYFA's immunization requirements. Students who do not meet the requirements of the NYFA Immunization Policy once their grace period has expired will be withdrawn from NYFA and will be ineligible for tuition and housing refunds.

All students not abiding by the NYFA Immunization Policy will be subject to dismissal.

FAMILY EDUCATION RIGHTS & POLICY ACT

The Family Educational Rights and Privacy Act of 1974 (FERPA) is a federal law that pertains to the release of and access to student education records. FERPA affords students the right to have access to their education records, the right to seek to have their records amended, and the right to have some control over the disclosure of personally-identifiable information from their education records. The law applies to all schools that receive funds under applicable programs administered by the U.S. Department of Education. In accordance with FERPA, issued by the Department of Education, the New York Film Academy (NYFA) has adopted the following policies and procedures.

EDUCATION RECORDS

Under FERPA, “education records” are defined as records that are directly related to a student and are maintained by an educational agency or institution, or by a party acting for the agency or institution. Education records can exist in any medium, including: typed, handwritten, digital, videotape, audiotape, film, and email, among others.

Not all records are considered education records under FERPA. For example: records that are kept in the sole possession of the maker and not shared with others, certain medical treatment records, law enforcement unit records, and certain employment records. Also, records created or received

after an individual is no longer a student, and which are not directly related to the individual's attendance as a student, are not considered education records under FERPA.

DIRECTORY INFORMATION

In accordance with FERPA, NYFA may disclose Directory Information without a student's consent and without a record being made of these disclosures. NYFA acknowledges that some Directory Information may be considered more sensitive to some community members and therefore, will make reasonable efforts to only share Directory Information with those who have a legitimate need to obtain such information.

NYFA defines Directory Information as follows:

- Name
- E-mail address
- Major field of study
- Enrollment status
- Dates of attendance
- Degrees, certificates, and awards received
- Date of graduation
- Participation in officially recognized activities and sports
- Photographs

Students may withhold their Directory Information from disclosure. Information on withholding or restricting Directory

Information can be found by accessing the form entitled NYFA Request to Restrict Student Directory Information.

The request for confidentiality will remain in effect until the student submits a written request authorizing the release of information. The request for confidentiality applies to insurance companies, potential employers, and other third parties. Students are advised to consider carefully the impact of having directory information withheld.

DISCLOSURE OF EDUCATION RECORDS

In general, NYFA may not disclose personally-identifiable information from a student's education records without the student's prior consent. Students may grant permission to access FERPA-protected records to individuals such as a parent, relative, spouse/partner etc. by indicating the individual(s) name(s) and relationship to the student in the NYFA FERPA Authorization Form.

However, FERPA allows NYFA to disclose such information under the following conditions, among others:

- School officials with legitimate educational interest
- Other schools to which a student is transferring
- Specified officials for audit or evaluation purposes
- Appropriate parties in connection with financial aid to a student
- Organizations conducting certain studies for or on behalf of the school
- Accrediting organizations

- To comply with a judicial order or lawfully issued subpoena
- Appropriate officials in cases of health and safety emergencies
- Custodial parents or guardians if a student, under the age of 21 at the time of notification, commits a disciplinary violation involving alcohol or a controlled substance

INSPECTION OF EDUCATION RECORDS

NYFA Students have the right to inspect and review their education records. Requests to inspect records can be submitted to the Registrar's Office. NYFA does not maintain education records in any one central office but the Registrar's Office will provide contact details of the appropriate official in each office to the requesting student. Requests for access will receive a response within forty-five days and the student will be notified of the time and place where the records may be inspected.

NYFA students do not have the right to access certain records, such as:

- Confidential letters of recommendation if the student has waived the right to access in writing
- Records of NYFA faculty and staff members that are made for, and restricted to, their personal use
- Custodial parents' or guardians' financial records
- Records that also contain information on other students. Unless otherwise permitted or required by law, students may only inspect, review, or be informed

of information directly related to themselves

AMENDING EDUCATION RECORDS

NYFA students have the right to have their education records maintained accurately and may request amendments of records that they believe are inaccurate, misleading, or in violation of their rights under FERPA. A student may also ask that additional material be inserted in the education record. Requests for an amendment to an education record, or the addition of material, should be submitted at the conclusion of the record review.

The reasons for the amendment request should clearly identify the part of the education record the student wants changed and specify why it is inaccurate or misleading. There is no obligation on the part of NYFA to grant such a request.

The process of amending a student's education record applies only to information that has been recorded inaccurately, incorrectly, or that violates the student's rights under FERPA. It is not a process to appeal grades or other subjective judgements with which a student disagrees but that have been recorded correctly.

COMPLAINTS PROCEDURE

NYFA students have the right to file a complaint with the Family Policy

Compliance Office of the U.S. Department of Education concerning alleged failures by NYFA to comply with the requirements of FERPA. Complaints must be submitted within 180 days of the date of the alleged violation or of the date that the student knew or reasonably should have known of the alleged violation and must contain specific factual allegations giving reasonable cause to believe that a violation of FERPA has occurred. Complaints may be sent to:

Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue, SW
Washington, DC
20202-4605

Any questions regarding this policy should be directed to the Registrar's Office.

NYFA PARENT/GUARDIAN NOTIFICATION POLICY

The purpose of this policy is to clarify rare and specific circumstances by which the New York Film Academy will disclose information to a parent or legal guardian about a student without the student's expressed and prior consent. Such communication pursuant to this policy is motivated by the determined need of the institution to promote the student's safety and/or welfare and/or to ally with the parent/legal guardian in providing the student urgent and needed care, support and assistance.

PARENT NOTIFICATION POLICY

**Please see the Amendment to the 2020-21 NYFA LA Course Catalog for policy updates.*

NYFA PARENT/GUARDIAN NOTIFICATION POLICY

The purpose of this policy is to clarify rare and specific circumstances by which the New York Film Academy will disclose information to a parent or legal guardian about a student without the student's express and prior consent. Such communication pursuant to this policy is motivated by the determined need of the institution to promote the student's safety and/or welfare and/or to ally with the parent/legal guardian in providing the student urgent and needed care, support and assistance.

LAWS REGULATING ACCESS TO STUDENT RECORDS

NYFA observes and is guided by all federal and state laws and regulations governing disclosures of information about students by an institution of higher learning. Nothing in this parental notification policy supersedes provisions of federal and state laws governing such disclosures.

The Family Educational Rights and Privacy Act is a federal law enacted in 1974 to protect students' rights to privacy. The law grants each student the right to control disclosure of information contained in the student's educational record. Parents and

students are encouraged to understand the various aspects of FERPA regulations, including but not limited to students' rights under FERPA, what defines the student educational record, and the specific circumstances by which FERPA permits institutions of higher education to grant parents/legal guardians access to students' educational records. NYFA's complete statement on FERPA is published in the NYFA Catalog.

Counseling records are not part of students' educational records. The rights of access to students' counseling records and/or information disclosed in the context of a counseling session is governed by professional licensing laws and statutes governing the disclosure of privileged communication between client and mental health care provider. A breach of confidentiality is legally required to prevent imminent violence and to investigate credible reports of child and elder abuse. NYFA's Counseling Services Consent to Treatment Form, presented to all students prior to their participation in counseling, details the nature and limitations of confidentiality and instances upon which the disclosure of privileged and protected mental health care information is required by law. Students 18 years or older own the privilege of their protected counseling record. Students under 18 years of age must obtain parental consent to participate in counseling; the parents of minors participating in NYFA Counseling Services hold the privilege of their child's protected counseling record.

CIRCUMSTANCES WHEN PARENTAL/LEGAL GUARDIAN NOTIFICATION MAY OCCUR

To prevent harm and promote student health and safety, NYFA reserves the right to disclose information from the student's educational record to a student's parent or legal guardian without the student's express consent under the following circumstances:

- The student is seriously injured and/or seriously ill and is transported to a medical facility for urgent evaluation and treatment.
- The student is transported to a medical facility to receive evaluation and treatment in immediate response to a suicide attempt, alcohol poisoning, or drug overdose.
- The student, regardless of age, is found responsible for a third violation of the NYFA Alcohol and Drug Policy and demonstrates a pattern of behaviors indicative of high risk substance use.
- The student is arrested, taken into police custody, and/or incarcerated for behavior that transpired on NYFA premises, facilities contracted to house NYFA students, or during attendance of NYFA sponsored events.
- The dependent (as defined by the IRS) student is withdrawn from NYFA in response to not fulfilling academic expectations.
- The academic standing of a dependent (as defined by the IRS) student negatively impacts student's financial aid.
- The dependent (as defined by the IRS) student is found in violation of the NYFA Student Code of Conduct or NYFA Sex-Based Discrimination and Sexual Misconduct Policy and is sanctioned with suspension, expulsion, or loss of housing privileges.

ACADEMIC POLICIES

ACADEMIC POLICIES

NYFA LA students are required to meet both qualitative and quantitative academic standards. Satisfactory Academic Progress (SAP) is a Federal Policy mandated by the U.S. Department of Education. This policy ensures that students are progressing through their program of study and identifies students who may be at risk of failing.

SATISFACTORY ACADEMIC PROGRESS (SAP)

SAP Defined

Satisfactory Academic Progress (SAP) is calculated by program for all active students at the completion of each semester. SAP calculations for students in non-matriculating certificate programs will be calculated separately for each individual program.

Students in the Certificate, AFA or BFA programs with a cumulative GPA (Grade Point Average) less than 2.0 or students that have completed less than 66.66% of their cumulative attempted units in their current program of study have not met the minimum requirements for Satisfactory Academic Progress (SAP) for that program. Courses recorded as Incomplete, Withdrawn or with a grade of “F” are considered attempted but not completed.

Students in the MFA or MA programs with a cumulative GPA less than 3.0 or students that have completed less than 66.66% of their cumulative attempted units in their current program of study have not met the

minimum requirements for Satisfactory Academic Progress (SAP) for that program. Courses recorded as Incomplete, Withdrawn or with a grade of “F” are considered attempted but not completed.

SAP Warning Status

Students who have not met the minimum SAP requirements in the previous semester will be placed on SAP warning status. Students on SAP warning will be offered additional support services to improve their grades and GPA. Students meeting the minimum SAP requirements during the following semester will be returned to satisfactory academic status. Students on SAP warning status who are receiving Federal Student Aid will remain eligible for federal student aid funding for the SAP Warning semester.

SAP Probation Status

Students who have not met the minimum SAP requirements for two consecutive semesters (regardless of a break in attendance) may be ineligible to continue at NYFA. A student on SAP Warning status that fails to meet the minimum SAP requirements at the completion of the “warning” semester will be required to submit a petition that outlines the reasons for the student’s academic difficulties, as well as the steps the student would take to improve if allowed to continue. An academic committee will review the student’s petition and if the petition is accepted, the student will be allowed to continue on SAP Probation, and will follow the committee’s formal academic plan. If a student on SAP

Probation fails to meet the minimum SAP requirements at the completion of the Probation semester, the student's eligibility to continue will be reviewed. Students who consistently do not meet Satisfactory Academic Progress may be administratively withdrawn from the New York Film Academy.

Students receiving VA educational benefits who fail to meet minimum SAP requirements for two consecutive semesters will have their VA educational benefits terminated.

Students on SAP Probation who are receiving Federal Student Aid will need to complete an SAP appeal form. Please refer to the Financial Aid section of the Catalog for further information. New York Film Academy also reserves the right to revoke need- or talent-based tuition discount funding due to unsatisfactory academic performance, including failure to meet satisfactory academic progress requirements.

GRADING POLICIES

Students enrolled at the Los Angeles campus are graded on an A-F scale. Methods of evaluation and grading criteria are provided in each course syllabus and grading rubrics, which outline the expectations for achievement. Percentage-to-grade ratios may vary. GPAs are calculated using the following grading key:

A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3

D	1.0
F	0.0

Further notations on students' transcripts include:

W	Withdrawal from a course
IP	Courses in progress
I	Incomplete
P/F	Pass/Fail

All courses are taken for college credit, unless students have sought administrative permission to audit courses.

FAILED COURSES

When a student does not successfully complete a course, the student will need to repeat the course in a later semester.

Students may be required to take a make-up semester if they do not successfully complete three courses in one semester or four courses cumulatively. Students are required to pay per-credit for make-up work and will have the opportunity to enroll in additional courses they have not yet completed, to maintain full-time status.

A student who has attempted and failed the same course three times will not be eligible to take the course again in their program of study, and may not be eligible to complete the program as a result.

COURSE ADD/DROP/ CHANGE & WITHDRAWAL

Typically, only Liberal Arts & Science courses can be added or dropped. Students

have two weeks after the start of a semester to petition to add, drop or change the grading option and/or section of a course. The deadline is 5:00 pm Friday, at the end of Week 2. Students must get approval from the Chair of the Liberal Arts & Sciences Department, before adding or dropping a course. Add/Drop forms are available at the Registrar's Office. Please check the **Add, Drop, Change Dates** section of this catalog for exact deadlines.

Withdrawing from all courses constitutes as a withdrawal from the student's current academic program. International students and students on the GI Bill® and Financial Aid must consult with appropriate departments to ensure full-time enrollment before dropping a course. Students that reduce their units may be impacted by a reduction in student aid funding.

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government website at <http://www.benefits.va.gov/gibill>.

Add:

Before contacting the Registrar's Office for the Add/Drop request form, students must contact the Department Chair to ensure that the intended course fits in with their schedule.

Drop:

The decision to drop a course must be finalized by all departments by 5pm on the second Friday of the semester. Petition to drop courses after Week 2 will only be accommodated with valid documentation of emergencies, such as illness, injury or death in the family.

Change:

Students may only switch sections or courses within the same 2-week Add/Drop period, if the class or section is not already full. Students should contact their program department to request a section change.

Students Paying Flat-Fee Tuition:

Students on the flat-fee tuition system are those who complete their course of study without transferring in any credits. Those students are not eligible for a refund for courses dropped at any point in the academic year, as all courses are required within the prescribed curricula.

Students must repeat the dropped course in a subsequent semester when it is offered, by re-registering at no additional cost.

However, students must pay for courses that they repeat due to F grades on a per-credit basis. The determination of the per-credit costs will be based on their flat-fee tuition and will be provided to the student.

Students Paying Per-Credit Tuition:

Students who transfer credits into their program pay per-credit, based on the number of credits they complete each semester. These students are eligible for a per-credit refund for any courses dropped during the Add/Drop Period. Withdrawing from any courses after the two-week Add-Drop Period does not constitute a refund.

Withdrawal:

Non-attendance does not automatically withdraw a student from a course. To officially withdraw from a course after the Add/Drop period has ended, the student must complete an Add/Drop form in the Registrar's Office.

Withdrawing from a course constitutes an attempt at completing the course past the Add/Drop Period. The course remains listed on the transcript and the student receives a “W” instead of a grade. All units in “W” status will be considered attempted but not completed in the student’s calculation of Satisfactory Academic Progress. International, Veteran, and Financial Aid students should contact the applicable department before withdrawing from a course.

In a full-semester course, students may not withdraw past 12 weeks into the course without incurring an academic penalty. In an 8-week course, students may not withdraw past 6 weeks into the course without incurring an academic penalty. The student may petition to have the “W” removed from the transcript upon successful completion of the course. The student may do so by submitting a petition in writing to the the student’s academic adviser. This process does not guarantee rescinding the “W” from the transcript.

Add/Drop Dates:

The following dates represent the Add/Drop/Change deadlines for 2019-20. Add/Drop forms are available at the Registrar’s Office.

2020

Fall 2020

Deadline: 9/25/2020 – 5:00 pm

2021

Spring 2021

Deadline: 1/29/2021 – 5:00 pm

Summer 2021

Deadline: 5/21/2021 – 5:00 pm

Fall 2021

Deadline: 9/10/2021 – 5:00 pm

The following deadlines represent the final date that students may still withdraw with a “W” on their transcript:

2020

Fall 2020

Deadline: 12/4/2020 – 5:00 pm

2021

Spring 2021

Deadline: 4/9/2021 – 5:00 pm

Summer 2021

Deadline: 7/30/2021 – 5:00 pm

Fall 2021

Deadline: 11/19/2021 – 5:00 pm

INTERNSHIP

<u>Course</u>		<u>Units</u>
INTE400	Internship	1

INTE400 "Internship" is an elective that undergraduate (BA, BFA) and graduate (MFA, MA) students may opt to enroll in, to receive credit for an internship and to complement their study at NYFA. This course is not offered to students enrolled in short-term, certificate or AFA programs, or to alumni who have already completed their degree requirements.

In order to qualify, students must have successfully completed at least 50% of their program and currently be enrolled as an active student meeting satisfactory academic progress. In addition, students may not have any outstanding failed grades or be in the process of making up failed grades during the semester they wish to be enrolled in this course and complete the internship. Students with holds on their account will not be permitted to enroll in this course until any outstanding issues or overdue fees are resolved and their account is brought to good standing.

To enroll in this course, students must obtain a copy of the Internship Form from the Registrar's Office and submit all completed, signed paperwork within the Add/Drop period each semester. Department Chairs must sign off on the internship and will assign a faculty member to oversee the internship. International students must also consult the International Student Office to process their CPT (Curricular Practical Training), which is required for international students to participate in an internship. Students receiving Financial Aid or Veteran benefits must also consult those respective offices regarding their eligibility to enroll in this course, as additional restrictions may apply. After submitting all required paperwork, students eligible to take this course will be informed when they are officially enrolled in the course, so they can begin their internship.

NYFA does not offer internship or work placement. Students are responsible for securing their own internships and must fulfill all responsibilities for their internship

and for the course, in order to receiving a passing grade. Students who fail to meet course/internship requirements will receive a failing grade and not receive credit for this course, which may affect their future eligibility to re-enroll this course.

While enrolled in this course, students are expected to fulfill all academic requirements for their program. This course does not excuse students from attending their regularly scheduled courses and students may not switch sections in order to accommodate their internship. As this course lasts one semester long, students who wish to continue their internship for more than one semester must re-enroll in the course. This elective may be taken more than once for college credit, but does not replace any course or credits required for degree completion. In addition, students may not drop any required courses in order to enroll in this course.

THESIS & FINAL PROJECTS

Students who do not fulfill academic requirements or fail to abide by institutional or campus-wide policies, may be prohibited from participating in showcases, screenings, pitch fests, exhibitions or any other capstone projects or presentations, including production.

GRADE APPEAL

To initiate a grade appeal, students must complete the Grade Appeal Form, which is available at the Registrar's Office and through the student's Academic Advisor. In

order to initiate a grade appeal, the student must adhere to the following process:

STEP 1

Student submits completed Grade Appeal Form to academic adviser no later than one week into the term following receipt of the disputed grade.

Deadline for Appealing Summer 2020 grades: September 18, 2020

Deadline for Appealing Fall 2020 grades: January 22, 2021

Deadline for Appealing Spring 2021 grades: May 14, 2021

Deadline for Appealing Summer 2021 grades: September 3, 2021

Students are expected to consult with the instructor for a full grade breakdown before filing an appeal. Grade appeals must state one of the following reasons for appeal:

- The student believes that the instructor failed to follow the syllabus and/or grading rubrics. Students should provide documentation (returned assignments, exchanges with instructor, etc.) to demonstrate that they were unreasonably graded.
- The student believes grade penalty sanctions are disproportionate to the severity of violations, or are excessive, insufficient, or inappropriate.
- The student has new evidence, which is sufficient enough to alter the instructor's determination and was not available during the grading process.

STEP 2

Academic adviser discusses reasons for the grade appeal with student, consults with Department Chair and instructor, and reviews supporting documents with the Department Chair. Within five days of receiving the Grade Appeal Form, adviser informs student of their decision regarding the grade. Adviser submits Grade Appeal Form to Registrar to be placed in student file.

Grade appeals are reviewed based on information provided by the student and faculty, and may be denied.

DEANS' LIST

Degree students who earn semester grade point averages of 3.8 or higher (for MFA/MA students) and 3.6 or higher (for BFA/AFA students) will be recognized at the conclusion of the semester as a member of the Deans' List. Deans' List students may be invited to special events created solely for Deans' List students, and/or be emailed first for marquee NYFA events. They will also earn priority early registration, and the ability to choose LAS or departmental electives first, if applicable.

ATTENDANCE

While there is no institution-wide attendance policy at the New York Film Academy, each department and course have academic policies and grade breakdowns that will be impacted by non-attendance. Students' academic performance will suffer if they are not in class to participate in the work that is required of them. Students are

expected to refer to each course syllabus for the specific grading breakdown for that course.

LEAVE OF ABSENCE

Students who wish to take a leave of absence must consult their Department Chair and submit a Leave of Absence Petition Form to the Registrar's Office. To qualify for a leave of absence, you must be in good academic standing and be making satisfactory progress towards the completion of your degree or certificate program.

Students are permitted a leave of absence if they meet reasons such as but not limited to:

- Medical emergencies due to illness or accident
- Family emergencies that require a break from full-time study
- Financial issues which affect students' ability to continue to matriculate

NYFA students may be granted a leave of absence of up to 180 days (6 months), before they are asked to withdraw and re-apply to the program.

Each student's request is evaluated by the Department Chair, Registrar, and any other relevant department or office. In addition to speaking with their Department Chair, international students must contact the International Student Office, Veterans must contact the Veteran Affairs Office and Federal Student Aid recipients should contact the Financial Aid office PRIOR to submitting a Leave of Absence Petition.

International students on an F-1 student visa or J-1 educational exchange visa must consult their International Student Advisor

if they are considering a leave of absence for any reason. An international student who needs time off due to a documented medical condition and wishes to remain in the U.S. must provide a doctor's letter so that the reduced course load can be approved and reported in the SEVIS system. Any deviation from the original program of study (or length of study) requires students to consult the International Student Office. Any International student that is in good academic standing and has completed two consecutive semesters can refer to the vacation break section for further details.

It is the student's responsibility to contact the respective offices.

Financial Aid Students granted an approved leave of absence are notified that they will lose their 6-month student loan grace period if they do not return to active enrollment within 180 days of their withdrawal date. Students are also sent an email notification requesting that they complete a student loan exit interview on studentloans.gov. Students are also notified that failure to return from an approved leave of absence will result in a return to Title IV calculation (R2T4) resulting in the potential return of federal student aid funding.

Any future disbursements scheduled for the next semester are placed on hold pending the return of the leave of absence. The Registrar's office will notify the financial aid office within 30 days of the beginning of next semester to confirm the student's status.

Students that do not return to active enrollment at the completion of their approved leave of absence are withdrawn

and an R2T4 calculation is completed using the first day of the approved leave of absence as the withdrawal date. International students must consult their International Student Advisor if they are considering a leave of absence for any reason. An international student who needs time off due to a documented medical condition and wishes to remain in the U.S. must provide a doctor's letter so that the reduced course load can be approved and reported in the SEVIS system. Any deviation from the original program of student (or length of study) requires students to consult the International Student Office. Any International student that is in good academic standing and has completed two consecutive semesters can refer to the vacation break section for further details.

WITHDRAWAL

Students wishing to withdraw from the New York Film Academy should contact the Registrar's office for a withdrawal form.

If a student withdraws from the New York Film Academy after being placed on a Leave of Absence or Suspension, a pro-rated refund (less a non-refundable administrative processing fee of \$100.00) will be processed based on the first date the Leave of Absence or Suspension began.

VACATION BREAK

International Students may request to take a semester off once they have successfully completed two consecutive semesters. The request should be submitted to the following

administrators no later than 5 weeks prior to the semester students wish to take off:

1. Department Chair
2. Registrar
3. Dean of Academic Affairs (for BFA students.)
4. International Student Advisor, Financial Aid Director or Director of Veteran Affairs (if applicable.)
5. Dean of Students (if recommended by the Registrar or any other parties.)

For example, students who wish to take their 3rd semester off, must do so no later than Week 10 of the 2nd semester. Please note that your request may be denied if you are not in good academic standing, have holds on your account, or have other SAP requirements to fulfill. Requests are evaluated on a case-by-case basis.

Students returning from a vacation break will join the cohort of students who started one semester behind them. In some cases, due to changes in catalog, students may need to additional coursework or an additional semester to accommodate these differences.

GRADUATION

In order to graduate, all students must:

- Pass all required courses in the program of study
- Adhere to all institutional policies, including the Code of Conduct and Academic Policies.
- Complete all requirements for graduation in a period no longer than 150% of the published length of the educational program, as defined by percentage of credit units attempted vs. completed.

Furthermore, undergraduate students must:

- Maintain a cumulative GPA of a "C" (2.0) or higher
- Complete and receive a passing grade on their capstone project by the established deadline and in accordance with all guidelines

Graduate students must:

- Maintain a cumulative GPA of a "B" (3.0) or higher
- Complete and receive a passing grade on their graduate Thesis by the established deadline and in accordance with all guidelines

Students who achieve a high cumulative grade point average (GPA) will be recognized with Latin honors designations on their transcripts. BFA and AFA undergraduates will be honored with the traditional designations of *cum laude* (3.6-3.69 GPA), *magna cum laude* (3.7-3.79 GPA), and *summa cum laude* (3.8+ GPA). MFA and MA graduate students will be honored with the same designations of *cum laude* (3.8-3.89 GPA), *magna cum laude* (3.9-3.94 GPA), and *summa cum laude* (3.95+ GPA).

CREATIVE FREEDOM

ACADEMIC FREEDOM

NYFA believes in the free pursuit of intellectual and artistic inquiry, as well as the exchange of ideas between instructors and students. Controversial subjects may be explored without fear of censure, retribution or reprisal, so long as the work occurs within the scope of the NYFA education and is consistent with its stated Academic Freedom Policy, which will be made available to any person upon request. Students, faculty and staff are free to express themselves and explore their artistic horizons as they see fit, provided that they remain in compliance with state and federal law, and so long as they can successfully demonstrate that the work discussed/performed/completed was created with artistic intent. Pornographic depictions created with commercial intent or used for commercial purposes will not be tolerated, and the creators of such work will be subject to expulsion/dismissal.

Instructors are free to discuss controversial subjects in class and screen controversial works without fear of reprisal, so long as the work serves the overall goal of NYFA curriculum and does not violate the NYFA Code of Conduct or any institutional or campus-wide policies. Work that contains nudity, graphic sexual depictions, extreme violence and/or excessive profanity may be precluded from a public screening at the discretion of the administration. Films precluded from public presentation may be screened in private for an appropriate, invited audience.

ACADEMIC HONESTY & CREATIVE INTEGRITY

NYFA expects all students to be responsible individuals who insist on high standards of honesty, personal conduct and creative integrity. All incidences of plagiarism, cheating and deliberate hindrance of other students' work are considered serious offenses and will be subject to a Disciplinary Review Hearing at which penalties will be imposed.

Academic honesty extends to all school projects, productions and exercises, both on and off the NYFA campus. Students must maintain a high standard of honesty in declarations and descriptions of these projects to faculty, administration and staff, as well as other agencies and vendors.

The New York Film Academy expects all students to be responsible individuals who insist on high standards of honesty, personal conduct and creative integrity. All assignments and exams must represent the student's own work, and all quotes and other external sources used in research papers must be properly cited.

All incidences of academic dishonesty, including the deliberate hindrance in other students' work, are considered serious offenses and will be investigated and sanctioned in accordance with the Student Conduct Procedures section of the catalog.

FREEDOM OF SPEECH

NYFA is an open, artistic environment. While we embrace the artist's right to free speech and expression, any form of discrimination (whether based on age, race, religion, gender, gender identity or sexual orientation, etc.) will not be tolerated. Libel and slander are strictly prohibited. Any student found guilty of defamation against NYFA students or staff is subject to disciplinary action. Any NYFA student, faculty or staff found guilty of defamation against any other student, faculty or staff is subject to disciplinary action, including probation, expulsion or termination.

COPYRIGHT INFRINGEMENT POLICY

Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work.

In the file-sharing context, downloading or uploading parts or whole copyrighted works without authority constitutes an infringement. Students are reminded that

copyright infringement is a criminal offense and convictions may include jail time and/or severe fines, with a maximum penalty of \$150,000 per instance in the United States.

Students are forbidden from illegally downloading, uploading or sharing pirated material on campus, including, but not limited to, software, torrents, films and television shows. Failure to comply with the institution's policy will result in disciplinary action.

INTELLECTUAL PROPERTY

Intellectual property refers to exclusive copyright, trademarks, patents and other legally recognized rights to intangible assets, including literary, cinematic and artistic works.

Students must adhere to industry standards and institutional policies regarding copyright laws, with respect to material they wish to produce. For NYFA coursework, students may be advised not to use, or may be prohibited from using, characters, music, and other source material they do not have rights to. Students working on adaptations are encouraged to use material that is in the public domain. Students may direct any questions they have regarding appropriate use of intellectual property to faculty or administration.

NEW YORK FILM ACADEMY OWNERSHIP POLICY

The creative works produced by students at the New York Film Academy (NYFA) in fulfillment of class assignments, or as individual study projects, with or without NYFA equipment, and with or without extra funds (hereafter called, “Student Works”), have a dual nature. First and foremost, the production of Student Works is intended as an educational experience. However, the product of that educational experience is an item of property that may have a market value for its creator(s) after the end of the program of study.

Student Works are prepared for educational purposes, not as commercial products, and the potential financial value of Student Works is, at most, a secondary benefit of their creation. Therefore, it is in the interest of NYFA students and NYFA as a whole that each Student Work remains subject to certain restrictions until the educational experience associated with it has been completed.

All Student Works are subject to the following ownership policy:

All Student Works are owned by the student(s) who create(s) them.

Division of ownership among students who co-create Student Work is based on agreement among themselves and NYFA has no interest or authority to determine the division of that shared ownership.

Any income from distribution of any Student Work shall be the property of the student(s) who creates such work.

All students who create Student Work are responsible for such Student Work, including without being limited to, for determining and ensuring that such Student Work does not violate or infringe on any copyright, any right of privacy, or any other right of any person, and that such Student Work is not libelous, obscene, or otherwise contrary to law. Such students shall also be responsible for obtaining any necessary permission for the use of any copyrighted materials included in such Student Work.

Any advice or assistance given by any faculty member or other representative of NYFA to any student in relation to the foregoing responsibilities, or otherwise in relation to the preparation or production of a Student Work, shall not be construed (a) as the assumption of such responsibility or of any liability by such person, by NYFA; (b) to deem NYFA or such person a joint venturer with such student; or (c) to grant such student the power, right, or authority to create any obligation or responsibility on behalf of, or otherwise, to bind NYFA, or such person.

Each student who creates or participates in the creation of a Student Work agrees to indemnify and hold harmless NYFA against any loss, damage, liability, or expense that they incur as a result of the preparation or

production of such Student Work, including, without being limited to, any material in such work that infringes or violates any copyright, right of privacy, or any other right of any person, or is libelous, obscene, or contrary to law.

During a student's matriculation in a NYFA program, to ensure that each student and faculty member has a meaningful opportunity to participate in the educational process occasioned by the production of each Student Work, the student(s) who owns each Student Work agrees not to distribute such Work in any manner, whether by sale or other transfer of the ownership or other rights, license, lease, loan, gift, or otherwise, except for entering such Work in festivals or competitions. Further, student agrees to make such Student Work available to other students and to faculty members of NYFA for any use relating to their education or to the education of such other students, until such student, or if more than one student owns such Student Work, until all such students have either graduated from NYFA or are no longer matriculating there. The senior administration of NYFA may, in its sole discretion waive these restrictions for any reason satisfactory to the administration.

The student(s) who owns each Student Work grants NYFA a perpetual license to use, reproduce, display, or perform such

prints or other copies anywhere and for any reason, including, without being limited to, publicizing NYFA, without any royalty or other payment of any kind to the student(s). Such student(s) also agrees that they will not make any contract or commitment regarding the Student Work contrary to this policy or in derogation of the rights granted to NYFA by this policy, and that the student(s) will sign any document reasonably requested by NYFA to confirm or enforce any of the rights granted to the School by this policy.

The New York Film Academy reserves the right to use a student's name, likeness, and creative works in brochures, advertising, the web, and in any other promotional materials or for educational purpose.

All Student Works must include the following credit as written:

**PRODUCED AT THE NEW YORK
FILM ACADEMY**

PLEASE NOTE: This ownership policy does not apply to any group work done as part of class, such as Production Workshops or Acting for Film productions. Those works are explicitly produced and owned by the New York Film Academy with all rights reserved by the New York Film Academy.

STUDENT RESOURCES

STUDENT ACCESSIBILITY SERVICES

Students with documented disabilities are provided with reasonable accommodations through a process of meetings and reviewing of documentation. The SAS staff determine the appropriate accommodations in conjunction with the student and ensure that those accommodations are in place for the student to access New York Film Academy's curricula and services.

Community education and involvement is also a core component of the department's engagement with the campus community. Best practices and processes on how to support students with disabilities are shared through seminars and workshops in the hopes of increasing engagement and fostering a welcoming environment within the campus.

Office Address:

3300 W. Riverside Drive (1st floor)

Burbank, CA 91505

Email: SAS@nyfa.edu

Phone: 818-333-3558

Registering for Accommodations:

To be eligible for accommodations, a student must:

- Submit an online application for accommodation
- Send relevant documentation to SAS@nyfa.edu
- Schedule and attend an intake appointment with a member of the Accessibility Services department
- Receive notification of eligibility

SAS reviews documentation and determines eligibility according to the guidelines of the Americans with Disabilities Act (ADA). There is no "exact formula" for determining a disability. However, here is what NYFA looks for in documentation:

- There is a chronic physical or mental condition
- Evidence that the condition significantly impacts one or more major life activities (such as seeing, learning, standing, etc.)
- Determined by a medical, mental health, or educational professional who is licensed and qualified to diagnose, evaluate, and treat the condition
- Recent enough to demonstrate an impact on current functioning or a history of similar accommodation (with the last 5 years)

Preferred Documentation

Students may contact SAS at any time with questions about how to best locate the type of information we need to evaluate eligibility and provide accommodations.

ADHD, Mental Health, Chronic Medical Conditions and/or Sensory related Disabilities:

- The preferred method of documenting a learning disability is through a current, comprehensive, adult-normed psychoeducational test battery with a statement of diagnosis, functional limitations resulting from the disability, and type of learning disability.
- If the student received services in high school, this is often contained in a Multi-

Factored Evaluation (MFE). IEP's, Section 504 Plans, or a Summary of Performance from high school.

- If documentation does not meet the preferred standards, consider sending the any documentation the student has for review, along with documents that show the history of the student's accommodations.

SAS is interested in how a student's condition may impact them. The student may access the Disability Documentation Form and share it with medical professionals in order to help document the information we need. This form is available on our website.

[https://hub.nyfa.edu/sites/default/files/Disability Documentation Form.pdf](https://hub.nyfa.edu/sites/default/files/Disability%20Documentation%20Form.pdf)

Services Provided:

Reasonable accommodations are modifications to a course, program, or school-sanctioned activity that does not fundamentally alter the course or program. Appropriate accommodations are determined through the individual intake appointment by reviewing documentation, discussion with the student, and evaluating the essential requirements of a course or program. After the intake appointment, a student will have approved accommodations available for use at their discretion.

Please Note: New York Film Academy does not provide services of a personal nature such as attendance reminders, homework assistance, individual tutors and typing services.

While accommodations are determined on an individual basis, below are some examples of commonly approved accommodations.

- Extended time for test taking
- Flexibility with spelling or grammar errors
- Materials in alternate format
- Reduced distraction location for test taking
- Reader for exams
- Scribe for exams
- Tape recording of lectures

For questions on how to request accommodations each semester as well as policies and procedures regarding specific accommodations, please contact the Student Accessibility Services department.

Policies & Procedures for Administering Accommodations

After the student meets with their assigned Accessibility team member, a student must request to use the specific accommodations each semester. Accommodation letters are not automatically renewed each semester. Since it may take time to coordinate the request, please make request as early as possible.

The following is the timeline for setting up accommodations:

- Student must respond to the request to extend accommodations for the following semester.
- Faculty Notification Letters will be prepared in three (3) working days after submitting the request
- Set up appointment with each instructor to deliver the faculty notification letters and discuss specific arrangements for accommodations.

- Speak with SAS or refer instructors to contact SAS with any questions or concerns regarding the accommodations

Policies and procedures that apply to specific accommodations, such as exam scheduling, to assist the student in accessing the accommodations they need can be found in the Student Handbook.

RIGHTS & RESPONSIBILITIES

A student with a disability has a right to an equal opportunity to participate in and benefit from programs offered at New York Film Academy. Students who choose to exercise these rights have a responsibility to initiate and participate in the accommodation process. Acknowledging this, students:

1. Are entitled to an equal opportunity to learn, participate in and benefit from the academic community. This includes access to instruction, services, and extracurricular activities.
2. Have a responsibility to identify themselves as needing accommodation in a timely fashion.
3. Have a responsibility to provide documentation from an appropriate professional that describes the impact of their disability in the educational setting and provide a rationale for the requested accommodation.
4. Have a responsibility to actively participate in the identification of appropriate accommodations and auxiliary aids.
5. Have the same responsibility as any student to meet and maintain the institution's academic standards, and codes of conduct.

6. Have a right to be evaluated based on their ability, not their disability. If their disability affects the outcome of an evaluation format, they are entitled to an evaluation by alternate means if the alternative measures the essential skills, knowledge or abilities.
7. Have a right to appeal decisions concerning accommodations. For information on appeal processes, contact the Dean of Students Office.

RIGHTS & RESPONSIBILITIES OF NYFA

New York Film Academy has a responsibility to identify and maintain the academic standards that provide quality academic programs while ensuring access to students with disabilities. In meeting these obligations, the school:

1. Has the responsibility to ensure that all of its programs are accessible.
2. Has the responsibility to inform its applicants and students about the availability and the range of accommodations.
3. Has the right to request and review documentation in support of accommodation requests. The Office of Student Accessibility Services is designated to review student documentation. The school has the right to refuse a request that is unsupported by the documentation.
4. Has the right to identify and establish the abilities, skills, and knowledge necessary for successful entrance into its programs and to evaluate applicants on that basis.
5. And its faculty have the right to identify and establish the abilities, skills, and knowledge that are fundamental to their

academic courses and to evaluate each student's performance on that basis.

6. Has the responsibility to make reasonable adjustments in the delivery, instructional method, and evaluation format for a course when there is a substantial negative interaction with the impact of a student's disability
7. Has the right to refuse a requested accommodation that fundamentally alters an essential course or program requirement or creates an undue hardship as determined by the school.

**Please see the Amendment to the 2020-21 NYFA LA Course Catalog for Service Animal policy updates.*

SERVICE ANIMALS

It is the policy of the New York Film Academy to afford individuals with disabilities, who require the assistance of a service animal, with equal opportunity to access New York Film Academy property, courses, programs, and activities. Many people with disabilities use a service animal in order to fully participate in everyday life. The Student Accessibility Services (SAS) Office would like to ensure that the campus community is aware of the school's policies relating to Service Animals.

What is a Service Animal?

Under the Americans with Disabilities Act, a Service Animal is defined as a dog or a miniature horse that has been individually trained to do work or perform tasks for an individual with a disability. The task(s) performed by the dog must be directly related to the person's disability.

Types of Service Animals

A guide animal is trained to serve as a travel tool by a person who is legally blind.

A hearing animal is trained to alert a person with significant hearing loss or who is deaf when a sound occurs, such as a knock on the door.

A service animal is trained to assist a person who has a mobility or health disability. Duties may include carrying, fetching, opening doors, ringing doorbells, activating elevator buttons, steadying a person while walking, helping a person up after a fall, etc. Service animals sometimes are called assistance animals.

A seizure response animal is trained to assist a person with a seizure disorder. The animal's service depends on the person's needs. The animal may go for help, or may stand guard over the person during a seizure. Some animals have learned to predict a seizure and warn the person.

A companion animal or emotional support animals assist persons with psychological disabilities. Emotional support animals can help alleviate symptoms such as depression, anxiety, stress and difficulties regarding social interactions, allowing students to live independently and fully use and enjoy their living environment. A companion animal does not assist an individual with a disability in the activities of daily living. The companion animal does not accompany a person with a disability all the time, unlike a service animal that is always with its partner.

Thus, a companion animal or an emotional support animal is not covered by laws protecting service animals and do not have the same access to the campus.

What should you do if you have a Service or Emotional Support Animal?

You need to set up an appointment by emailing SAS Office (sas@nyfa.edu) to review the accommodation. You will be required to complete a Request for Accommodation Form and submit your dog's license. The City of Los Angeles and Burbank require all dogs to be licensed after the age of four months. To obtain a license from the city, dog owners must show proof of spay/neuter and rabies vaccination. For those with Emotional Support Animals, you will also need to provide medical documentation that stipulates the need for an Emotional Support Animal, in addition to additional documentation.

Once your request has been reviewed by the SAS Office, for those with Emotional Support Animals, you will be required to complete an Emotional Support Animal Checklist to ensure that you understand your rights and responsibilities as someone with an animal on campus. For those with Emotional Support Animals, a letter will then be sent to your instructors alerting them of your accommodation.

When can Service or Emotional Support Animal be excluded?

Allergies and fear of dogs are not valid reasons for denying access or refusing service to people using **Service Animals** (unless the dog is out of control). When a person who is allergic to dog dander and a person who uses a Service Animal must spend time in the same room or facility, efforts will be made to accommodate both parties by assigning them, if possible, to different locations within the room or different rooms in the facility.

Buildings not wholly controlled by NYFA may have rules that supersede NYFA's policies with regards to Emotional Support Animals. Service Animals will still have access. If you have questions, please contact the Student Accessibility Services Office.

STUDENT RESOURCES

ACADEMIC ADVISING

Students in degree programs, as well as one-year and two-year certificate programs, are advised on their academic progress through the Office of Academic Advising. Every student is assigned an academic adviser, who is available to meet with the student to discuss the student's academic progress. The purpose of academic advising at NYFA is to provide individualized support for students, including those seeking mentorship or guidance beyond their discipline, or students who are struggling with their academic coursework. When meeting with students, advisers can isolate student needs, both within and beyond the academic realm, and direct students to the appropriate institutional resource for either immediate or ongoing structured assistance - including the Dean of Students office, Veteran Affairs, International, Counseling, Financial Aid, Accessibility Services, etc. Faculty also utilizes the academic advisers, by notifying advisers when students need academic guidance, or collaborating with advisers to coordinate specialized pathways for students to achieve academic success.

HEAD LIBRARIAN, LEARNING RESOURCES DIRECTOR

The Head Librarian, Learning Resources Director as well as the Library staff are available to the students for assistance in locating physical and electronic resources. These resources include the Library physical

collection and the electronic academic journal and e-book databases. The Head Librarian, Learning Resources Director conducts an orientation on Library services before the start of all programs. New students in the BFA programs receive Information Literacy presentations on research techniques and strategies to efficiently search, evaluate, and apply retrieved information and resources to their projects and research papers.

LIBRARY RESOURCES

The Library includes the following resources:

- Full-text academic journal databases
- Full-text screenplay databases
- Full-text e-book databases
- Physical books, periodicals and screenplays
- DVD/Blu-ray collection
- Inter-library loan services

Below are the Library's circulation guidelines:

- Library materials are available to students and staff Monday-Friday from 8:45 AM-8:00 PM and on Saturday from 9:00 AM-5:00 PM
- Library materials may not be taken off NYFA premises without proper checkout. DVDs/Blu-rays may be viewed anytime during school hours at the viewing stations in the Reading Room or on a school computer
- Library patrons must present their NYFA ID badge or driver's license/passport when checking out library materials
- Students may check out DVDs/Blu-rays for a three-day period, screenplays for a seven-

day period and books for two weeks. Items may be renewed via email at library@nyfa.edu

- Course reserve books will either be available as “Library Use Only” items or as three-day checkout items. Course reserve DVDs/Blu-rays will either be available as “Library Use Only” items or as one-day checkout items.

LIBRARY FINE POLICY

All Library rentals must be returned on time. If a student has an unpaid fine or overdue item, a Hold will be placed on their account. Students on Hold cannot receive certificates of completion, diplomas or gain access to transcripts. The Fine Policy is as follows:

- \$1.00 per item, per day past due excluding weekends
- If an item is 30 or more days past due, the student will be billed \$30.00 or the replacement cost of the item, whichever is higher, in addition to a non-refundable \$5.00 processing fee.

EDITING RESOURCES

Editing Rooms are open to students when class is not in session. It is recommended that students sign up for editing shifts with the Post-Production Office 24 hours prior to each requested editing slot. A Post-Production TA will be on hand to assist students when needed.

PRODUCTION RESOURCES

On Production Workshop days, equipment is made available to filmmaking students so they may film exercises under the supervision of their instructors. For the course assigned checkouts, the assigned equipment is made available to students strictly as outlined in their course schedules. Equipment is not available to students for non-class assigned projects.

INTERNATIONAL STUDENT OFFICE

The New York Film Academy (NYFA) is authorized under federal law to admit non-immigrant alien students.

The NYFA International Student Office is available to help you with matters pertaining to obtaining a F1 student visa, maintenance of F1 student immigration status, legal work authorization and other issues related to non-U.S. citizens studying in the U.S. They will work with you from the application stage, while you are a student and often after the completion of your program to ensure that you have the most up to date information in order to maintain your U.S. student immigration status.

In order to apply for a F1 student visa, you will need an I-20 Certificate which will be issued to you by the NYFA International Student Office. Please note there is a \$150 International Student Fee.

In order to be eligible to get an I-20 certificate you must enroll in a full-time class, which includes all 4, 6 and 8 week workshops, conservatory and degree programs. The one-week and 12 week evening and online classes are *not* eligible for an I 20 certificate.

If you are in the U.S. on a F1 student visa you may be eligible to transfer your I 20 to NYFA. If you are on a different type of visa, you may be able to study. Contact the International Student Office about your specific immigration situation at LAinternational@nyfa.edu so that we can properly advise you. Please note that the U.S. government prohibits studying full-time on a tourist visa.

Once you are fully accepted to a program, submitted the required deposit and we have received all the required documents for the I-20 certificate, the International Student Office will process and send out the I-20 certificate. A \$350 SEVIS I-901 fee is required by the US Government to be paid for all I-20s. You can only pay this fee **after** your I-20 application has been processed and a SEVIS ID number has been created for you. The International Student Office will email you the instructions on how to pay the SEVIS fee when we send out your I-20 Certificate. Once you have your I-20 Certificate you can begin the process to apply for a student visa.

In order to obtain a F-1 student visa, you must complete the DS-160 Visa Application and make an appointment at the U.S. Embassy or Consulate in your country for a visa interview. At this interview, they will decide whether to issue you a visa. For more information on the student visa including

how to apply, how to schedule an interview and estimated visa appointment wait times please visit:

<https://travel.state.gov/content/travel/en/u-s-visas/study/student-visa.html#overview>

The above information is subject to change. For updated and more specific information on NYFA's I 20 application and frequently asked questions please visit:

<https://www.nyfa.edu/admissions/international-student.php>

Please contact the International Student Office with any questions or concerns at LAinternational@nyfa.edu or call and ask to speak to an International Student Advisor.

CAREER DEVELOPMENT & INDUSTRY OUTREACH

The Career Development & Industry Outreach (CDIO) office is a resource for current students and alumni to gain real world knowledge and know-how to prepare for and expand their professional experiences outside of NYFA. A strong foundation and understanding of the business and the skills needed to compete allow our students to thrive throughout their academic experience and as they venture into their professional careers.

The CDIO office assists students in the development of their personal and professional goals and create action plans to help them achieve those goals. The department aids students as they design their résumés, reels, websites, cover letters, and other business correspondence. It works with students on their presentation skills to prepare them for interviews and meetings.

CDIO works with industry experts to expand students' professional experiences.

The Career Development & Industry Outreach Department is a resource to aid students. The school makes no representation that any of its programs will result in employment or in a career or vocation in any particular area of filmmaking.

HOUSING INFORMATION

NYFA does not provide dormitory facilities or on-campus housing, and has no responsibility in finding housing for students. As a courtesy, off-campus housing information is provided by the NYFA LA Housing Office. The New York Film Academy does not inspect, endorse or assume any responsibility for any properties, accommodations or other housing options or websites.

Students should expect a range of costs in housing (on average between \$1000-1500 per month per student,) depending on the location, size, apartment complex, amenities, and length of stay.

Students are strongly advised to find suitable housing prior to their program start date. The landlord or management company will often request proof of income, credit, insurance and other documents. Prior to making final arrangements or signing a rental agreement, students should thoroughly investigate and inspect any properties, accommodations or other housing options and review any legal document prior to entering a contractual agreement. NYFA bears no responsibility in

any lease or rental agreements signed by students.

For more information on how to find a roommate or to view a list of available nearby accommodations please visit the HUB at housing.nyfa.edu or contact the NYFA LA Housing office directly by phone, 818-333-3558, or email LAHousing@nyfa.edu.

VETERAN SERVICES

NYFA's **Division of Veterans Services (DVS)** assists veterans in their transition from their military service to civilian, education and campus life. Additionally, the DVS supports spouses and dependents of members of the service in their quest for a visual and performing arts education. These services include:

- Simplifying VA educational benefits
- Assisting with post-deployment transition issues
- Aiding in choosing the program that best suits individuals' personal and professional goals
- Working closely with NYFA faculty and administration to support all veteran-student paths to success while enrolled and post-graduation
- Giving referrals to community-based organizations and the Department of Veterans Affairs
- Offering opportunities to network with fellow veterans, including a Student Veteran Association
- Adhering to the VA Principles of Excellence

The New York Film Academy (NYFA) has been privileged to enroll more than 2,000 [veteran students](#), spouses and military dependents at our campuses in New York City, NY; Los Angeles, California and South Beach, FL., since 2009. The Los Angeles, New York and South Beach campuses each participate in the Yellow Ribbon Program which allows eligible veterans and dependents, in many cases, the opportunity to go to school for free tuition and fee. The honorable Colonel Jack Jacobs, Medal of Honor recipient and on-air military strategist for NBC/MSNBC, is the Chair of the NYFA Veterans Advancement Program.

ALUMNI AFFAIRS

The Alumni Affairs Department is dedicated to connecting and being an active resource to NYFA Alumni worldwide. New York Film Academy graduates are welcome to take advantage of the unique benefits of the NYFA Alumni Network website which supports alumni by offering job postings, news, regional specific networking groups, Alumni Newsletter and industry events. It offers industry discounts, career services and is a way to stay in touch with friends from around the world.

FACILITIES & EQUIPMENT

FACILITIES & EQUIPMENT

The New York Film Academy has access to several rotating backlot locations and standing sets in Los Angeles.

Facilities and equipment available to students include:

CLASSROOMS

New York Film Academy has over 60 classrooms of varying size. Each room is equipped with a Blu-ray player and whiteboard.

DANCE STUDIOS

Acting for Film students have access to five dance studios equipped with ballet bars, and mirrors. Students will need to bring their own yoga mats and pads.

SOUND STAGES

Students have access to four open-space stages to film scenes for projects totaling nearly 7000 square feet.

PROPERTY, WARDROBE, & SET DRESSING

Students have props, costumes, and set decoration options available to them for projects. These props include: dishes, glasses, pots/pans, pillows, trays, pictures, bottles, books, magazines, etc. couches, folding tables, chairs, tables, boxes, shelving units, lamps, plants, etc. Unavailable items will be the responsibility of the student.

AUTOMATED DIALOG REPLACEMENT

The two Automated Dialog Replacement (ADR) booths are furnished with:

- 27" iMac 2.8GHz i5 Processor (QP1020FCDNR) running Avid ProTools
- Digidesign 003+ Rack with 8XLR inputs
- Digidesign D-Control 24 track mixing board
- 2x Genelec 8020B 4" studio monitors
- Sony 55-Inch Bravia BX520-Series LCD HDTV
- Behringer Minimom Mon800 talkback mic system
- AKG C 414 XLS microphone with windscreen/pop filter and mic stand
- Sennheiser MKH 416 short shotgun microphone
- ART HeadAMP V Headphone Amplifier - 5 Channel Level Control

In these booths students can work on Foley, sound effects, and audio recording for projects.

POST-PRODUCTION & COMPUTING

Students have access to 150+ Macintosh computers and over 9 labs with industry-standard software including: Avid Media Composer, Adobe Premiere, Avid Pro Tools, Movie Magic Scheduling and Budgeting, etc. Our computers are equipped with everything needed during your time at

NYFA and are available any time the Post-Production department is open.

COMPUTER AREAS

Final Draft, Avid Media Composer, Avid Pro Tools, EP Movie Magic Budgeting and Scheduling, Creative Cloud: Photoshop, Lightroom, InDesign, Premier Pro, After Effects, Audition, Encore, Speedgrade, Media Encoder, Bridge, Acrobat Pro), MPEG Streamclip, Handbrake, Microsoft Office

PHOTOGRAPHY STUDIO

Each photography production lab (2) includes eleven 24" 2020 Apple iMac computers, a Spyder 5 Elite color profiler, and 2 Epson film and flatbed scanners. The photography department has two Canon 4000 44" Professional 10 color printers, two Canon 1000 Professional 10 color printers, five 13" Epson P600 8 color printers, 1 Epson 2000 24" printer, and a lightbox for evaluating negatives.

The photo studio is equipped with Profoto and Dynalite studio strobe systems, PocketWizard wireless strobe triggers, and various size analog and digital cameras. In addition, we have LED and Kino Flo lights, Aerie hot lights, grip hardware, and a variety of colored 9' seamlesses.

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- Course reserve books will either be available as "Library Use Only" items or as three-day checkout items. Course reserve DVDs/Blu-rays will either be available as "Library Use Only" items or as one-day checkout items.

EQUIPMENT ROOM

Equipment is provided and assigned to our students based on to their respective projects. The cameras that may be assigned include, but are not limited to: Arri-S (16mm), Panasonic HMC150, Canon 5DmkIII, Sony FS5mkII, Canon C300, Arri SR (16mm), RED Scarlet-X, RED Epic Dragon, RED Helium, and Arriflex 535B (35mm).

These cameras have appropriate accessory packages that correspond with their respective projects, which may include, but is not limited to: lenses, director's monitor, assistant camera kits, shoulder rigs, dollies, and jibs.

There are several grip & electric packages that are provided and assigned based on their respective projects ranging from Arri three-point lighting kits to complete 3-ton Grip and Electric packages.

Audio options range from Zoom Field Recorders to Roland Mixers, as well as various shotgun and lavalier microphones.

RECORD RETENTION

All records for each NYFA student are kept in separate academic and financial files in locked fireproof cabinets in the Registrar's Office and under 24-hour security surveillance. The office remains locked at all times. The Registrar must accompany anyone entering the Registrar's Office. All academic and financial records for each student (current, graduate or withdrawn) will be stored for a minimum of 5 years form the last date of attendance and/or graduation. Academic transcripts are permanently maintained. Should a complaint arise concerning a particular student, the files pertaining to that student will be maintained for the life of the corporation.

FINANCIAL RESOURCES

FINANCIAL AID

The Financial Aid Office is committed to helping students who might not otherwise be able to attend the New York Film Academy (NYFA). The Financial Aid Office facilitates a variety of financial aid programs that assist applicants and students with tuition costs and or living expenses. Financial aid programs may be awarded as grant or loans and are designed to aid students whose personal and family resources cannot meet the full cost of education. Financial aid awards are predominantly supplementary to the family's resources and best efforts to contribute to the student's education.

Financial aid programs include a full array of federal and state grants, student and parent loans and tuition discounts. Most financial aid resources are intended to supplement, not replace, the financial resources of the family. NYFA financial aid is designed to help you with the cost of education, which includes tuition, fees, books, supplies, food, housing and transportation.

Although the primary responsibility for meeting the costs of education rests with the student and family, we recognize that many families have limited resources and are unable to meet educational costs.

Financial aid staff will evaluate the family's financial ability to pay for educational costs in order to distribute limited resources in a fair and equitable manner.

Students that borrow from the federal or private loan programs will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund.

Applicants and students should become familiar with the following information about the financial aid awards offered at NYFA.

- What basic financial aid is available, including information on all Federal and State programs
- The priority deadlines for submitting applications for each of the financial aid programs available
- How the school determines financial need (i.e. costs for tuition, books and living expenses)
- What resources (outside scholarships and other financial aid, etc.) are considered in the calculating need
- How much financial need has been met
- An explanation of the various programs in the student aid package
- What portion of the financial aid received must be repaid, and what portion is grant aid
- If aid is a loan – interest rates, the total amount to be repaid, payback procedures, length of repayment period time you have to repay the loan and when the repayment is to begin
- The cost of attending the programs
- Any refund policy with which the school is required to comply for the return of unearned tuition and fees
- The requirements and procedures for officially withdrawing from NYFA

It is the student's responsibility to:

- Review all information about school programs prior to enrollment
- Complete all application forms in a timely, accurate manner and send to the correct address
- Accurately complete all applications for student aid (errors can result in delays of receipt of financial aid), intentional reporting of false information on any application forms for federal financial aid is a violation of law and considered a criminal offense subject to penalties under the US Criminal Code.
- Return all additional information, verification, corrections and/or new information requested by the Financial Aid Office
- Read and understand all the forms they are required to sign and keep copies for their own records
- Accept responsibility for all signed agreements
- If the student accepts a loan - notify the lender of any change in name, address or enrollment status
- Know and comply with the deadlines for application or reapplication for aid
- Know and comply with NYFA's refund policy procedure
- Know and comply with NYFA's Satisfactory Academic Progress Policy

FINANCIAL NEED

Students applying for financial aid are required to file the Free Application for Federal Student Aid (FAFSA) in order to be eligible for all financial aid options except for selected tuition discounts. The FAFSA application determines the Expected Family

Contribution (EFC) based on data supplied on the form. Financial need is the difference between the cost of attendance and the EFC determined from the FAFSA for the enrollment period specified on the award notification. After financial need is determined, an aid package is sent. The awards offered are contingent upon when the student applies, when the student is accepted, college resources available and funding levels set by the Federal and State governments.

HOW TO APPLY

1. Complete the FAFSA by going online to <https://studentaid.gov/>
2. Submit requested verification documentation in a timely manner. Selected applicants may be asked to submit signed copies of their Federal Income Tax forms filled in for the last two years and other verification forms to NYFA for review. Financial aid cannot be disbursed without these documents.
3. Apply for Student Loans. To apply for a Direct Student Loan, students must complete a Master Promissory Note (MPN) and Entrance Interview. The MPN and Entrance Interview are available online at <https://studentaid.gov/>. Continuing students who want to reapply for Direct Loans need to file the FAFSA annually.
4. Additional financial options: other loan options include the Parent PLUS Loan for Undergraduate Students (PLUS), and Graduate PLUS Loan for Graduate Students. PLUS Loan MPN and Credit Check forms can be completed at www.studentloans.gov.

FEDERAL EDUCATION LOANS

New York Film Academy participates in the Federal Direct student loan program. The federal loan program offers a secure, government-regulated and reasonably affordable way to invest in yourself and your goal of a higher education.

Student Loans are financial obligations that must be repaid. While some loans are based on financial need, there are loan programs available to all federally-eligible students ~ regardless of income. Keep in mind that you should not borrow more than you need or can comfortably repay after leaving school. We recommend using the Loan Repayment Calculator as a guide to what your monthly payments will be once you enter repayment.

FEDERAL DIRECT LOAN PROGRAM

The Federal Direct Stafford Loan program provides lending options for students as well as supplemental PLUS loans for graduate students or parents of dependent undergraduate students. Direct loans offer a variety of deferment and repayment options, and are financed directly by the U.S. Department of Education so there's no need to choose a lender

SUBSIDIZED STAFFORD LOANS

A subsidized loan is awarded on the basis of financial need to undergraduate students only. The U.S. government pays (or subsidizes) the interest on this loan while

you are enrolled at least half-time, and until the end of the six-month grace period. The interest rate for undergraduates borrowing the 2018-19 federal fiscal year is a fixed interest rate of 5.05 % for the life of the loan.

UNSUBSIDIZED STAFFORD LOANS

An Unsubsidized Stafford Loan is awarded regardless of need. You are charged interest on the amount disbursed from the date of disbursement and you may either make or defer interest payments while you are in school and during the six-month grace period. If you defer your interest payments, the accumulated interest will be capitalized, or added, to the principal of your loan when you enter repayment. All future interest charges are then based on the new, higher principal amount. The interest rate for the 2020-21 federal fiscal year is 2.75 % for undergraduate borrowers and 4.30 % for students enrolled in a graduate program.

To apply for a Federal Direct Stafford Loan:

- Complete the free application for Federal Student Aid (FAFSA)
- Submit any documentation requested by the Office of Financial Aid.
- When the student's financial aid file is complete, an award package will be generated and sent to your home address.

To accept the loan offer on your award package (you may accept a lesser amount than what is offered):

- Complete the Master Promissory Note (MPN) for Direct Stafford Loans.
- Complete the Online Entrance

Counseling.

To remain eligible for a Federal Direct Stafford Loan:

- Complete the free application for Federal Student Aid (FAFSA) for all subsequent award years
- Submit any documentation requested by the Office of Financial Aid
- Avoid bankruptcy
- Maintain Satisfactory Academic Progress
- Remain in satisfactory repayment status on prior loans or request an in school deferment from the NYFA Student Loan Manager.
- Complete online and in in-person exit counseling 30 days prior to completing your program of study. Students are notified of this requirement with follow-up reminder communications to ensure completion of the Exit Counseling requirement.

PLUS LOANS

The Direct PLUS Loan is a credit-based government-insured loan made to graduate students or parents of dependent undergraduate students. The PLUS loan is a non-need based loan, and eligibility is based on the credit history of the borrower. The maximum amount borrowed cannot exceed the student's cost of education minus any other financial assistance (including scholarships, work-study awards and the Federal Stafford Loan.) PLUS Loans do not have an interest subsidy ~ interest begins accruing on the amount disbursed, from the date of disbursement. PLUS loans are offered to the parents of dependent undergraduate students through the Parent PLUS program. Graduate students may

apply for a graduate PLUS loan using the graduate PLUS program.

Interest Rate:

The Direct PLUS Loan has a fixed interest rate of 5.30 % for the life of the loan.

Loan Fee:

There is an Origination fee on the PLUS Loan. These fees change annually and can be found at <https://studentaid.gov/>.

PARENT (PLUS) FOR PARENTS OF DEPENDENT UNDERGRADUATE STUDENTS

Parents or Step-Parent of dependent undergraduate students can take out a Parent PLUS Loan to supplement their student's aid package. Parents may choose to defer payments on a PLUS Loan until six months after the date the student ceases to be enrolled at least half-time and to pay the accruing interest monthly or quarterly, or to defer interest payments and allow interest to be capitalized quarterly. A parent also has the option to choose not to defer payment, and can begin repaying both principal and interest while student is in school.

For more information on the Parent PLUS Loan and credit worthiness, please visit the following website: <https://studentaid.gov/>.

GRADUATE PLUS LOAN FOR GRADUATE STUDENTS

This program is awarded to students enrolled in graduate or doctorate level programs, and is meant to supplement the funding from the Stafford Unsubsidized

Loan program. You must be enrolled at least half-time in a degree-granting program and taking courses that lead to your graduate level degree. Students will receive an automatic deferment on the principal amount of the loan while enrolled at least half-time. You are charged interest from the time the loan is disbursed and may either make or defer interest payments while you are in school and during periods of deferment. If you defer your interest payments, the accumulated interest will be capitalized, or added, to the principal of your loan when you enter repayment. All future interest charges are then based on the new, higher principal amount.

Unlike the Stafford Loan, there is no grace period for the Graduate PLUS Loan, you will enter repayment immediately after you graduate, withdraw or drop to less than half-time enrollment.

For more information on the Graduate PLUS Loan and credit worthiness, please visit: www.studentloans.gov.

To apply for a Federal Direct Parent PLUS or Graduate PLUS Loan:

- Complete the free application for Federal Student Aid (FAFSA)

OTHER TYPES OF FINANCIAL ASSISTANCE

Private Scholarship Sources:

While it takes some effort to find these competitive private sources, it is well worth the time to locate additional funds. High school guidance counselors, public libraries, the Office of Financial Aid and websites for

scholarship searches are the best sources for students to locate other unique opportunities for financial assistance.

Veterans Educational Benefits:

Many Veterans Educational Benefits are potentially available for veterans and service members. Spouses and family members of veterans may also be eligible for Education and Training Benefits. The New York Film Academy (NYFA) assists veterans and their family members by helping to simplify GI bill educational benefits to the best of their ability but will always defer to the Department of Veterans Affairs (VA), which is the only entity that can provide and approve VA educational benefits eligibility. For more information please contact the Department of Veterans Affairs at 1-888-442-4551.

NYFA Need-Based Tuition Discount:

NYFA is pleased to offer a need-based tuition discount to qualifying students. This is an institutional-based tuition discount (up to \$15,000.00) to help pay for a portion of the student's cost of education in all NYFA programs.

To qualify for this aid, candidates must show a credible need through documentation (i.e. personal income tax or parents' income tax statement), translated to English and converted to US dollars (if necessary). Additionally, applicants must submit an essay describing accomplishments and justification for consideration of NYFA's Tuition Discount. Completed application, essay and documentation should be submitted to the Financial Aid Office. Completed applications are reviewed and students are notified within four weeks of their funding awards. For more

information, students may email:
financialaid@nyfa.edu

FINANCIAL AID WARNING

Students will receive notification of their Financial Aid Warning status if they have not met the minimum requirements for Satisfactory Academic Progress in the previous semester.

Students placed in a Financial Aid Warning status will receive federal financial aid for the Warning semester of enrollment but must meet all SAP requirements at the end of the semester. If they do not do so, federal financial aid eligibility will be suspended.

FINANCIAL AID TERMINATION

Financial Aid Termination results from 2 consecutive semesters below the minimum SAP requirements. The student loses eligibility for Federal Student Aid until meeting the minimum SAP requirements for a full semester. Students may appeal this status if they were experiencing extenuating medical or financial circumstances that negatively impacted their academic performance. Appeals must be directed to the student's designated Academic Advisor who will develop an academic plan. Failure to meet the requirements of the academic plan will result in termination of financial aid eligibility.

FINANCIAL AID POLICIES

Disbursement of Financial Aid:

Federal, state and school grants for each semester are posted to the student's tuition account approximately two weeks after the add/drop period of each semester. Students must meet all academic and financial aid requirements before funds will be posted. The US Department of Education will deduct a loan origination fee for all Direct Loan/Direct PLUS recipients. Direct Loan/Direct PLUS proceeds are sent directly to the school. Students are notified when loans have been credited and have the option to cancel all or a portion of those loans. Students with outside scholarships should notify the Office of Financial Aid by sending a copy of the award letter. The amount must be included as a financial aid resource and may affect the student's eligibility for previously awarded aid.

Financial Aid Refund Policy:

In accordance with the 1998 Code of Federal Regulations (CFR) 668.22, the Office of Financial Aid is required by federal regulation to determine how much federal financial aid was earned by students who withdraw, drop out, have been dismissed or have taken a leave of absence prior to completing 60% of the semester for which they were enrolled.

If a student received 100% of their aid during the semester, the institution would be required to return the portion of the funds not eligible to receive based on the date of withdrawal.

NYFA must return the amount of funds for which it is responsible no later than 45 days after the date of the student's withdrawal.

Refunds are allocated in the following order:

- Unsubsidized Direct Student Loans (other than PLUS loans)
- Direct Subsidized Student Loans
- Direct PLUS loans
- Federal Pell Grants for which a return of funds is required
- Federal Supplemental Opportunity Grants for which a return of funds is required
- Other assistance under this Title for which return of funds is required (e.g. LEAP)

If the return calculation resulted in more aid than was actually disbursed to the student, the institution may owe the student a post-withdrawal disbursement which must be paid within 120 days of the student's withdrawal. Permission from the student may be required to issue the post-withdrawal disbursement. Written notification will be provided to the student and must be signed and returned within a specified period of time in order to credit the funds to a student's account.

NEED-BASED TUITION ASSISTANCE

Many qualified applicants to the New York Film Academy do not have the financial resources to afford the cost of attendance. While many of these programs are eligible for Federal Aid, this is often not sufficient to make our programs affordable to all students who would benefit from the education we provide. In order to address this hardship, the New York Film Academy offers a **Need-Based Tuition Assistance** to all students in the same circumstances. To qualify, applicants must demonstrate the need for the tuition discount through documentation described below. In the event a student applies to a FSA eligible program and receives federal student aid, the Need-Based Tuition Assistance will be accounted for in the recipient's financial aid package and included in the need determination for federal student aid programs. The Need-Based Tuition Assistance is provided to qualified students for the duration of their program provided the student maintains satisfactory academic progress.

GENERAL APPLICATION

- 1) Completed Application form
- 2) Financial need statement (a written document of up to a page discussing the student's financial circumstances, and explaining their financial need for assistance).

- 3) Student Financial Documentation (all students) demonstrating annual household income. For U.S. Citizens, Tax returns are required. For international students tax return or other documentation clearly demonstrating annual income. Please note, in the event that tax returns are unavailable, the following may be used: Social Security Documents; W2 Forms; or Bank Statements.
- 4) Parents Financial Documentation (students under 26 years of age) demonstrating annual household income. For U.S. Citizens, Tax returns are required. For international custodial parent's tax return or other documentation clearly demonstrating annual income. Please note, in the event that tax returns are unavailable, the following may be used: Social Security Documents; W2 Forms; or Bank Statements.

TUITION ASSISTANCE CRITERIA

Student/Family Income is the main determining factor in awarding the amount of the assist. The table below illustrates the metric of income amounts to assistance amounts. All students in like circumstances in the same programs and start dates will receive the same assistance.

TUITION & COSTS (FALL 2020)

**Please see the Amendment to the 2020-21 NYFA LA Course Catalog for tuition updates.*

All tuition costs are listed in USD and are subject to change. Please check the NYFA website for any updates in tuition, equipment or lab fees. Students will also incur additional expenses on their own productions. This varies depending on the scale of the projects, how much film they shoot or how much of their work they choose to print.

Total tuition costs are based on the prescribed length of the program. Students who receive transfer credit for previous academic work or training may be entitled to a reduction in tuition. This reduction in tuition would be on a pro-rated, per credit unit basis, depending on the number and type of units transferred, and the course(s)/semester(s) to which they apply.

Students have the option to pay tuition and institutional fees & charges in full, after the student has been accepted and enrolled.

Tuition is due 30 days prior to the first day of class.

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minimum of \$100 or 1% of the outstanding balance whichever is greater.

For new applications completed within 30 days of the start of class, payments in full are due five business days after admission but no later than the program start date.

Students who have completed their application for federal aid funding prior to the priority deadline date, will not be charged or otherwise penalized due to a delay in the delivery of federal financial aid funding.

VA PENDING PAYMENT COMPLIANCE

In accordance with Title 38 US Code § 3679 subsection (e), this school adopts the following additional provisions for any students using U.S. Department of Veterans Affairs (VA) Post 9/11 G.I. Bill® (Ch. 33) or Vocational Rehabilitation & Employment (Ch. 31) benefits, while payment to the institution is pending from the VA. This school will not:

- Prevent the student's enrollment;
- Assess a late penalty fee to the student;
- Require the student to secure alternative or additional funding;
- Deny the student access to any resources (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution.

However, to qualify for this provision, such students will be required to provide the enrolling institution with a copy of his/her VA Certification of Eligibility (COE). A “certificate of eligibility” can also include a “Statement of Benefits” obtained from the U.S. Department of Veterans Affairs’ (VA) website; eBenefits; or a VAF 28-1905 form, for chapter 31 authorization purposes.

MASTER OF FINE ARTS

Filmmaking:

1st Semester Tuition: \$ 14,477.
2nd Semester Tuition: \$ 14,477.
3rd Semester Tuition: \$ 14,477.
4th Semester Tuition: \$ 14,969.
5th Semester Tuition: \$ 14,969.
6th Semester Tuition: \$ 14,969.
7th Semester Tuition: \$ 15,477. (Thesis Option B)

1st Semester Equipment Fee: \$ 1,523.
2nd Semester Equipment Fee: \$ 1,523.
3rd Semester Equipment Fee: \$ 1,523.
4th Semester Equipment Fee: \$ 1,574.
5th Semester Equipment Fee: \$ 1,574.
6th Semester Equipment Fee: \$ 1,574.
7th Semester Equipment Fee: \$ 1,627.
(Thesis Option B)
Total Tuition (Thesis Option A): \$ 97,629.
Total Tuition (Thesis Option B):
\$ 114,733.

Acting for Film:

1st Semester Tuition: \$ 17,206.
2nd Semester Tuition: \$ 17,206.
3rd Semester Tuition: \$ 17,206.
4th Semester Tuition: \$ 17,206.

5th Semester Tuition: \$ 17,206.
Total Tuition: \$ 86,030.

Screenwriting:

1st Semester Tuition: \$ 15,701.
2nd Semester Tuition: \$ 15,701.
3rd Semester Tuition: \$ 15,701.
4th Semester Tuition: \$ 15,701.
5th Semester Tuition: \$ 15,701.
Total Tuition: \$ 78,505.

Producing:

1st Semester Tuition: \$ 19,018.
2nd Semester Tuition: \$ 19,018.
3rd Semester Tuition: \$ 19,018.
4th Semester Tuition: \$ 19,018.
5th Semester Tuition: \$ 19,018.
6th Semester Tuition: \$ 19,018. (Thesis Option C)

1st Semester Equipment Fee: \$ 1,157.
2nd Semester Equipment Fee: \$ 1,157.
3rd Semester Equipment Fee: \$ 1,157.
4th Semester Equipment Fee: \$ 1,157.
5th Semester Equipment Fee: \$ 1,157.
6th Semester Equipment Fee: \$ 1,157.
(Thesis Option C)
Total Tuition (Thesis A & B): \$ 100,875.
Total Tuition (Thesis Option C): \$121,050.

Photography:

1st Semester Tuition: \$ 21,717
2nd Semester Tuition: \$ 21,717.
3rd Semester Tuition: \$ 18,909.
4th Semester Tuition: \$ 18,909.

1st Semester Equipment & Lab Fee: \$ 1,142.
2nd Semester Equipment & Lab Fee: \$ 1,142.
3rd Semester Equipment & Lab Fee: \$ 1,180.
4th Semester Equipment & Lab Fee: \$ 1,180.
Total Tuition: \$ 85,896.

Cinematography:

1st Semester Tuition: \$ 19,018.
2nd Semester Tuition: \$ 19,018.
3rd Semester Tuition: \$ 19,018.
4th Semester Tuition: \$ 19,018.
5th Semester Tuition: \$ 19,018.

1st Semester Equipment Fee: \$ 1,859.
2nd Semester Equipment Fee: \$ 1,859.
3rd Semester Equipment Fee: \$ 1,859.
4th Semester Equipment Fee: \$ 1,859.
5th Semester Equipment Fee: \$ 1,859.
Total Tuition: \$ 104,385.

Documentary Filmmaking:

1st Semester Tuition: \$ 14,477.
2nd Semester Tuition: \$ 14,477.
3rd Semester Tuition: \$ 14,477.
4th Semester Tuition: \$ 14,969.
5th Semester Tuition: \$ 14,969.
6th Semester Tuition: \$ 14,969.

1st Semester Equipment Fee: \$ 1,523.
2nd Semester Equipment Fee: \$ 1,523.
3rd Semester Equipment Fee: \$ 1,523.
4th Semester Equipment Fee: \$ 1,574.
5th Semester Equipment Fee: \$ 1,574.
6th Semester Equipment Fee: \$ 1,574.

Total Tuition: \$ 97,629.

Game Design:

1st Semester Tuition: \$ 17,145.
2nd Semester Tuition: \$ 17,145.
3rd Semester Tuition: \$ 17,145.
4th Semester Tuition: \$ 17,727.

1st Semester Lab Fee: \$ 1,143.
2nd Semester Lab Fee: \$ 1,143.
3rd Semester Lab Fee: \$ 1,143.
4th Semester Lab Fee: \$ 1,181.
Total Tuition: \$ 73,772.

3D Animation & Visual Effects:

1st Semester Tuition: \$ 17,247.
2nd Semester Tuition: \$ 17,247.
3rd Semester Tuition: \$ 17,247.
4th Semester Tuition: \$ 17,833.

1st Semester Lab Fee: \$ 1,142.
2nd Semester Lab Fee: \$ 1,142.
3rd Semester Lab Fee: \$ 1,142.
4th Semester Lab Fee: \$ 1,180.
Total Tuition: \$ 74,180.

MASTER OF ARTS

Film & Media Production:

1st Semester Tuition: \$ 14,477.
2nd Semester Tuition: \$ 14,477.
3rd Semester Tuition: \$ 14,477.

1st Semester Equipment Fee: \$ 1,473.
2nd Semester Equipment Fee: \$ 1,473.
3rd Semester Equipment Fee: \$ 1,473.
Total Tuition: \$ 47,850.

Producing:

Tuition: \$ 21,717 per semester.

Equipment Fee: \$ 1,142 per semester.

Total Tuition: \$ 45,718.

BACHELOR OF FINE ARTS

Filmmaking:

1st Semester Tuition: \$ 14,939.

2nd Semester Tuition: \$ 14,939.

3rd Semester Tuition: \$ 14,939.

4th Semester Tuition: \$ 15,446.

5th Semester Tuition: \$ 15,446.

6th Semester Tuition: \$ 15,446.

7th Semester Tuition: \$ 15,971.

8th Semester Tuition: \$ 15,971.

9th Semester Tuition: \$ 15,971.

1st Semester Equipment Fee: \$ 1,546.

2nd Semester Equipment Fee: \$ 1,546.

3rd Semester Equipment Fee: \$ 1,546.

4th Semester Equipment Fee: \$ 1,599.

5th Semester Equipment Fee: \$ 1,599.

6th Semester Equipment Fee: \$ 1,599.

7th Semester Equipment Fee: \$ 1,653.

8th Semester Equipment Fee: \$ 1,653.

9th Semester Equipment Fee: \$ 1,653.

Total Tuition: \$ 153,462.

Acting for Film:

1st Semester Tuition: \$ 14,145.

2nd Semester Tuition: \$ 14,145.

3rd Semester Tuition: \$ 14,145.

4th Semester Tuition: \$ 14,626.

5th Semester Tuition: \$ 14,626.

6th Semester Tuition: \$ 14,626.

7th Semester Tuition: \$ 15,123.

8th Semester Tuition: \$ 15,123.

Total Tuition: \$ 116,559.

Screenwriting:

1st Semester Tuition: \$ 12,429.

2nd Semester Tuition: \$ 12,429.

3rd Semester Tuition: \$ 12,429.

4th Semester Tuition: \$ 12,852.

5th Semester Tuition: \$ 12,852.

6th Semester Tuition: \$ 12,852.

7th Semester Tuition: \$ 13,288.

8th Semester Tuition: \$ 13,288.

Total Tuition: \$ 102,419.

Game Design:

1st Semester Tuition: \$ 13,543.

2nd Semester Tuition: \$ 13,543.

3rd Semester Tuition: \$ 13,543.

4th Semester Tuition: \$ 14,004.

5th Semester Tuition: \$ 14,004.

6th Semester Tuition: \$ 14,004.

7th Semester Tuition: \$ 14,480.

8th Semester Tuition: \$ 14,480.

1st Semester Lab Fee: \$ 598.

2nd Semester Lab Fee: \$ 598.

3rd Semester Lab Fee: \$ 598.

4th Semester Lab Fee: \$ 618.

5th Semester Lab Fee: \$ 618.

6th Semester Lab Fee: \$ 618.

7th Semester Lab Fee: \$ 639.

8th Semester Lab Fee: \$ 639.

Total Tuition: \$ 116,527.

Producing:

1st Semester Tuition: \$ 15,201.

2nd Semester Tuition: \$ 15,201.

3rd Semester Tuition: \$ 15,201.

4th Semester Tuition: \$ 15,718.
5th Semester Tuition: \$ 15,718.
6th Semester Tuition: \$ 15,718.
7th Semester Tuition: \$ 16,252.
8th Semester Tuition: \$ 16,252.

1st Semester Equipment Fee: \$ 798.
2nd Semester Equipment Fee: \$ 798.
3rd Semester Equipment Fee: \$ 798.
4th Semester Equipment Fee: \$ 825.
5th Semester Equipment Fee: \$ 825.
6th Semester Equipment Fee: \$ 825.
7th Semester Equipment Fee: \$ 853.
8th Semester Equipment Fee: \$ 853.
Total Tuition: \$ 131,836.

3-D Animation & Visual Effects:

1st Semester Tuition: \$ 13,375.
2nd Semester Tuition: \$ 13,375.
3rd Semester Tuition: \$ 13,375.
4th Semester Tuition: \$ 13,830.
5th Semester Tuition: \$ 13,830.
6th Semester Tuition: \$ 13,830.
7th Semester Tuition: \$ 14,300.
8th Semester Tuition: \$ 14,300.

1st Semester Lab Fee: \$ 884.
2nd Semester Lab Fee: \$ 884.
3rd Semester Lab Fee: \$ 884.
4th Semester Lab Fee: \$ 914.
5th Semester Lab Fee: \$ 914.
6th Semester Lab Fee: \$ 914.
7th Semester Lab Fee: \$ 945.
8th Semester Lab Fee: \$ 945.
Total Tuition: \$ 117,499.

Photography:

1st Semester Tuition: \$ 15,375.
2nd Semester Tuition: \$ 15,375.
3rd Semester Tuition: \$ 15,375.
4th Semester Tuition: \$ 15,898.
5th Semester Tuition: \$ 15,898.
6th Semester Tuition: \$ 15,898.
7th Semester Tuition: \$ 16,438.
8th Semester Tuition: \$ 16,438.

1st Semester Equipment & Lab Fee: \$ 606.
2nd Semester Equipment & Lab Fee: \$ 606.
3rd Semester Equipment & Lab Fee: \$ 606.
4th Semester Equipment & Lab Fee: \$ 627.
5th Semester Equipment & Lab Fee: \$ 627.
6th Semester Equipment & Lab Fee: \$ 627.
7th Semester Equipment & Lab Fee: \$ 648.
8th Semester Equipment & Lab Fee: \$ 648.
Total Tuition: \$ 131,690.

Graphic Design:

1st Semester Tuition: \$ 13,716.
2nd Semester Tuition: \$ 13,716.
3rd Semester Tuition: \$ 13,716.
4th Semester Tuition: \$ 14,182.
5th Semester Tuition: \$ 14,182.
6th Semester Tuition: \$ 14,182.
7th Semester Tuition: \$ 14,664.
8th Semester Tuition: \$ 14,664.

1st Semester Lab Fee: \$ 570.
2nd Semester Lab Fee: \$ 570.
3rd Semester Lab Fee: \$ 570.
4th Semester Lab Fee: \$ 590.
5th Semester Lab Fee: \$ 590.
6th Semester Lab Fee: \$ 590.
7th Semester Lab Fee: \$ 610.
8th Semester Lab Fee: \$ 610.

Total Tuition: \$ 117,722.

BACHELOR OF ARTS

Media Production:

1st Semester Tuition: \$ 12,915.
2nd Semester Tuition: \$ 12,915.
3rd Semester Tuition: \$ 12,915.
4th Semester Tuition: \$ 13,355.
5th Semester Tuition: \$ 13,355.
6th Semester Tuition: \$ 13,355.
7th Semester Tuition: \$ 13,809.
8th Semester Tuition: \$ 13,809.

1st Semester Equipment Fee: \$ 799.
2nd Semester Equipment Fee: \$ 799.
3rd Semester Equipment Fee: \$ 799.
4th Semester Equipment Fee: \$ 826.
5th Semester Equipment Fee: \$ 826.
6th Semester Equipment Fee: \$ 826.
7th Semester Equipment Fee: \$ 854.
8th Semester Equipment Fee: \$ 854.
Total Tuition: \$ 113,011.

MASTER OF FINE ARTS PATHWAY

Pathway (Filmmaking):

1st Semester Tuition: \$ 10,650.
2nd Semester Tuition: \$ 10,650.
Total Tuition: \$ 21,300.

Pathway (Acting for Film):

1st Semester Tuition: \$ 10,650.
2nd Semester Tuition: \$ 10,650.
Total Tuition: \$ 21,300.

MASTER OF ARTS PATHWAY

Pathway (Film & Media

Production):

1st Semester Tuition: \$ 10,650.
2nd Semester Tuition: \$ 10,650.
Total Tuition: \$ 21,300.

BACHELOR OF FINE ARTS PATHWAY

Pathway (Filmmaking):

1st Semester Tuition: \$ 10,650.
2nd Semester Tuition: \$ 10,650.
Total Tuition: \$ 21,300.

Pathway (Acting for Film):

1st Semester Tuition: \$ 10,650.
2nd Semester Tuition: \$ 10,650.
Total Tuition: \$ 21,300.

ASSOCIATE OF FINE ARTS

Filmmaking:

1st Semester Tuition: \$ 14,477.
2nd Semester Tuition: \$ 14,477.
3rd Semester Tuition: \$ 14,477.
4th Semester Tuition: \$ 14,969.
5th Semester Tuition: \$ 14,969.
6th Semester Tuition: \$ 14,969.

1st Semester Equipment Fee: \$ 1,523.
2nd Semester Equipment Fee: \$ 1,523.
3rd Semester Equipment Fee: \$ 1,523.
4th Semester Equipment Fee: \$ 1,574.
5th Semester Equipment Fee: \$ 1,574.
6th Semester Equipment Fee: \$ 1,574.

Total Tuition: \$ 97,629.

Acting for Film:

1st Semester Tuition: \$ 18,001.
2nd Semester Tuition: \$ 18,001.
3rd Semester Tuition: \$ 18,001.
4th Semester Tuition: \$ 18,613.
Total Tuition: \$ 72,616.

Screenwriting:

1st Semester Tuition: \$ 16,002.
2nd Semester Tuition: \$ 16,002.
3rd Semester Tuition: \$ 16,002.
4th Semester Tuition: \$ 16,546.
Total Tuition: \$ 64,552.

Game Design:

1st Semester Tuition: \$ 17,145.
2nd Semester Tuition: \$ 17,145.
3rd Semester Tuition: \$ 17,145.
4th Semester Tuition: \$ 17,727.

1st Semester Lab Fee: \$ 1,143.
2nd Semester Lab Fee: \$ 1,143.
3rd Semester Lab Fee: \$ 1,143.
4th Semester Lab Fee: \$ 1,181.
Total Tuition: \$ 73,772.

Producing:

1st Semester Tuition: \$ 21,717.
2nd Semester Tuition: \$ 21,717.
3rd Semester Tuition: \$ 21,717.
4th Semester Tuition: \$ 22,455.

1st Semester Equipment Fee: \$ 1,142.
2nd Semester Equipment Fee: \$ 1,142.
3rd Semester Equipment Fee: \$ 1,142.

4th Semester Equipment Fee: \$ 1,180.
Total Tuition: \$ 92,212.

CERTIFICATE PROGRAMS

Two-Year Photography:

1st Semester Tuition: \$ 21,003.
2nd Semester Tuition: \$ 21,003.
3rd Semester Tuition: \$ 21,003.
4th Semester Tuition: \$ 21,003.

1st Semester Equipment & Lab Fee: \$ 1,105.
2nd Semester Equipment & Lab Fee: \$ 1,105.
3rd Semester Equipment & Lab Fee: \$ 1,105.
4th Semester Equipment & Lab Fee: \$ 1,105.
Total Tuition: \$ 88,432.

One-Year Filmmaking:

Tuition: \$ 14,477 per semester.
Equipment Fee: \$ 1,523.
Total Tuition: \$ 48,000.

One-Year Acting for Film:

Tuition: \$ 18,001 per semester.
Total Tuition: \$ 36,002.

One-Year Screenwriting:

Tuition: \$ 16,002 per semester.
Total Tuition: \$ 32,004.

One-Year Producing:

Tuition: \$ 21,717 per semester.
Equipment Fee: \$ 1,142 per semester.

Total Tuition: \$ 45,718.

One-Year Documentary Filmmaking:

Tuition: \$ 11,429 per semester.

Equipment Fee: \$ 761 per semester.

Total Tuition: \$ 36,570.

One-Year Photography:

Tuition: \$ 21,717 per semester.

Equipment & Lab Fee: \$ 1,142 per semester.

Total Tuition: \$ 45,718.

One-Year Cinematography:

Tuition: \$ 21,717 per semester.

Equipment Fee: \$ 2,285 per semester.

Total Tuition: \$ 48,004.

One-Year Game Design:

Tuition: \$ 17,145 per semester.

Lab Fee: \$ 1,142 per semester.

Total Tuition: \$ 36,574.

One-Year 3-D Animation:

Tuition: \$ 13,716 per semester.

Lab Fee: \$ 1,142 per semester.

Total Tuition: \$ 44,574.

One-Year Graphic Design:

Tuition: \$ 17,716 per semester.

Lab Fee: \$ 570 per semester.

Total Tuition: \$ 36,572.

COMMUNITY EDUCATION

8-Week Filmmaking:

Tuition: \$ 5,858.

Equipment Fee: \$ 1,105.

Total Tuition: \$ 6,963.

8-Week Acting for Film:

Total Tuition: \$ 6,079.

8-Week Screenwriting:

Total Tuition: \$ 3,647.

8-Week Producing:

Tuition: \$ 5,858.

Equipment Fee: \$ 552.

Total Tuition: \$ 6,410.

8-Week Photography:

Tuition: \$ 6,410.

Equipment & Lab Fee: \$ 552.

Total Tuition: \$ 6,962.

6-Week Filmmaking:

Tuition: \$ 4,642.

Equipment Fee: \$ 829.

Total Tuition: \$ 5,471.

6-Week Documentary Filmmaking:

Tuition: \$ 4,365.

Equipment Fee: \$ 829.

Total Tuition: \$ 5,194.

4-Week Filmmaking:

Tuition: \$ 3,647.

Equipment Fee: \$ 552.

Total Tuition: \$ 4,199.

4-Week Digital Editing:

Tuition: \$ 4,034.

4-Week Acting for Film:

Total Tuition: \$ 4,200.

4-Week Photography:

Total Tuition: \$ 3,978.

Equipment & Lab Fee: \$ 276.

Total Tuition: \$ 4,254.

4-Week Producing:

Total Tuition: \$ 4,200.

4-Week Music Video:

Tuition: \$ 3,647.

Equipment Fee: \$ 552.

Total Tuition: \$ 4,199.

12-Week Evening Filmmaking:

Tuition: \$ 3,647.

Equipment Fee: \$ 552.

Total Tuition: \$ 4,199.

12-Week Evening Digital Editing:

Total Tuition: \$ 4,034.

12-Week Evening Acting for Film:

Total Tuition: \$ 3,647.

12-Week Evening Screenwriting:

Total Tuition: \$ 3,094.

12-Week Evening Producing:

Total Tuition: \$ 4,255.

1-Week Filmmaking:

Tuition: \$ 1,657.

Equipment Fee: \$137.

Total Tuition: \$ 1,794.

1-Week Acting for Film:

Total Tuition: \$ 1,214.

TUITION & COSTS (SPRING 2021)

**Please see the Amendment to the 2020-21 NYFA LA Course Catalog for tuition updates.*

All tuition costs are listed in USD and are subject to change. Please check the NYFA website for any updates in tuition, equipment or lab fees. Students will also incur additional expenses on their own productions. This varies depending on the scale of the projects, how much film they shoot or how much of their work they choose to print.

Total tuition costs are based on the prescribed length of the program. Students who receive transfer credit for previous academic work or training may be entitled to a reduction in tuition. This reduction in tuition would be on a pro-rated, per credit unit basis, depending on the number and type of units transferred, and the course(s)/semester(s) to which they apply.

Students have the option to pay tuition and institutional fees & charges in full, after the student has been accepted and enrolled.

Tuition is due 30 days prior to the first day of class.

Students should be aware that any balance remaining unpaid after the due date will be subject to late payment charges in accordance with the NYFA policy and may be subject to registration hold. For programs running four weeks or less, the late fee is a minimum of \$50 or 1% of the outstanding balance whichever is greater. For programs longer than four weeks, the late fee is a

minimum of \$100 or 1% of the outstanding balance whichever is greater.

For new applications completed within 30 days of the start of class, payments in full are due five business days after admission but no later than the program start date.

Students who have completed their application for federal aid funding prior to the priority deadline date, will not be charged or otherwise penalized due to a delay in the delivery of federal financial aid funding.

VA PENDING PAYMENT COMPLIANCE

In accordance with Title 38 US Code § 3679 subsection (e), this school adopts the following additional provisions for any students using U.S. Department of Veterans Affairs (VA) Post 9/11 G.I. Bill® (Ch. 33) or Vocational Rehabilitation & Employment (Ch. 31) benefits, while payment to the institution is pending from the VA. This school will not:

- Prevent the student's enrollment;
- Assess a late penalty fee to the student;
- Require the student to secure alternative or additional funding;
- Deny the student access to any resources (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution.

However, to qualify for this provision, such students will be required to provide the enrolling institution with a copy of his/her VA Certification of Eligibility (COE). A “certificate of eligibility” can also include a “Statement of Benefits” obtained from the U.S. Department of Veterans Affairs’ (VA) website; eBenefits; or a VAF 28-1905 form, for chapter 31 authorization purposes.

MASTER OF FINE ARTS

Filmmaking:

1st Semester Tuition: \$ 14,477.
2nd Semester Tuition: \$ 14,477.
3rd Semester Tuition: \$ 14,969.
4th Semester Tuition: \$ 14,969.
5th Semester Tuition: \$ 14,969.
6th Semester Tuition: \$ 15,477.
7th Semester Tuition: \$ 15,477. (Thesis Option B)

1st Semester Equipment Fee: \$ 1,523.
2nd Semester Equipment Fee: \$ 1,523.
3rd Semester Equipment Fee: \$ 1,574.
4th Semester Equipment Fee: \$ 1,574.
5th Semester Equipment Fee: \$ 1,574.
6th Semester Equipment Fee: \$ 1,627.
7th Semester Equipment Fee: \$ 1,627.
(Thesis Option B)
Total Tuition (Thesis Option A): \$ 98,733.
Total Tuition (Thesis Option B):
\$ 115,837.

Acting for Film:

1st Semester Tuition: \$ 17,206.
2nd Semester Tuition: \$ 17,206.
3rd Semester Tuition: \$ 17,206.

4th Semester Tuition: \$ 17,206.
5th Semester Tuition: \$ 17,206.
Total Tuition: \$ 86,030.

Screenwriting:

1st Semester Tuition: \$ 15,701.
2nd Semester Tuition: \$ 15,701.
3rd Semester Tuition: \$ 15,701.
4th Semester Tuition: \$ 15,701.
5th Semester Tuition: \$ 15,701.
Total Tuition: \$ 78,505.

Producing:

1st Semester Tuition: \$ 19,018.
2nd Semester Tuition: \$ 19,018.
3rd Semester Tuition: \$ 19,018.
4th Semester Tuition: \$ 19,018.
5th Semester Tuition: \$ 19,018.
6th Semester Tuition: \$ 19,018. (Thesis Option C)

1st Semester Equipment Fee: \$ 1,157.
2nd Semester Equipment Fee: \$ 1,157.
3rd Semester Equipment Fee: \$ 1,157.
4th Semester Equipment Fee: \$ 1,157.
5th Semester Equipment Fee: \$ 1,157.
6th Semester Equipment Fee: \$ 1,157.
(Thesis Option C)
Total Tuition (Thesis A & B): \$ 100,875.
Total Tuition (Thesis Option C): \$121,050.

Photography:

1st Semester Tuition: \$ 21,717.
2nd Semester Tuition: \$ 21,717.
3rd Semester Tuition: \$ 18,909.
4th Semester Tuition: \$ 18,909.

1st Semester Equipment & Lab Fee: \$ 1,142.
2nd Semester Equipment & Lab Fee: \$ 1,142.
3rd Semester Equipment & Lab Fee: \$ 1,180.
4th Semester Equipment & Lab Fee: \$ 1,180.
Total Tuition: \$ 85,896.

Cinematography:

1st Semester Tuition: \$ 19,018.
2nd Semester Tuition: \$ 19,018.
3rd Semester Tuition: \$ 19,018.
4th Semester Tuition: \$ 19,018.
5th Semester Tuition: \$ 19,018.

1st Semester Equipment Fee: \$ 1,859.
2nd Semester Equipment Fee: \$ 1,859.
3rd Semester Equipment Fee: \$ 1,859.
4th Semester Equipment Fee: \$ 1,859.
5th Semester Equipment Fee: \$ 1,859.
Total Tuition: \$ 104,385.

Documentary Filmmaking:

1st Semester Tuition: \$ 14,477.
2nd Semester Tuition: \$ 14,477.
3rd Semester Tuition: \$ 14,969.
4th Semester Tuition: \$ 14,969.
5th Semester Tuition: \$ 14,969.
6th Semester Tuition: \$ 15,477.

1st Semester Equipment Fee: \$ 1,523.
2nd Semester Equipment Fee: \$ 1,523.
3rd Semester Equipment Fee: \$ 1,574.
4th Semester Equipment Fee: \$ 1,574.
5th Semester Equipment Fee: \$ 1,574.
6th Semester Equipment Fee: \$ 1,627.

Total Tuition: \$ 98,733.

Game Design:

1st Semester Tuition: \$ 17,145.
2nd Semester Tuition: \$ 17,145.
3rd Semester Tuition: \$ 17,727.
4th Semester Tuition: \$ 17,727.

1st Semester Lab Fee: \$ 1,143.
2nd Semester Lab Fee: \$ 1,143.
3rd Semester Lab Fee: \$ 1,181.
4th Semester Lab Fee: \$ 1,181.
Total Tuition: \$ 74,392.

3D Animation & Visual Effects:

1st Semester Tuition: \$ 17,247.
2nd Semester Tuition: \$ 17,247.
3rd Semester Tuition: \$ 17,833.
4th Semester Tuition: \$ 17,833.

1st Semester Lab Fee: \$ 1,142.
2nd Semester Lab Fee: \$ 1,142.
3rd Semester Lab Fee: \$ 1,180.
4th Semester Lab Fee: \$ 1,180.
Total Tuition: \$ 74,804.

MASTER OF ARTS

Media Production:

1st Semester Tuition: \$ 14,477.
2nd Semester Tuition: \$ 14,477.
3rd Semester Tuition: \$ 14,969.

1st Semester Equipment Fee: \$ 1,473.
2nd Semester Equipment Fee: \$ 1,473.
3rd Semester Equipment Fee: \$ 1,523.
Total Tuition: \$ 48,392.

Producing:

Tuition: \$ 21,717 per semester.

Equipment Fee: \$ 1,142 per semester.

Total Tuition: \$ 45,718.

BACHELOR OF FINE ARTS

Filmmaking:

1st Semester Tuition: \$ 14,939.

2nd Semester Tuition: \$ 14,939.

3rd Semester Tuition: \$ 15,446.

4th Semester Tuition: \$ 15,446.

5th Semester Tuition: \$ 15,446.

6th Semester Tuition: \$ 15,971.

7th Semester Tuition: \$ 15,971.

8th Semester Tuition: \$ 15,971.

9th Semester Tuition: \$ 16,514.

1st Semester Equipment Fee: \$ 1,546.

2nd Semester Equipment Fee: \$ 1,546.

3rd Semester Equipment Fee: \$ 1,599.

4th Semester Equipment Fee: \$ 1,599.

5th Semester Equipment Fee: \$ 1,599.

6th Semester Equipment Fee: \$ 1,653.

7th Semester Equipment Fee: \$ 1,653.

8th Semester Equipment Fee: \$ 1,653.

9th Semester Equipment Fee: \$ 1,709.

Total Tuition: \$ 155,200.

Acting for Film:

1st Semester Tuition: \$ 14,145.

2nd Semester Tuition: \$ 14,145.

3rd Semester Tuition: \$ 14,626.

4th Semester Tuition: \$ 14,626.

5th Semester Tuition: \$ 14,626.

6th Semester Tuition: \$ 15,123.

7th Semester Tuition: \$ 15,123.

8th Semester Tuition: \$ 15,123.

Total Tuition: \$ 117,537.

Screenwriting:

1st Semester Tuition: \$ 12,429.

2nd Semester Tuition: \$ 12,429.

3rd Semester Tuition: \$ 12,852.

4th Semester Tuition: \$ 12,852.

5th Semester Tuition: \$ 12,852.

6th Semester Tuition: \$ 13,288.

7th Semester Tuition: \$ 13,288.

8th Semester Tuition: \$ 13,288.

Total Tuition: \$ 103,278.

Game Design:

1st Semester Tuition: \$ 13,543.

2nd Semester Tuition: \$ 13,543.

3rd Semester Tuition: \$ 14,004.

4th Semester Tuition: \$ 14,004.

5th Semester Tuition: \$ 14,004.

6th Semester Tuition: \$ 14,480.

7th Semester Tuition: \$ 14,480.

8th Semester Tuition: \$ 14,480.

1st Semester Lab Fee: \$ 598.

2nd Semester Lab Fee: \$ 598.

3rd Semester Lab Fee: \$ 618.

4th Semester Lab Fee: \$ 618.

5th Semester Lab Fee: \$ 618.

6th Semester Lab Fee: \$ 639.

7th Semester Lab Fee: \$ 639.

8th Semester Lab Fee: \$ 639.

Total Tuition: \$ 117,505.

Producing:

1st Semester Tuition: \$ 15,201.

2nd Semester Tuition: \$ 15,201.

3rd Semester Tuition: \$ 15,718.

4th Semester Tuition: \$ 15,718.
5th Semester Tuition: \$ 15,718.
6th Semester Tuition: \$ 16,252.
7th Semester Tuition: \$ 16,252.
8th Semester Tuition: \$ 16,252.

1st Semester Equipment Fee: \$ 798.
2nd Semester Equipment Fee: \$ 798.
3rd Semester Equipment Fee: \$ 825.
4th Semester Equipment Fee: \$ 825.
5th Semester Equipment Fee: \$ 825.
6th Semester Equipment Fee: \$ 853.
7th Semester Equipment Fee: \$ 853.
8th Semester Equipment Fee: \$ 853.
Total Tuition: \$ 132,942.

3-D Animation & Visual Effects:

1st Semester Tuition: \$ 13,375.
2nd Semester Tuition: \$ 13,375.
3rd Semester Tuition: \$ 13,830.
4th Semester Tuition: \$ 13,830.
5th Semester Tuition: \$ 13,830.
6th Semester Tuition: \$ 14,300.
7th Semester Tuition: \$ 14,300.
8th Semester Tuition: \$ 14,300.

1st Semester Lab Fee: \$ 884.
2nd Semester Lab Fee: \$ 884.
3rd Semester Lab Fee: \$ 914.
4th Semester Lab Fee: \$ 914.
5th Semester Lab Fee: \$ 914.
6th Semester Lab Fee: \$ 945.
7th Semester Lab Fee: \$ 945.
8th Semester Lab Fee: \$ 945.
Total Tuition: \$ 118,485.

Photography:

1st Semester Tuition: \$ 15,375.
2nd Semester Tuition: \$ 15,375.
3rd Semester Tuition: \$ 15,898.
4th Semester Tuition: \$ 15,898.
5th Semester Tuition: \$ 15,898.
6th Semester Tuition: \$ 16,438.
7th Semester Tuition: \$ 16,438.
8th Semester Tuition: \$ 16,438.

1st Semester Equipment & Lab Fee: \$ 606.
2nd Semester Equipment & Lab Fee: \$ 606.
3rd Semester Equipment & Lab Fee: \$ 627.
4th Semester Equipment & Lab Fee: \$ 627.
5th Semester Equipment & Lab Fee: \$ 627.
6th Semester Equipment & Lab Fee: \$ 648.
7th Semester Equipment & Lab Fee: \$ 648.
8th Semester Equipment & Lab Fee: \$ 648.
Total Tuition: \$ 132,795.

Graphic Design:

1st Semester Tuition: \$ 13,716.
2nd Semester Tuition: \$ 13,716.
3rd Semester Tuition: \$ 14,182.
4th Semester Tuition: \$ 14,182.
5th Semester Tuition: \$ 14,182.
6th Semester Tuition: \$ 14,664.
7th Semester Tuition: \$ 14,664.
8th Semester Tuition: \$ 14,664.

1st Semester Lab Fee: \$ 570.
2nd Semester Lab Fee: \$ 570.
3rd Semester Lab Fee: \$ 590.
4th Semester Lab Fee: \$ 590.
5th Semester Lab Fee: \$ 590.
6th Semester Lab Fee: \$ 610.
7th Semester Lab Fee: \$ 610.
8th Semester Lab Fee: \$ 610.

Total Tuition: \$ 118,710.

BACHELOR OF ARTS

Media Production:

1st Semester Tuition: \$ 12,915.
2nd Semester Tuition: \$ 12,915.
3rd Semester Tuition: \$ 13,355.
4th Semester Tuition: \$ 13,355.
5th Semester Tuition: \$ 13,355.
6th Semester Tuition: \$ 13,809.
7th Semester Tuition: \$ 13,809.
8th Semester Tuition: \$ 13,809.

1st Semester Equipment Fee: \$ 799.
2nd Semester Equipment Fee: \$ 799.
3rd Semester Equipment Fee: \$ 826.
4th Semester Equipment Fee: \$ 826.
5th Semester Equipment Fee: \$ 826.
6th Semester Equipment Fee: \$ 854.
7th Semester Equipment Fee: \$ 854.
8th Semester Equipment Fee: \$ 854.
Total Tuition: \$ 113,960.

MASTER OF FINE ARTS PATHWAY

Pathway (Filmmaking):

1st Semester Tuition: \$ 10,650.
2nd Semester Tuition: \$ 10,650.
Total Tuition: \$ 21,300.

Pathway (Acting for Film):

1st Semester Tuition: \$ 10,650.
2nd Semester Tuition: \$ 10,650.
Total Tuition: \$ 21,300.

MASTER OF ARTS PATHWAY

Pathway (Film & Media

Production):

1st Semester Tuition: \$ 10,650.
2nd Semester Tuition: \$ 10,650.
Total Tuition: \$ 21,300.

BACHELOR OF FINE ARTS PATHWAY

Pathway (Filmmaking):

1st Semester Tuition: \$ 10,650.
2nd Semester Tuition: \$ 10,650.
Total Tuition: \$ 21,300.

Pathway (Acting for Film):

1st Semester Tuition: \$ 10,650.
2nd Semester Tuition: \$ 10,650.
Total Tuition: \$ 21,300.

ASSOCIATE OF FINE ARTS

Filmmaking:

1st Semester Tuition: \$ 14,477.
2nd Semester Tuition: \$ 14,477.
3rd Semester Tuition: \$ 14,969.
4th Semester Tuition: \$ 14,969.
5th Semester Tuition: \$ 14,969.
6th Semester Tuition: \$ 15,477.

1st Semester Equipment Fee: \$ 1,523.
2nd Semester Equipment Fee: \$ 1,523.
3rd Semester Equipment Fee: \$ 1,574.
4th Semester Equipment Fee: \$ 1,574.
5th Semester Equipment Fee: \$ 1,574.
6th Semester Equipment Fee: \$ 1,627.

Total Tuition: \$ 98,733.

Acting for Film:

1st Semester Tuition: \$ 18,001.
2nd Semester Tuition: \$ 18,001.
3rd Semester Tuition: \$ 18,613.
4th Semester Tuition: \$ 18,613.
Total Tuition: \$ 73,228.

Screenwriting:

1st Semester Tuition: \$ 16,002.
2nd Semester Tuition: \$ 16,002.
3rd Semester Tuition: \$ 16,546.
4th Semester Tuition: \$ 16,546.
Total Tuition: \$ 65,096.

Game Design:

1st Semester Tuition: \$ 17,145.
2nd Semester Tuition: \$ 17,145.
3rd Semester Tuition: \$ 17,727.
4th Semester Tuition: \$ 17,727.

1st Semester Lab Fee: \$ 1,143.
2nd Semester Lab Fee: \$ 1,143.
3rd Semester Lab Fee: \$ 1,181.
4th Semester Lab Fee: \$ 1,181.
Total Tuition: \$ 74,392.

Producing:

1st Semester Tuition: \$ 21,717.
2nd Semester Tuition: \$ 21,717.
3rd Semester Tuition: \$ 22,455.
4th Semester Tuition: \$ 22,455.

1st Semester Equipment Fee: \$ 1,142.
2nd Semester Equipment Fee: \$ 1,142.
3rd Semester Equipment Fee: \$ 1,180.

4th Semester Equipment Fee: \$ 1,180.
Total Tuition: \$ 92,988.

CERTIFICATE PROGRAMS

Two-Year Photography:

1st Semester Tuition: \$ 21,003.
2nd Semester Tuition: \$ 21,003.
3rd Semester Tuition: \$ 21,003.
4th Semester Tuition: \$ 21,003.

1st Semester Equipment & Lab Fee: \$ 1,105.
2nd Semester Equipment & Lab Fee: \$ 1,105.
3rd Semester Equipment & Lab Fee: \$ 1,105.
4th Semester Equipment & Lab Fee: \$ 1,105.
Total Tuition: \$ 88,432.

One-Year Filmmaking:

Tuition: \$ 14,477 per semester.
Equipment Fee: \$ 1,523.
Total Tuition: \$ 48,000.

One-Year Acting for Film:

Tuition: \$ 18,001 per semester.
Total Tuition: \$ 36,002.

One-Year Screenwriting:

Tuition: \$ 16,002 per semester.
Total Tuition: \$ 32,004.

One-Year Producing:

Tuition: \$ 21,717 per semester.
Equipment Fee: \$ 1,142 per semester.

Total Tuition: \$ 45,718.

One-Year Documentary Filmmaking:

Tuition: \$ 11,429 per semester.

Equipment Fee: \$ 761 per semester.

Total Tuition: \$ 36,570.

One-Year Photography:

Tuition: \$ 21,717 per semester.

Equipment & Lab Fee: \$ 1,142 per semester.

Total Tuition: \$ 45,718.

One-Year Cinematography:

Tuition: \$ 21,717 per semester.

Equipment Fee: \$ 2,285 per semester.

Total Tuition: \$ 48,004.

One-Year Game Design:

Tuition: \$ 17,145 per semester.

Lab Fee: \$ 1,142 per semester.

Total Tuition: \$ 36,574.

One-Year 3-D Animation:

Tuition: \$ 13,716 per semester.

Lab Fee: \$ 1,142 per semester.

Total Tuition: \$ 44,574.

One-Year Graphic Design:

Tuition: \$ 17,716 per semester.

Lab Fee: \$ 570 per semester.

Total Tuition: \$ 36,572.

COMMUNITY EDUCATION

8-Week Filmmaking:

Tuition: \$ 5,858.

Equipment Fee: \$ 1,105.

Total Tuition: \$ 6,963.

8-Week Acting for Film:

Total Tuition: \$ 6,079.

8-Week Screenwriting:

Total Tuition: \$ 3,647.

8-Week Producing:

Tuition: \$ 5,858.

Equipment Fee: \$ 552.

Total Tuition: \$ 6,410.

8-Week Photography:

Tuition: \$ 6,410.

Equipment & Lab Fee: \$ 552.

Total Tuition: \$ 6,962.

6-Week Filmmaking:

Tuition: \$ 4,642.

Equipment Fee: \$ 829.

Total Tuition: \$ 5,471.

6-Week Documentary Filmmaking:

Tuition: \$ 4,365.

Equipment Fee: \$ 829.

Total Tuition: \$ 5,194.

4-Week Filmmaking:

Tuition: \$ 3,647.

Equipment Fee: \$ 552.

Total Tuition: \$ 4,199.

4-Week Digital Editing:

Tuition: \$ 4,034.

4-Week Acting for Film:

Total Tuition: \$ 4,200.

4-Week Photography:

Total Tuition: \$ 3,978.

Equipment & Lab Fee: \$ 276.

Total Tuition: \$ 4,254.

4-Week Producing:

Total Tuition: \$ 4,200.

4-Week Music Video:

Tuition: \$ 3,647.

Equipment Fee: \$ 552.

Total Tuition: \$ 4,199.

12-Week Evening Filmmaking:

Tuition: \$ 3,647.

Equipment Fee: \$ 552.

Total Tuition: \$ 4,199.

12-Week Evening Digital Editing:

Total Tuition: \$ 4,034.

12-Week Evening Acting for Film:

Total Tuition: \$ 3,647.

12-Week Evening Screenwriting:

Total Tuition: \$ 3,094.

12-Week Evening Producing:

Total Tuition: \$ 4,255.

1-Week Filmmaking:

Tuition: \$ 1,657.

Equipment Fee: \$137.

Total Tuition: \$ 1,794.

1-Week Acting for Film:

Total Tuition: \$ 1,214.

TUITION & COSTS (SUMMER 2021)

**Please see the Amendment to the 2020-21 NYFA LA Course Catalog for tuition updates.*

All tuition costs are listed in USD and are subject to change. Please check the NYFA website for any updates in tuition, equipment or lab fees. Students will also incur additional expenses on their own productions. This varies depending on the scale of the projects, how much film they shoot or how much of their work they choose to print.

Total tuition costs are based on the prescribed length of the program. Students who receive transfer credit for previous academic work or training may be entitled to a reduction in tuition. This reduction in tuition would be on a pro-rated, per credit unit basis, depending on the number and type of units transferred, and the course(s)/semester(s) to which they apply.

Students have the option to pay tuition and institutional fees & charges in full, after the student has been accepted and enrolled.

Tuition is due 30 days prior to the first day of class.

Students should be aware that any balance remaining unpaid after the due date will be subject to late payment charges in accordance with the NYFA policy and may be subject to registration hold. For programs running four weeks or less, the late fee is a minimum of \$50 or 1% of the outstanding balance whichever is greater. For programs longer than four weeks, the

late fee is a minimum of \$100 or 1% of the outstanding balance whichever is greater.

For new applications completed within 30 days of the start of class, payments in full are due five business days after admission but no later than the program start date.

Students who have completed their application for federal aid funding prior to the priority deadline date, will not be charged or otherwise penalized due to a delay in the delivery of federal financial aid funding.

VA PENDING PAYMENT COMPLIANCE

In accordance with Title 38 US Code § 3679 subsection (e), this school adopts the following additional provisions for any students using U.S. Department of Veterans Affairs (VA) Post 9/11 G.I. Bill® (Ch. 33) or Vocational Rehabilitation & Employment (Ch. 31) benefits, while payment to the institution is pending from the VA. This school will not:

- Prevent the student's enrollment;
- Assess a late penalty fee to the student;
- Require the student to secure alternative or additional funding;
- Deny the student access to any resources (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution.

However, to qualify for this provision, such students will be required to provide the enrolling institution with a copy of his/her VA Certification of Eligibility (COE). A “certificate of eligibility” can also include a “Statement of Benefits” obtained from the U.S. Department of Veterans Affairs’ (VA) website; eBenefits; or a VAF 28-1905 form, for chapter 31 authorization purposes.

MASTER OF FINE ARTS

Filmmaking:

1st Semester Tuition: \$ 14,477.
2nd Semester Tuition: \$ 14,969.
3rd Semester Tuition: \$ 14,969.
4th Semester Tuition: \$ 14,969.
5th Semester Tuition: \$ 15,477.
6th Semester Tuition: \$ 15,477.
7th Semester Tuition: \$ 15,477. (Thesis Option B)

1st Semester Equipment Fee: \$ 1,523.
2nd Semester Equipment Fee: \$ 1,574.
3rd Semester Equipment Fee: \$ 1,574.
4th Semester Equipment Fee: \$ 1,574.
5th Semester Equipment Fee: \$ 1,627.
6th Semester Equipment Fee: \$ 1,627.
7th Semester Equipment Fee: \$ 1,627.
(Thesis Option B)
Total Tuition (Thesis Option A): \$ 99,837.
Total Tuition (Thesis Option B):
\$ 116,941.

Acting for Film:

1st Semester Tuition: \$ 17,206.
2nd Semester Tuition: \$ 17,206.
3rd Semester Tuition: \$ 17,206.
4th Semester Tuition: \$ 17,206.

5th Semester Tuition: \$ 17,206.
Total Tuition: \$ 86,030.

MASTER OF ARTS

Media Production:

1st Semester Tuition: \$ 14,477.
2nd Semester Tuition: \$ 14,969.
3rd Semester Tuition: \$ 14,969.

1st Semester Equipment Fee: \$ 1,473.
2nd Semester Equipment Fee: \$ 1,523.
3rd Semester Equipment Fee: \$ 1,523.
Total Tuition: \$ 48,934.

BACHELOR OF FINE ARTS

Filmmaking:

1st Semester Tuition: \$ 14,939.
2nd Semester Tuition: \$ 15,446.
3rd Semester Tuition: \$ 15,446.
4th Semester Tuition: \$ 15,446.
5th Semester Tuition: \$ 15,971.
6th Semester Tuition: \$ 15,971.
7th Semester Tuition: \$ 15,971.
8th Semester Tuition: \$ 16,514.
9th Semester Tuition: \$ 16,514.

1st Semester Equipment Fee: \$ 1,546.
2nd Semester Equipment Fee: \$ 1,599.
3rd Semester Equipment Fee: \$ 1,599.
4th Semester Equipment Fee: \$ 1,599.
5th Semester Equipment Fee: \$ 1,653.
6th Semester Equipment Fee: \$ 1,653.
7th Semester Equipment Fee: \$ 1,653.
8th Semester Equipment Fee: \$ 1,709.
9th Semester Equipment Fee: \$ 1,709.
Total Tuition: \$ 156,938.

Acting for Film:

1st Semester Tuition: \$ 14,145.
2nd Semester Tuition: \$ 14,626.
3rd Semester Tuition: \$ 14,626.
4th Semester Tuition: \$ 14,626.
5th Semester Tuition: \$ 15,123.
6th Semester Tuition: \$ 15,123.
7th Semester Tuition: \$ 15,123.
8th Semester Tuition: \$ 15,637.
Total Tuition: \$ 119,029.

MASTER OF FINE ARTS
PATHWAY

Pathway (Filmmaking):

1st Semester Tuition: \$ 10,650.
2nd Semester Tuition: \$ 10,650.
Total Tuition: \$ 21,300.

Pathway (Acting for Film):

1st Semester Tuition: \$ 10,650.
2nd Semester Tuition: \$ 10,650.
Total Tuition: \$ 21,300.

MASTER OF ARTS PATHWAY

Pathway (Film & Media

Production):

1st Semester Tuition: \$ 10,650.
2nd Semester Tuition: \$ 10,650.
Total Tuition: \$ 21,300.

BACHELOR OF FINE ARTS
PATHWAY

Pathway (Filmmaking):

1st Semester Tuition: \$ 10,650.
2nd Semester Tuition: \$ 10,650.
Total Tuition: \$ 21,300.

Pathway (Acting for Film):

1st Semester Tuition: \$ 10,650.
2nd Semester Tuition: \$ 10,650.
Total Tuition: \$ 21,300.

ASSOCIATE OF FINE ARTS

Filmmaking:

1st Semester Tuition: \$ 14,477.
2nd Semester Tuition: \$ 14,969.
3rd Semester Tuition: \$ 14,969.
4th Semester Tuition: \$ 14,969.
5th Semester Tuition: \$ 15,477.
6th Semester Tuition: \$ 15,477.

1st Semester Equipment Fee: \$ 1,523.
2nd Semester Equipment Fee: \$ 1,574.
3rd Semester Equipment Fee: \$ 1,574.
4th Semester Equipment Fee: \$ 1,574.
5th Semester Equipment Fee: \$ 1,627.
6th Semester Equipment Fee: \$ 1,627.
Total Tuition: \$ 99,837.

Acting for Film:

1st Semester Tuition: \$ 18,001.
2nd Semester Tuition: \$ 18,613.
3rd Semester Tuition: \$ 18,613.
4th Semester Tuition: \$ 18,613.
Total Tuition: \$ 73,840.

CERTIFICATE PROGRAMS

One-Year Filmmaking:

Tuition: \$ 14,477 per semester.
Equipment Fee: \$ 1,523.
Total Tuition: \$ 48,000.

One-Year Acting for Film:

Tuition: \$ 18,001 per semester.
Total Tuition: \$ 36,002.

COMMUNITY EDUCATION

8-Week Filmmaking:

Tuition: \$ 5,858.
Equipment Fee: \$ 1,105.
Total Tuition: \$ 6,963.

8-Week Acting for Film:

Total Tuition: \$ 6,079.

8-Week Screenwriting:

Total Tuition: \$ 3,647.

8-Week Producing:

Tuition: \$ 5,858.
Equipment Fee: \$ 552.
Total Tuition: \$ 6,410.

8-Week Photography:

Tuition: \$ 6,410.
Equipment & Lab Fee: \$ 552.
Total Tuition: \$ 6,962.

6-Week Filmmaking:

Tuition: \$ 4,642.
Equipment Fee: \$ 829.
Total Tuition: \$ 5,471.

6-Week Documentary Filmmaking:

Tuition: \$ 4,365.
Equipment Fee: \$ 829.
Total Tuition: \$ 5,194.

4-Week Filmmaking:

Tuition: \$ 3,647.
Equipment Fee: \$ 552.
Total Tuition: \$ 4,199.

4-Week Digital Editing:

Tuition: \$ 4,034.

4-Week Acting for Film:

Total Tuition: \$ 4,200.

4-Week Photography:

Total Tuition: \$ 3,978.
Equipment & Lab Fee: \$ 276.
Total Tuition: \$ 4,254.

4-Week Producing:

Total Tuition: \$ 4,200.

4-Week Music Video:

Tuition: \$ 3,647.

Equipment Fee: \$ 552.

Total Tuition: \$ 4,199.

12-Week Evening Filmmaking:

Tuition: \$ 3,647.

Equipment Fee: \$ 552.

Total Tuition: \$ 4,199.

12-Week Evening Digital Editing:

Total Tuition: \$ 4,034.

12-Week Evening Acting for Film:

Total Tuition: \$ 3,647.

12-Week Evening Screenwriting:

Total Tuition: \$ 3,094.

12-Week Evening Producing:

Total Tuition: \$ 4,255.

1-Week Filmmaking:

Tuition: \$ 1,657.

Equipment Fee: \$137.

Total Tuition: \$ 1,794.

1-Week Acting for Film:

Total Tuition: \$ 1,214.

TUITION & COSTS (FALL 2021)

**Please see the Amendment to the 2020-21 NYFA LA Course Catalog for tuition updates.*

All tuition costs are listed in USD and are subject to change. Please check the NYFA website for any updates in tuition, equipment or lab fees. Students will also incur additional expenses on their own productions. This varies depending on the scale of the projects, how much film they shoot or how much of their work they choose to print.

Total tuition costs are based on the prescribed length of the program. Students who receive transfer credit for previous academic work or training may be entitled to a reduction in tuition. This reduction in tuition would be on a pro-rated, per credit unit basis, depending on the number and type of units transferred, and the course(s)/semester(s) to which they apply.

Students have the option to pay tuition and institutional fees & charges in full, after the student has been accepted and enrolled.

Tuition is due 30 days prior to the first day of class.

Students should be aware that any balance remaining unpaid after the due date will be subject to late payment charges in accordance with the NYFA policy and may be subject to registration hold. For programs running four weeks or less, the late fee is a minimum of \$50 or 1% of the outstanding balance whichever is greater. For programs longer than four weeks, the late fee is a

minimum of \$100 or 1% of the outstanding balance whichever is greater.

For new applications completed within 30 days of the start of class, payments in full are due five business days after admission but no later than the program start date.

Students who have completed their application for federal aid funding prior to the priority deadline date, will not be charged or otherwise penalized due to a delay in the delivery of federal financial aid funding.

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- Prevent the student's enrollment;
- Assess a late penalty fee to the student;
- Require the student to secure alternative or additional funding;
- Deny the student access to any resources (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution.

However, to qualify for this provision, such students will be required to provide the enrolling institution with a copy of his/her VA Certification of Eligibility (COE). A “certificate of eligibility” can also include a “Statement of Benefits” obtained from the U.S. Department of Veterans Affairs’ (VA) website; eBenefits; or a VAF 28-1905 form, for chapter 31 authorization purposes.

MASTER OF FINE ARTS

Filmmaking:

1st Semester Tuition: \$ 14,969.
2nd Semester Tuition: \$ 14,969.
3rd Semester Tuition: \$ 14,969.
4th Semester Tuition: \$ 15,477.
5th Semester Tuition: \$ 15,477.
6th Semester Tuition: \$ 15,477.
7th Semester Tuition: \$ 16,003. (Thesis Option B)

1st Semester Equipment Fee: \$ 1,574.
2nd Semester Equipment Fee: \$ 1,574.
3rd Semester Equipment Fee: \$ 1,574.
4th Semester Equipment Fee: \$ 1,627.
5th Semester Equipment Fee: \$ 1,627.
6th Semester Equipment Fee: \$ 1,627.
7th Semester Equipment Fee: \$ 1,682.
(Thesis Option B)

Total Tuition (Thesis Option A): \$ 100,941.

Total Tuition (Thesis Option B): \$ 118,626.

Acting for Film:

1st Semester Tuition: \$ 17,791.
2nd Semester Tuition: \$ 17,791.
3rd Semester Tuition: \$ 17,791.

4th Semester Tuition: \$ 17,791.
5th Semester Tuition: \$ 17,791.
Total Tuition: \$ 88,955.

Screenwriting:

1st Semester Tuition: \$ 16,235.
2nd Semester Tuition: \$ 16,235.
3rd Semester Tuition: \$ 16,235.
4th Semester Tuition: \$ 16,235.
5th Semester Tuition: \$ 16,235.
Total Tuition: \$ 81,175.

Producing:

1st Semester Tuition: \$ 19,665.
2nd Semester Tuition: \$ 19,665.
3rd Semester Tuition: \$ 19,665.
4th Semester Tuition: \$ 19,665.
5th Semester Tuition: \$ 19,665.
6th Semester Tuition: \$ 19,665. (Thesis Option C)

1st Semester Equipment Fee: \$ 1,922.
2nd Semester Equipment Fee: \$ 1,922.
3rd Semester Equipment Fee: \$ 1,922.
4th Semester Equipment Fee: \$ 1,922.
5th Semester Equipment Fee: \$ 1,922.
6th Semester Equipment Fee: \$ 1,922.
(Thesis Option C)

Total Tuition (Thesis A & B): \$ 107,935.

Total Tuition (Thesis Option C): \$129,522.

Photography:

1st Semester Tuition: \$ 22,455.
2nd Semester Tuition: \$ 22,455.
3rd Semester Tuition: \$ 19,552.
4th Semester Tuition: \$ 19,552.

1st Semester Equipment & Lab Fee: \$ 1,181.
2nd Semester Equipment & Lab Fee: \$ 1,181.
3rd Semester Equipment & Lab Fee: \$ 1,221.
4th Semester Equipment & Lab Fee: \$ 1,221.
Total Tuition: \$ 88,818.

Cinematography:

1st Semester Tuition: \$ 19,665.
2nd Semester Tuition: \$ 19,665.
3rd Semester Tuition: \$ 19,665.
4th Semester Tuition: \$ 19,665.
5th Semester Tuition: \$ 19,665.

1st Semester Equipment Fee: \$ 1,922.
2nd Semester Equipment Fee: \$ 1,922.
3rd Semester Equipment Fee: \$ 1,922.
4th Semester Equipment Fee: \$ 1,922.
5th Semester Equipment Fee: \$ 1,922.
Total Tuition: \$ 107,935.

Documentary Filmmaking:

1st Semester Tuition: \$ 14,969.
2nd Semester Tuition: \$ 14,969.
3rd Semester Tuition: \$ 14,969.
4th Semester Tuition: \$ 15,477.
5th Semester Tuition: \$ 15,477.
6th Semester Tuition: \$ 15,477.

1st Semester Equipment Fee: \$ 1,574.
2nd Semester Equipment Fee: \$ 1,574.
3rd Semester Equipment Fee: \$ 1,574.
4th Semester Equipment Fee: \$ 1,627.
5th Semester Equipment Fee: \$ 1,627.
6th Semester Equipment Fee: \$ 1,627.

Total Tuition: \$ 100,941.

Game Design:

1st Semester Tuition: \$ 17,727.
2nd Semester Tuition: \$ 17,727.
3rd Semester Tuition: \$ 17,727.
4th Semester Tuition: \$ 18,329.

1st Semester Lab Fee: \$ 1,181.
2nd Semester Lab Fee: \$ 1,181.
3rd Semester Lab Fee: \$ 1,181.
4th Semester Lab Fee: \$ 1,221.
Total Tuition: \$ 76,274.

3D Animation & Visual Effects:

1st Semester Tuition: \$ 17,833.
2nd Semester Tuition: \$ 17,833.
3rd Semester Tuition: \$ 17,833.
4th Semester Tuition: \$ 18,439.

1st Semester Lab Fee: \$ 1,181.
2nd Semester Lab Fee: \$ 1,181.
3rd Semester Lab Fee: \$ 1,181.
4th Semester Lab Fee: \$ 1,221.
Total Tuition: \$ 76,702.

MASTER OF ARTS

Media Production:

1st Semester Tuition: \$ 14,969.
2nd Semester Tuition: \$ 14,969.
3rd Semester Tuition: \$ 14,969.

1st Semester Equipment Fee: \$ 1,523.
2nd Semester Equipment Fee: \$ 1,523.
3rd Semester Equipment Fee: \$ 1,523.
Total Tuition: \$ 49,476.

Producing:

Tuition: \$ 22,455 per semester.

Equipment Fee: \$ 1,181 per semester.

Total Tuition: \$ 47,272.

BACHELOR OF FINE ARTS

Filmmaking:

1st Semester Tuition: \$ 15,446.

2nd Semester Tuition: \$ 15,446.

3rd Semester Tuition: \$ 15,446.

4th Semester Tuition: \$ 15,971.

5th Semester Tuition: \$ 15,971.

6th Semester Tuition: \$ 15,971.

7th Semester Tuition: \$ 16,514.

8th Semester Tuition: \$ 16,514.

9th Semester Tuition: \$ 16,514.

1st Semester Equipment Fee: \$ 1,599.

2nd Semester Equipment Fee: \$ 1,599.

3rd Semester Equipment Fee: \$ 1,599.

4th Semester Equipment Fee: \$ 1,653.

5th Semester Equipment Fee: \$ 1,653.

6th Semester Equipment Fee: \$ 1,653.

7th Semester Equipment Fee: \$ 1,709.

8th Semester Equipment Fee: \$ 1,709.

9th Semester Equipment Fee: \$ 1,709.

Total Tuition: \$ 158,676.

Acting for Film:

1st Semester Tuition: \$ 14,626.

2nd Semester Tuition: \$ 14,626.

3rd Semester Tuition: \$ 14,626.

4th Semester Tuition: \$ 15,123.

5th Semester Tuition: \$ 15,123.

6th Semester Tuition: \$ 15,123.

7th Semester Tuition: \$ 15,637.

8th Semester Tuition: \$ 15,637.

Total Tuition: \$ 120,521.

Screenwriting:

1st Semester Tuition: \$ 12,852.

2nd Semester Tuition: \$ 12,852.

3rd Semester Tuition: \$ 12,852.

4th Semester Tuition: \$ 13,288.

5th Semester Tuition: \$ 13,288.

6th Semester Tuition: \$ 13,288.

7th Semester Tuition: \$ 13,739.

8th Semester Tuition: \$ 13,739.

Total Tuition: \$ 105,898.

Game Design:

1st Semester Tuition: \$ 14,004.

2nd Semester Tuition: \$ 14,004.

3rd Semester Tuition: \$ 14,004.

4th Semester Tuition: \$ 14,480.

5th Semester Tuition: \$ 14,480.

6th Semester Tuition: \$ 14,480.

7th Semester Tuition: \$ 14,972.

8th Semester Tuition: \$ 14,972.

1st Semester Lab Fee: \$ 618.

2nd Semester Lab Fee: \$ 618.

3rd Semester Lab Fee: \$ 618.

4th Semester Lab Fee: \$ 639.

5th Semester Lab Fee: \$ 639.

6th Semester Lab Fee: \$ 639.

7th Semester Lab Fee: \$ 661.

8th Semester Lab Fee: \$ 661.

Total Tuition: \$ 120,489.

Producing:

1st Semester Tuition: \$ 15,718.

2nd Semester Tuition: \$ 15,718.

3rd Semester Tuition: \$ 15,718.

4th Semester Tuition: \$ 16,252.
5th Semester Tuition: \$ 16,252.
6th Semester Tuition: \$ 16,252.
7th Semester Tuition: \$ 16,805.
8th Semester Tuition: \$ 16,805.

1st Semester Equipment Fee: \$ 825.
2nd Semester Equipment Fee: \$ 825.
3rd Semester Equipment Fee: \$ 825.
4th Semester Equipment Fee: \$ 853.
5th Semester Equipment Fee: \$ 853.
6th Semester Equipment Fee: \$ 853.
7th Semester Equipment Fee: \$ 882.
8th Semester Equipment Fee: \$ 882.
Total Tuition: \$ 136,318.

3-D Animation & Visual Effects:

1st Semester Tuition: \$ 13,830.
2nd Semester Tuition: \$ 13,830.
3rd Semester Tuition: \$ 13,830.
4th Semester Tuition: \$ 14,300.
5th Semester Tuition: \$ 14,300.
6th Semester Tuition: \$ 14,300.
7th Semester Tuition: \$ 14,786.
8th Semester Tuition: \$ 14,786.

1st Semester Lab Fee: \$ 914.
2nd Semester Lab Fee: \$ 914.
3rd Semester Lab Fee: \$ 914.
4th Semester Lab Fee: \$ 945.
5th Semester Lab Fee: \$ 945.
6th Semester Lab Fee: \$ 945.
7th Semester Lab Fee: \$ 977.
8th Semester Lab Fee: \$ 977.
Total Tuition: \$ 121,493.

Photography:

1st Semester Tuition: \$ 15,898.
2nd Semester Tuition: \$ 15,898.
3rd Semester Tuition: \$ 15,898.
4th Semester Tuition: \$ 16,438.
5th Semester Tuition: \$ 16,438.
6th Semester Tuition: \$ 16,438.
7th Semester Tuition: \$ 16,996.
8th Semester Tuition: \$ 16,996.

1st Semester Equipment & Lab Fee: \$ 627.
2nd Semester Equipment & Lab Fee: \$ 627.
3rd Semester Equipment & Lab Fee: \$ 627.
4th Semester Equipment & Lab Fee: \$ 648.
5th Semester Equipment & Lab Fee: \$ 648.
6th Semester Equipment & Lab Fee: \$ 648.
7th Semester Equipment & Lab Fee: \$ 670.
8th Semester Equipment & Lab Fee: \$ 670.
Total Tuition: \$ 136,165.

Graphic Design:

1st Semester Tuition: \$ 14,182.
2nd Semester Tuition: \$ 14,182.
3rd Semester Tuition: \$ 14,182.
4th Semester Tuition: \$ 14,664.
5th Semester Tuition: \$ 14,664.
6th Semester Tuition: \$ 14,664.
7th Semester Tuition: \$ 15,163.
8th Semester Tuition: \$ 15,163.

1st Semester Lab Fee: \$ 590.
2nd Semester Lab Fee: \$ 590.
3rd Semester Lab Fee: \$ 590.
4th Semester Lab Fee: \$ 610.
5th Semester Lab Fee: \$ 610.
6th Semester Lab Fee: \$ 610.
7th Semester Lab Fee: \$ 630.
8th Semester Lab Fee: \$ 630.

Total Tuition: \$ 121,724.

BACHELOR OF ARTS

Media Production:

1st Semester Tuition: \$ 13,355.

2nd Semester Tuition: \$ 13,355.

3rd Semester Tuition: \$ 13,355.

4th Semester Tuition: \$ 13,809.

5th Semester Tuition: \$ 13,809.

6th Semester Tuition: \$ 13,809.

7th Semester Tuition: \$ 14,278.

8th Semester Tuition: \$ 14,278.

1st Semester Equipment Fee: \$ 826.

2nd Semester Equipment Fee: \$ 826.

3rd Semester Equipment Fee: \$ 826.

4th Semester Equipment Fee: \$ 854.

5th Semester Equipment Fee: \$ 854.

6th Semester Equipment Fee: \$ 854.

7th Semester Equipment Fee: \$ 883.

8th Semester Equipment Fee: \$ 883.

Total Tuition: \$ 116,854.

MASTER OF FINE ARTS PATHWAY

Pathway (Filmmaking):

1st Semester Tuition: \$ 11,012.

2nd Semester Tuition: \$ 11,012.

Total Tuition: \$ 22,024.

Pathway (Acting for Film):

1st Semester Tuition: \$ 11,012.

2nd Semester Tuition: \$ 11,012.

Total Tuition: \$ 22,024.

MASTER OF ARTS PATHWAY

Pathway (Film & Media

Production):

1st Semester Tuition: \$ 11,012.

2nd Semester Tuition: \$ 11,012.

Total Tuition: \$ 22,024.

BACHELOR OF FINE ARTS PATHWAY

Pathway (Filmmaking):

1st Semester Tuition: \$ 11,012.

2nd Semester Tuition: \$ 11,012.

Total Tuition: \$ 22,024.

Pathway (Acting for Film):

1st Semester Tuition: \$ 11,012.

2nd Semester Tuition: \$ 11,012.

Total Tuition: \$ 22,024.

ASSOCIATE OF FINE ARTS

Filmmaking:

1st Semester Tuition: \$ 14,969.

2nd Semester Tuition: \$ 14,969.

3rd Semester Tuition: \$ 14,969.

4th Semester Tuition: \$ 15,477.

5th Semester Tuition: \$ 15,477.

6th Semester Tuition: \$ 15,477.

1st Semester Equipment Fee: \$ 1,574.

2nd Semester Equipment Fee: \$ 1,574.

3rd Semester Equipment Fee: \$ 1,574.

4th Semester Equipment Fee: \$ 1,627.

5th Semester Equipment Fee: \$ 1,627.

6th Semester Equipment Fee: \$ 1,627.

Total Tuition: \$ 100,941.

Acting for Film:

1st Semester Tuition: \$ 18,613.
2nd Semester Tuition: \$ 18,613.
3rd Semester Tuition: \$ 18,613.
4th Semester Tuition: \$ 19,245.
Total Tuition: \$ 75,084.

Screenwriting:

1st Semester Tuition: \$ 16,546.
2nd Semester Tuition: \$ 16,546.
3rd Semester Tuition: \$ 16,546.
4th Semester Tuition: \$ 17,109.
Total Tuition: \$ 66,747.

Game Design:

1st Semester Tuition: \$ 17,727.
2nd Semester Tuition: \$ 17,727.
3rd Semester Tuition: \$ 17,727.
4th Semester Tuition: \$ 18,330.

1st Semester Lab Fee: \$ 1,181.
2nd Semester Lab Fee: \$ 1,181.
3rd Semester Lab Fee: \$ 1,181.
4th Semester Lab Fee: \$ 1,221.
Total Tuition: \$ 76,275.

Producing:

1st Semester Tuition: \$ 22,455.
2nd Semester Tuition: \$ 22,455.
3rd Semester Tuition: \$ 22,455.
4th Semester Tuition: \$ 23,218.

1st Semester Equipment Fee: \$ 1,181.
2nd Semester Equipment Fee: \$ 1,181.
3rd Semester Equipment Fee: \$ 1,181.

4th Semester Equipment Fee: \$ 1,221.
Total Tuition: \$ 95,347.

CERTIFICATE PROGRAMS

Two-Year Photography:

1st Semester Tuition: \$ 21,717.
2nd Semester Tuition: \$ 21,717.
3rd Semester Tuition: \$ 21,717.
4th Semester Tuition: \$ 21,717.

1st Semester Equipment & Lab Fee: \$ 1,142.
2nd Semester Equipment & Lab Fee: \$ 1,142.
3rd Semester Equipment & Lab Fee: \$ 1,142.
4th Semester Equipment & Lab Fee: \$ 1,142.
Total Tuition: \$ 91,436.

One-Year Filmmaking:

Tuition: \$ 14,969 per semester.
Equipment Fee: \$ 1,574.
Total Tuition: \$ 49,629.

One-Year Acting for Film:

Tuition: \$ 18,613 per semester.
Total Tuition: \$ 37,226.

One-Year Screenwriting:

Tuition: \$ 16,546 per semester.
Total Tuition: \$ 33,092.

One-Year Producing:

Tuition: \$ 22,455 per semester.
Equipment Fee: \$ 1,181 per semester.

Total Tuition: \$ 47,272.

One-Year Documentary Filmmaking:

Tuition: \$ 11,818 per semester.

Equipment Fee: \$ 787 per semester.

Total Tuition: \$ 37,815.

One-Year Photography:

Tuition: \$ 22,455 per semester.

Equipment & Lab Fee: \$ 1,181 per semester.

Total Tuition: \$ 47,272.

One-Year Cinematography:

Tuition: \$ 22,455 per semester.

Equipment Fee: \$ 2,363 per semester.

Total Tuition: \$ 49,636.

One-Year Game Design:

Tuition: \$ 17,727 per semester.

Lab Fee: \$ 1,181 per semester.

Total Tuition: \$ 37,816.

One-Year 3-D Animation:

Tuition: \$ 14,182 per semester.

Lab Fee: \$ 1,181 per semester.

Total Tuition: \$ 46,089.

One-Year Graphic Design:

Tuition: \$ 18,318 per semester.

Lab Fee: \$ 590 per semester.

Total Tuition: \$ 37,816.

COMMUNITY EDUCATION

8-Week Filmmaking:

Tuition: \$ 6,057.

Equipment Fee: \$ 1,145.

Total Tuition: \$ 7,202.

8-Week Acting for Film:

Total Tuition: \$ 6,304.

8-Week Screenwriting:

Total Tuition: \$ 3,771.

8-Week Producing:

Tuition: \$ 6,057.

Equipment Fee: \$ 570.

Total Tuition: \$ 6,627.

8-Week Photography:

Tuition: \$ 6,628.

Equipment & Lab Fee: \$ 570.

Total Tuition: \$ 7,198.

6-Week Filmmaking:

Tuition: \$ 4,800.

Equipment Fee: \$ 857.

Total Tuition: \$ 5,657.

6-Week Documentary Filmmaking:

Tuition: \$ 4,513.

Equipment Fee: \$ 857.

Total Tuition: \$ 5,370.

4-Week Filmmaking:

Tuition: \$ 3,771.

Equipment Fee: \$ 570.

Total Tuition: \$ 4,341.

4-Week Digital Editing:

Tuition: \$ 4,171.

4-Week Acting for Film:

Total Tuition: \$ 4,343.

4-Week Photography:

Total Tuition: \$ 4,113.

Equipment & Lab Fee: \$ 285.

Total Tuition: \$ 4,398.

4-Week Producing:

Total Tuition: \$ 4,343.

4-Week Music Video:

Tuition: \$ 3,771.

Equipment Fee: \$ 570.

Total Tuition: \$ 4,341.

12-Week Evening Filmmaking:

Tuition: \$ 3,771.

Equipment Fee: \$ 570.

Total Tuition: \$ 4,341.

12-Week Evening Digital Editing:

Total Tuition: \$ 4,171.

12-Week Evening Acting for Film:

Total Tuition: \$ 3,771.

12-Week Evening Screenwriting:

Total Tuition: \$ 3,199.

12-Week Evening Producing:

Total Tuition: \$ 4,400.

1-Week Filmmaking:

Tuition: \$ 1,713.

Equipment Fee: \$141.

Total Tuition: \$ 1,854.

1-Week Acting for Film:

Total Tuition: \$ 1,255.

STUDENT TUITION RECOVERY FUND (STRF)

Effective January 1, 2015, The Bureau of Private Post-Secondary Education (BPPE) has informed all participating schools, colleges and universities that the current STRF assessment is \$0 per \$1000.00 of tuition charged for an approved program from students who are residents of the State of California. As defined in section 94837 of the California Education Code, the State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency program attending certain schools regulated by the Bureau for Private Postsecondary Education.

“The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California

resident, or are not enrolled in a residency program.”

(b) In addition to the statement required under subdivision (a) of this section, a qualifying institution shall include the following statement in its school catalog:

“It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, (916) 431-6959 or (888) 370-7589.

To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program

within the 120 day period before the program was discontinued.

3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.

4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.

5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.

6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.

7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of non-collection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law.

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

NYFA complies with these statutes by collecting the STRF assessments during the registration process. The STRF assessment is disclosed to students on their enrollment agreement representing an estimate of total amounts for the entire program of study. NYFA reports the amounts collected from students quarterly, remitting the total to the BPPE.

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all the following applies to you:

1. You are a student is in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party.

Buyer's Right to Cancel:

The student has the right to cancel this enrollment agreement and obtain a refund of charges, less a nonrefundable application fee of \$65.00 paid through attendance at the first-class session, or the seventh day after the enrollment, whichever is later. A notice of cancellation or withdrawal must be made in writing. The written request must include the following information: specific timeframes, such as the date the course started and the date of cancellation or withdrawal. Notice of Withdrawal forms are available in the Office of the Registrar. Any student who intends to cancel or withdraw must submit a signed and dated copy of the Notice of Withdrawal Form, or any other form of written notice that includes the required information to:

New York Film Academy
3300 W. Riverside Dr.
Burbank, CA 91505

Refund Information:

Students withdrawing prior to completing 60% of a semester, may request a refund from New York Film Academy. The notification of withdrawal must be in writing and must include the withdrawal date. Requests should be sent to the Registrar's office at New York Film Academy, 3300 W. Riverside Dr., Burbank, CA 91505. If the student has received federal student financial aid funds, the student is entitled to a refund of monies not paid from federal student financial aid programs. Any student that has obtained a loan to pay for an educational program will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund. After the 100% cancellation period described above, a student may withdraw from a program after instruction has started and receive a pro rata refund (less a non-refundable administrative processing fee of \$100.00) for the unused portion of the tuition and other refundable charges, if the student has completed 60% or less of the semester's instruction. The amount of the refund is calculated based on the student's withdrawal or suspension date. Refunds are disbursed within 45 days of the official withdrawal from the school. The withdrawal is dated on the day that the student was suspended, gave a written withdrawal notice to the school, or the last date of attendance if they fail to return from an approved leave of absence.

Financial Aid Recipient Leave Of Absence Refund Policy

Financial Aid Students granted an approved leave of absence are notified that their last day of regular attendance will determine the beginning date of their 6-month student loan grace period. Students who do not return from an approved leave of absence are at risk of immediate repayment at the end of 180 days.

Students are also sent an email notification requesting that they complete a student loan exit interview on studentloans.gov. Students are also notified that failure to return from an approved leave of absence will result in a return to Title IV calculation (R2T4) resulting in the potential return of federal student aid funding.

CREDIT EARNING POLICIES

The New York Film Academy awards credit according to the following policy:

A semester unit consists of 3 hours of work each week for a period of 15-16 weeks. In lecture courses requiring outside preparation, 1 semester unit represents 1 hour of instruction and at least 2 hours of work outside of class, per week. In studio/laboratory courses, 1 semester unit represents 1.5 to 2 hours of instruction and at least 1 - 1.5 hours of studio/laboratory preparation, per week.

Under the supervision of the VP for Academic Affairs, Dean of General Education, and Dean of Academic Affairs (collectively, the Curricular Review Committee) the Department Chairs plan program curricula with faculty involvement, and determine the appropriate number of instructional hours for every course/program and the amount of work/preparation outside of class students need to complete their study.

The Curricular Review Committee and Department Chairs assign the appropriate credits for each course and program, based on the credit/hour formula designated above. In addition, the Curricular Review Committee reviews WSCUC, NASAD and BPPE guidelines routinely to ensure that the New York Film Academy is complying with regulations.

These credit/hour designations are reviewed with the Scheduling Department, where the above officers ensure that the appropriate semester and course length, number of class sessions and duration of class sessions are consistent in the course catalog and students' academic schedules.

FULL-TIME STATUS

In undergraduate and certificate programs, a minimum of 12 units per semester is required for students to maintain full-time status. In graduate programs, a minimum of 9 units per semester is required for students to maintain full-time status.

INDEPENDENT STUDY

NYFA does not offer formal independent study programs, and evaluates students' needs on an individual basis. In special circumstances, students may be provided opportunities to pursue individualized study, which is defined as completing a course on a one-on-one basis with an instructor. Allowances may be made for students to complete specific courses in individualized study if/when it is determined by the Department Chair and VP of Academic Affairs that the student will achieve all of their course goals in a non-traditional learning experience. No more than 20 % of a student's education may be completed in individualized study form.

TRANSFER CREDIT POLICIES

New York Film Academy accepts transfer credits towards the Liberal Art and Sciences courses in the BFA and BFA programs. To be accepted for transfer, courses must have been taken at an accredited institution, taken for a letter grade of a C or higher (where the C grade has the numerical equivalent of at least 2.0 on a 4.0 point scale); be a college-level course and must be the substantial equivalent of a course offered at the New York Film Academy. Decisions regarding the awarding of credit rest with the Dean of Academic Affairs. If credit is awarded, the length and/or requirements of the program may be adjusted. Only official transcripts, official score reports and official evaluations of foreign units shall be used for this review.

Transfer students must meet the same overall academic standards and requirements as students who enter the BA or BFA as freshmen. The studio arts curriculum at NYFA is highly specialized and integrated with very few electives and it is the general policy of New York Film Academy not to accept transfer units in studio arts from other academic postsecondary institutions. Grades from transfer courses are not used to calculate the NYFA grade-point average; only the course units transfer. NYFA may place further restrictions on the acceptance of transfer units in order to maintain the integrity of the BFA degree program. For this reason, courses, practica or internships, taken at other institutions may not transfer. Acceptance of units in transfer does not guarantee that those units will be applicable to the BFA degree.

TRANSFER OF INTERNATIONAL CREDIT

Credit from institutions outside the country must be equated to those at accredited US colleges and universities. It is the responsibility of the student to furnish NYFA with an original certified copy of an evaluation of their international units performed by World Educational Services or an equivalent service approved by the Office of the Registrar.

CREDIT FOR NON- TRADITIONAL EXPERIENCE

The Vice President for Academic Affairs may authorize non-traditional course work for transfer upon review of relevant transcripts and other supportive materials. Such units, if granted, are only to be used for program requirements.

The institution maintains a written record of prior education and training of veterans and eligible persons and the record will clearly indicate that credit has been granted, if appropriate, with the training period shortened proportionately and the student notified accordingly.

TRANSFER OF CREDITS WITHIN NYFA

There are instances when students successfully complete one-degree program at New York Film Academy and enroll in a subsequent NYFA degree program. In certain cases, these students may be able to transfer some credits from the original NYFA degree into the subsequent degree program by successfully testing or waiving out of a particular course or courses. In these situations, all decisions on credit transfer rest solely with the receiving program's academic department, and are subject to the following parameters:

A student who has completed a BFA or BA at NYFA and subsequently enrolls in an MFA or MA in the same or a different discipline:

- The maximum number of credits a student can test out of is 12.
- The student must have earned at least an A in the equivalent BFA/BA course to be eligible for testing out.
- Testing out will only be available for specific courses that are equivalents. The receiving department will determine which courses may serve as equivalents for others.
- The testing out process will need to be completed during the add/drop period at the beginning of the semester.
- The student must receive an A on the test to get credit for the course.
- A different course with the same credit value may be added to the student's schedule to make up for the waived coursework.
- The transcript will list the grade as Pass/Fail.
- An administrative fee may be applied.

A student who has completed an MFA or MA at NYFA and subsequently enrolls in an MFA or MA in a different discipline:

- The maximum number of credits a student can be waived out of 9.
- The same or equivalent courses taken at the same level will be waived if the student has a B or higher. The receiving department will determine which courses may serve as equivalents for others.
- A different course with the same credit value may be added to the student's schedule to make up for the waived coursework.
- The request will need to be completed during the add/drop period at the beginning of the semester.
- The transcript will list the grade as Pass/Fail.

To maintain the integrity of its programs, NYFA only accepts transfer credits in the student's major area or discipline from its branch campuses, and transfer credits for Liberal Arts & Science courses towards their AFA, BA or BFA degrees. NYFA does not accept more than 30 units of Liberal Arts & Science from other schools. From NYFA's branch campuses, the LA campus will accept no more than 50 % of the total credits required to complete a degree or program.

Students desiring credit for previous academic work or training must submit a written request for such credit to the Dean of Academic Affairs, along with transcripts and/or official score reports. No requests for transfer credits can be evaluated until students have submitted evidence of completed coursework. All transfer credit requests must be made within the Add/Drop period, and students are encouraged to contact the Registrar's office or the Dean of Academic Affairs prior to the first day of class, in order to ensure that all

requisite material is received and evaluated in a timely manner. Students who fail to submit a transfer credit request and provide all required documents by the deadline will not have their credits transferred and must attend all mandatory courses in their program. Students are advised to check the Add/Drop Change dates listed under Academic Policies.

OTHER COURSE WORK

Approved Internships or NYFA Summer Abroad programs shall be listed on the NYFA transcript as “transfer units.”

NOTICE CONCERNING TRANSFERABILITY OF CREDITS & CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at NYFA is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree, diploma or certificate you earn in Filmmaking, Film & Media Production, Acting for Film, Screenwriting, Producing, Photography, Cinematography, Documentary Filmmaking, 3-D Animation, Game Design and Media Studies is also at the complete discretion of the institution to which you may seek to transfer. If the credits or degree, diploma or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at New York

Film Academy will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending NYFA to determine if your credits or degree, diploma or certificate will transfer.

TUITION CREDIT

Students who receive transfer credit for previous academic work or training may be entitled to a reduction in tuition. This reduction in tuition would be on a pro-rated, per credit unit basis, depending on the number and type of units transferred, and the course(s)/semester(s) to which they apply.

ARTICULATION WITH OTHER SCHOOLS

The New York Film Academy has signed articulation agreements with the purpose of guaranteeing transfer credits from the articulating school for students who fulfill all admissions requirements and are accepted to the New York Film Academy’s Bachelor of Fine Arts programs.

NYFA will only enter into an agreement after verifying the articulating school’s accreditation, conducting discussions between academic representatives of the two institutions to identify common missions, goals and standards, and after a detailed review of the courses and curricula have been completed and reviewed for equivalencies. At the end of this process, the Dean of Academic Affairs generates a rubric for credit transfer.

In accordance with accreditation standards, all articulation agreements are published and made readily available to enrolled and prospective students. They are also described on the school website. Currently, an articulation agreement is in effect with:

- San Diego City College
- Santa Monica College
- Shanghai Film Art Academy
- Shanghai Vancouver Film Academy
- KD Conservatory, Dallas, Texas
- Beijing Film Academy

The articulation agreements are designed to aid students to transfer credits to NYFA in order to complete a BFA or BA program at NYFA, Los Angeles. Students must achieve a grade of C or higher in an equivalent course in order to transfer the credits.

GRADUATE DEGREE PROGRAMS

MASTER OF FINE ARTS

GRADUATE ADMISSIONS POLICY: MASTER OF FINE ARTS

To be admitted into the Master of Fine Arts program at NYFA, students must possess a Bachelor's degree from a post-secondary institution recognized by the United States Department of Education or a college or university outside of the U.S. that is recognized as a degree-granting institution by their respective governments. The ideal applicant must demonstrate a sincere passion and aptitude for visual storytelling and the ability and desire to pursue graduate-level work and scholarly research in his/her chosen discipline.

No particular major or minor is required as a prerequisite for admission, but applicants with a strong background in the visual arts are preferred. While an applicant's GPA will be taken into consideration and is an important component of the admissions process, the strength of the candidate's Narrative Statement and Creative Portfolio is a significant determining factor for admission.

All transcripts and supporting materials should be submitted to:

**New York Film Academy
Admissions Review Office
3300 W. Riverside Dr.
Burbank, CA 91505**

REQUIRED APPLICATION MATERIALS

Graduate (MFA) applicants must submit the following materials for admission:

1. Completed Graduate Program Application
2. Application Fee
3. Undergraduate Transcript
4. Narrative Statement
5. Letters of Recommendation
6. Creative Portfolio
7. Proof of English Proficiency

The following sections provide detailed information regarding each required application material.

APPLICATION

Students must submit a completed graduate program application. Applications are available online at www.nyfa.edu/applications/mfa1.php.

APPLICATION FEE

Students must submit a non-refundable \$75 application fee, payable online as part of the online application.

UNDERGRADUATE DEGREE TRANSCRIPT

- All students pursuing a graduate degree from the New York Film Academy must submit an official, final undergraduate transcript in order to complete their application.
- Hard copies of official transcripts must be mailed to New York Film Academy directly from the undergraduate institution in a sealed envelope.
- Students wishing to submit transcripts digitally can do so by contacting their NYFA admissions representative for instructions. Digital transcripts may be submitted using a digital submission service (such as Parchment) or your undergraduate institution's own digital delivery service.
- The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above.

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services.

NARRATIVE STATEMENT

Applicants must submit a mature and self-reflective essay (max. 5 typed pages) describing the applicant's reasons for pursuing a graduate degree in their chosen discipline and their intended contribution to the field and the department. The essay should take into account the individual's history, formative creative experiences,

contemporary influences and inspirations and overall artistic goals.

LETTERS OF RECOMMENDATION

Students must submit 2 Letters of Recommendation verifying the applicant's ability to successfully take on graduate study in their chosen field. Recommenders should be in a position to evaluate the applicant's readiness, such as teachers, supervisors, counselors, or coaches. Letters must be submitted directly to the Admissions Office by the individual writing on the applicant's behalf. Hard copy letters must be sealed and stamped. Alternatively, letters may be sent via email by the individual writing on the applicant's behalf.

CREATIVE PORTFOLIO

MFA applicants must submit a creative portfolio, according to the below requirements:

All creative portfolio materials must be submitted digitally. Applicants should consult with their admissions representative for guidance on acceptable formats (such as pdf, text files, web links, etc.). All video submissions must be uploaded by the applicant to a streaming video site (such as Vimeo or YouTube), and a link to the site must be provided in the application materials.

All portfolio materials must be submitted with an accompanying description contextualizing the nature and purpose of the project.

Collaborative work may be submitted, but applicants must detail what role they had in the creation of the work.

Portfolio materials will not be returned.

3-D ANIMATION & VFX MFA

Portfolios may consist of:

5-7 works, including drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, digital images, slides of 3-D models, sculptures, or other visual designs which display the applicant's creative abilities.

ACTING FOR FILM MFA

The creative portfolio for Acting programs should be a selection of filmed monologues that show the breadth and depth of the actor's abilities. Applicants should submit two contrasting audition pieces in their portfolio: ideally, one dramatic monologue and one comedic monologue.

Monologue requirements:

- 2 contemporary (published after 1960) monologues.
- Monologues should be contrasting: one dramatic, one comedic.
- Monologues should be approximately 60-90 seconds in length each.

CINEMATOGRAPHY MFA

Portfolios may consist of (select from a, b, or c):

a. 1-2 live-action, fiction or non-fiction film/video submissions (3- to 10-minutes in length each). Applicants must describe what part they had in creating the project.

b. 6-8 sample storyboards or visual designs with a 1-2 page accompanying description.

c. A series of 6-12 photographs with a 1-2 page accompanying description.

DOCUMENTARY FILMMAKING MFA

Portfolios may consist of (select from a, b, or c):

a. 1-2 live-action, fiction or non-fiction film/video submissions (3- to 10-minutes in length each). Applicants must describe what part they had in creating the project.

b. 6-8 sample storyboards or visual designs with a 1-2 page accompanying description.

c. A series of 6-12 photographs with a 1-2 page accompanying description.

FILMMAKING MFA

Portfolios may consist of:

Writing Sample (select from a, b, or c):

a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)

b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)

c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

Visual Sample (select from a or b):

a. Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing

the submission

b. Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

GAME DESIGN MFA

Portfolios may consist of (select from a, b, or c):

a. 5-7 drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, storyboards, digital images, slides of 3-D models, sculptures, character designs, storyboards, 2D art and animation, 3D art and animation or other visual designs which display the applicant's creative abilities.

b. 3-5 Unity prototypes, game modifications, Github profiles, code samples, paper game prototypes, level maps, design documents, skill trees, or system diagrams.

c. 1-3 Game business plans and marketing one-sheets.

PHOTOGRAPHY MFA

Portfolios may consist of:

10-15 photographs with an accompanying description contextualizing the submission.

Note: In addition to the above, Photography MFA students must meet the following requirements:

- Demonstrate basic proficiency with Mac computers.
- Understand all aspects of DSLR camera exposure, including equivalent exposures and the balancing of natural / ambient / constant light with strobes.

- Prepare to demonstrate proficiency in studio and location strobe systems and pass a practical grip equipment safety test.

- Display a proficiency with Adobe Lightroom 5 (or equivalent software) and Photoshop CC

NOTE: Applicants who have not completed a BFA in Photography may be tested via a written and practical test on the above points. Students must be at the L.A. campus to complete the test, which will be given during Orientation week.

PRODUCING MFA

Portfolios may consist of (select from a, b, or c):

a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)

b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.).

c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

SCREENWRITING MFA

Portfolios may consist of (select from a, b, or c):

a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)

b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.).

c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.).

PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language, are required to submit proof of English proficiency, in the form of:

- A TOEFL (Test of English as a Foreign Language) score of 550 or higher (213 for computer-based test or 79 for internet-based test); IELTS 6.5 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 550 Paper-based TOEFL Score.

Students might be eligible to receive an English proficiency waiver under the following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or
- Verification that the applicant has been studying in a high school where the sole language of instruction is English for at least 3 full years at the time of his or her application.

INTERVIEW

As part of the admissions process, graduate applicants may be interviewed by phone, web or in person by a New York Film Academy representative. The purpose of the interview is to identify the applicant's goals and prior experience. The interview is also an opportunity to review the program curriculum with the applicant and to ensure that s/he fully understands the level of commitment required to successfully

complete the degree.

TUITION DEPOSIT

Once admitted to NYFA, students must pay a required deposit to secure their place in the MFA program.

The deposit for all long-term programs (one year or longer) is \$500, which is applied toward the first term's tuition payment. Most of the deposit is refundable, except a \$100 administrative processing fee.

ADMISSION STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

MATERIALS REQUIRED FOR STUDENTS RE- APPLYING TO NYFA

There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a

NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office.

In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year up until Fall semester of the following calendar year) will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:

- Petition to the Director of Admissions.

Students who have withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:

- Petition to the Director of Admissions
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

Students who have withdrawn from one NYFA program and apply to a new program may require one or more of the following:

- Petition to the Director of Admissions
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)
- New creative portfolio

- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have successfully completed one MFA degree program and apply for a new MFA degree program will require:

- All materials needed
- Students may only apply for a term that begins at least 3 full semesters after graduation from the first MFA program.
- Students may appeal the 3-semester waiting period requirement by submitting an appeal for a waiver for exceptional cases.

Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:

- All materials needed
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

Students previously denied admission to a NYFA program now re-applying for the same or different NYFA program will require:

- All materials needed
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

MASTER OF FINE ARTS IN FILMMAKING

(OFFERED AT THE L.A. & SOUTH BEACH CAMPUSES)

Total Credits Required:
Thesis Option A: 75 Units
Thesis Option B: 83 Units

OVERVIEW

The New York Film Academy Master of Fine Arts (MFA) in Filmmaking is an accelerated, six or seven semester, conservatory-based, full-time graduate study program. Designed to educate committed prospective filmmakers in a hands-on, total immersion, professional environment, the New York Film Academy Master of Fine Arts in Filmmaking provides a creative setting in which to challenge, inspire, and hone the talents and skills of its student body. Filmmaking students follow a rigorous curriculum, meeting multiple learning and production benchmarks. In a combination of hands-on classroom exercises and intensive film shoots, students gain a comprehensive awareness of motion picture aesthetics and techniques, integrating knowledge acquired into professional experience.

The goal of the MFA program is not only to teach students professional filmmaking procedures and provide them with the technical knowledge necessary to succeed in the ever-evolving film industry. We also aim to nurture students' creative instincts and guide them through the process of becoming distinct visual artists who can contribute to the cinema as an artistic and engaging storytelling medium. The New York Film Academy believes that motion picture artists must master and exhibit excellence in

cinema technology, cinematic style, and personal expression. Masters candidates in Filmmaking are held to the highest standards of professionalism and aesthetics. They are students dedicated to their craft, who are determined to present to the world personal stories that resonate and challenge.

LEARNING OBJECTIVES

Upon graduation from the MFA Film program, students will:

- Demonstrate a unique vision, artistry, and mastery of cinematic story telling skills through the creation of professional level media productions.
- Display mastery of production management, collaboration and leadership skills to produce film and media content.
- Demonstrate advanced cinematic storytelling through industry standard script-writing techniques.
- Interpret historical and contemporary film in the context of aesthetic and commercial approaches.
- Demonstrate advanced technical skills in picture and sound editing and their theoretical significance

YEAR ONE

In Year One, students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film arts. From the first day of class, students are immersed in a hands-on

educational environment that empowers them to artfully tell stories. Through a sequence of classes, students begin to work through a number of visual, dramatic, and technical challenges. They rapidly learn the fundamental creative and technical skills needed to make a film. All students participate in an intensive series of courses in Directing, Screenwriting, Producing, Cinematography, and Digital Editing to prepare them for more advanced topics and projects in Year Two.

YEAR TWO

Coursework in the second year includes a series of highly specialized classes designed to further develop students' knowledge and skills as professional filmmakers and effective storytellers with a unique voice and artistry. Students are required to pursue one of two thesis options (described below) for the remainder of the degree program. The final thesis is intended to reflect the student's strengths as a filmmaker and should be of professional quality. All students are expected to have a role in multiple thesis productions, besides their own. Students who select Thesis Option B will also be required to enroll in a seventh semester to complete their project.

THESIS OPTIONS

Thesis Option A: Short Form Thesis Film

In semesters four, five and six students will develop their Thesis scripts, prepare their film for production, complete principal photography and fully picture and sound edit their thesis films.

Thesis Option B: Feature Length Film Production

In Semesters Four, Five and Six, Option B students must develop and present a completed script draft, business plan for funding, shooting schedule and detailed budget for a feature project to be shot in the following semester. Students will then direct and complete production of their feature films in a paid seventh semester.

SEMESTER ONE OBJECTIVES

Students begin their immersion in filmmaking through a series of intense classes in directing, screenwriting, cinematography, editing, and cinema studies. These classes support a number of short film productions that allow their skills to be quickly put into practice, as well as assist them with developing proficiency in the overall production process.

Students will also develop their leadership and collaborative skills by fulfilling the essential roles of Director of Photography, Assistant Camera, Assistant Director, Gaffer and Grip (Lighting Technician) on the films of their classmates.

Dialogue filmmaking is explored in depth in the second half of the semester, as classes in directing, screenwriting and editing continue.

The final project of the semester is the digital dialogue film, which students will write, produce, direct and edit. The combination of these classes will prepare students as their projects grow larger in scope and scale.

Learning Goals:

- Explore and put into practice the art, aesthetics, and technique of visual storytelling through the implementation of directing, producing, cinematography, screenwriting, and editing techniques.
- Survey and examination of film studies from the perspective of a film director and artist.
- Fundamental training in acting and directing actors.
- Develop the ability to collaborate, manage, and lead a film crew.
- Develop an ability to give and receive constructive editorial and creative feedback on a project.

Production Goals:

- Write, direct and edit several short films and other class exercises.
- Crew as cinematographer, gaffer, grip, and assistant camera on approximately 15 additional films.
- Write a complete short film screenplay with dialogue.
- Collaborate with classmates and instructors in Production Workshop exercises filmed on HD.
- Write, produce, direct, and edit an end of semester digital dialogue film.

SEMESTER TWO OBJECTIVES

In the second semester, students move into more advanced topics of directing, cinematography, screenwriting, editing, and producing, all of which are geared toward the development of their Intermediate Film. Students learn more advanced equipment –

including 16mm sync cameras, dollies, 35mm film cameras, as well as professional HD cameras and industry standard lighting gear. An intensive, in the field, production workshop class provides instruction in all of these areas through a series of on-location, instructor supervised, productions.

The development of professional on-set conduct and leadership and collaborative skills are also rigorously developed in this class.

Learning Goals:

- Advance in proficiency in the fields of writing, producing, directing, editing, and cinematography.
- Advanced proficiency in collaboration and leadership skills, while implementing advanced production techniques.
- Identify point of view and construct scenes from the perspective of specific characters.

Production Goals:

- Direct, DP, or AD a collaboration workshop through the guidance of instructors.
- Develop proficiency with the intermediate equipment package.
- Begin pre-production, story development and visual design for the Intermediate Film project

SEMESTER THREE OBJECTIVES

Capping off the first year of the MFA program is the Intermediate Film, a

production of up to fifteen minutes in length, which is produced in the first part of Semester Three. This more polished short film incorporates all of the disciplines instructed throughout the first two semesters. The student's ambitions and demonstrated capabilities, as evidenced in the Intermediate Film, are expected to advance from earlier projects. Students will also expand their knowledge of production, and continue to refine their collaborative abilities, by serving as crew members on four of their classmates' productions.

Intensive classes in post-production and sound design assist the student not only with completing the final steps of the filmmaking process, but also with developing an ability to give and receive editorial and creative feedback on their project. As the students edit these projects for a public screening, they also begin to develop their thesis and feature screenplay ideas that will be fully realized in their second year. In the process, they determine their goals and aspirations for Year Two, informing the department whether they will choose the Short Film Thesis Track (Option A) or the Feature Film Thesis Track (Option B) as a pathway.

Learning Goals:

- Develop an increased ability to produce and direct the short-form film with a professional level of competency.
- Exercise the craft of feature film script development.
- Demonstrate sophisticated picture and sound editing techniques.

Production Goals:

- Direct and edit an Intermediate Film of up to fifteen minutes in length (shot on 16mm film, 35mm film, or High Definition Video).
- Participate as a principal crew member on at least four classmates' films.
- Begin initial stages of Thesis Film development.

YEAR-END SCREENINGS

The Intermediate Film will be presented in the NYFA screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

YEAR TWO

Year Two begins with the fourth semester, which is designed to immerse the students in advanced directing and cinematography techniques. In Advanced Directing classes, students learn the skills necessary for deeper, more mature filmmaking based around a distinct visual style and richer characters. In Advanced Cinematography, students familiarize themselves with sophisticated equipment packages and high definition Red Epic cameras. Students also continue to fine-tune their craft as visual storytellers through the process of writing both a short thesis script and a feature-length screenplay, workshopping their ideas with classmates and instructors. Through further exploration of film genre, styles, and psychology, students gain a greater awareness of their role as artists and the power of their work on a

given audience. Finally, students prepare for life after film school by honing production and post-production skills that will prove invaluable upon entering the film industry.

SEMESTER FOUR OBJECTIVES (THESIS OPTION A)

During Semester Four, students participate in thesis committee meetings as they continue to focus on creating the requirements and begin pre-production for their thesis film projects. Students will meet regularly with thesis committee members in order to ensure the students are on the best paths to make their thesis films, and to seek assistance in the realization of their respective creative visions.

Advanced production and pre-production classes, along with the Film Psychology course, aid students in the further exploration of the complexities of story and visual style, with the goal of creating a rich cinematic environment for their characters and a rewarding experience for their audience.

Learning Goals

- Demonstrate advanced comprehension of directing and cinematography concepts and techniques.
- Demonstrate advanced ability to write narrative scripts for thesis productions.
- Demonstrate an increased ability to create convincing performances with actors.
- Develop advanced production management skills required for thesis production.

- Exercise the intricacies of production design, which will be put into practice in the upcoming Thesis Film.
- Demonstrate an increased command of one's unique creative voice through continued practice and the study of film psychology.

Production Goals

- Produce a short exercise focusing on film style, as well as nuanced performance.
- Demonstrate an advanced understanding of Cinematography through, practicing the art of camera operation, lighting, and production design during the stage lighting workshop.
- Develop proficiency with the thesis film equipment package.
- Demonstrate a mastery understanding of pre-production by presenting a full production notebook to the thesis committee.

SEMESTER FIVE OBJECTIVES (THESIS OPTION A)

In Semester Five, students finalize the preproduction of their thesis films, then go into production with these projects for the majority of the semester. Final directing and producing classes help prepare students to bring their stories to the screen, as they enter the production cycle for their thesis films. The Thesis Film is the capstone for the MFA degree, incorporating all of the skills learned throughout the MFA Filmmaking Degree Program. This project must complete all stages of review by the Thesis Committee, as well as individual sign-offs from Directing

and Producing instructors before it will be approved for production. Collaborative and leadership skills are also further developed through participation on fellow students' Thesis Film projects.

Learning Goals:

- Master the preparation process for the production of the Thesis Film
- Demonstrate advanced ability to workshop and finalize narrative scripts.
- Demonstrate an ability to effectively cast and direct actors for the Thesis Film.
- Develop sophisticated leadership skills through the assembling of a crew for the thesis film.

Production Goals:

- Present a professional-level, fully completed production notebook for a final green light.
- Direct a sync-sound final Thesis Film of up to twenty minutes in length.
- Develop an advanced ability to collaborate and lead on a film set.
- Serve as a crewmember on at least four classmates' projects.

SEMESTER SIX OBJECTIVES (THESIS OPTION A)

Once principle photography is completed, students enter into the post-production phase. The ability to craft a unique vision is nurtured in the final post-production picture editing and sound design classes at the end of the semester. Extensive one on one critiques and reviews assist the student in

further developing the ability to coherently describe their work and find their own creative identity as artists. As students conclude the program, the completion of a feature-length screenplay is designed to be an accompanying marketing device along with their thesis project. To that end, courses on Navigating the Entertainment Industry and Advanced Editing prepare students for the road beyond graduation.

Learning Goals:

- Develop a comprehension of the breadth and depth of the professional fields available in the industry.
- Develop a comprehension of industry standard methods of project and self-promotion.
- Develop an increased ability to give and receive constructive editorial and creative feedback.
- Develop an increased ability to refine the filmmaker's creative voice and technical skills through post-production of the thesis film.
- Further develop the ability to explore narrative storytelling through the completion of the feature length script

Production Goals:

- Complete a festival-ready short Thesis Film of up to 20 minutes.
- Continue further development of the narrative feature screenplay.

SEMESTER FOUR OBJECTIVES (THESIS OPTION B)

Thesis Option B students will begin their intensive study in developing and pre-producing their feature film projects. Students will build upon previous semesters skills while fully immersing themselves in the development of their feature film. They will be introduced to more advanced topics in directing as well as producing.

Learning Goals

- Learn advanced directing skills.
- Demonstrate an ability to write a draft of a feature film screenplay.
- Learn and study basic skills for producing, scheduling, and budgeting feature films.
- Learn the skills to effectively pitch a project.
- Learn the elements of feature film business plans and television show bibles.
- Be introduced to and learn contract negotiation skills and how to market projects to financiers and distributors.

Production Goals

- Put into practice advanced directing, producing, and screenwriting techniques.
- Begin pre-production of the feature film.

SEMESTER FIVE OBJECTIVES (THESIS OPTION B)

Thesis Option B students will learn and practice advanced cinematography techniques and production design. They will develop advanced producing skills as well as complete a second draft of their feature screenplays. They will learn and implement relevant marketing and distribution models for first time feature filmmakers. They will be introduced to financial reporting methodologies and standard practices.

Learning Goals:

- Learn and master advanced cinematography techniques.
- Study and adapt effective development and pre-production practices.
- Demonstrate an ability to write a comprehensive second draft of their feature film screenplays and skill in adhering to deadlines.
- Adapt relevant marketing and distribution strategies to their feature film projects.

Production Goals:

- Put into practice advanced cinematography design.
- Put into practice production design concepts.
- Continue pre-production of the feature film.

SEMESTER SIX OBJECTIVES (THESIS OPTION B)

Thesis Option B students will construct and workshop scenes from their upcoming feature film shoots. They will complete pre-production of their feature films, including organizing department management and spending systems.

Based on successfully completing pre-production and delivering all required green light documents to the thesis committee and head of the Option B track, students will begin and complete principal photography in either Semester Six or Semester Seven. Students must pass a final evaluation by the thesis committee ensuring that all academic requirements are met.

Learning Goals:

- Construct and articulate the director's vision for a chosen scene.
- Demonstrate an ability to execute all necessary paperwork to begin principal photography.
- Demonstrate effective collaboration and leadership skills throughout principal photography (in semester six or semester seven).

Production Goals:

- Finalize pre-production of the feature film.

SEMESTER SEVEN OBJECTIVES (THESIS OPTION B)

Students complete principal photography in semester six or seven and begin and complete the post-production phase of their projects in semester seven. Picture, sound, visual effects and music editorial will be undertaken and completed under supervision of the thesis committee. They learn and compile feature film deliverables required of producers and filmmakers by distributors.

Learning Goals:

- Demonstrate an ability to maintain creative vision throughout the production of the feature film thesis project.
- Demonstrate effective collaboration and leadership skills throughout principal photography (semester six or semester seven).
- Demonstrate an ability to maintain creative vision throughout the production of the feature film thesis project.
- Demonstrate an ability to execute post-production of the feature film.

Production Goals:

- Complete principal photography of the feature film
- Begin post-production of the feature film.
- Compile a complete inventory of film deliverables.

YEAR-END SCREENINGS

A final celebratory screening will be held at the end of Semester Six (for MFA students who chose **Thesis Option A**) and at the end of Semester Seven (for students who chose **Thesis Option B**). The thesis films will be projected in large format in an open screening for friends, family and invited guests. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements in the MFA program.

CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></u>
FILM500 Film Aesthetics I	3
FILM510 Cinematography I	1.5
FILM520 Editing I	1.5
FILM530 Production Workshop	3
FILM540 Screenwriting I	2
FILM550 Acting for Directors	1
HATM500 Cinema Studies	3
<u>Required</u>	<u>15</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
FILM560 Film Aesthetics II	2
FILM570 Cinematography II	2
FILM580 Collaboration Workshop	4
FILM590 Editing II	2
FILM600 Screenwriting II	2
FILM610 Producing	1
ARHU550 Drawing Techniques for Storyboarding	3

Required 16

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
FILM620 Intermediate Film Production	3
FILM630 Intermediate Film Post Production	2
FILM640 Elements of Feature Screenwriting	3
FILM650 Sound Design	2
FILM660 Master's Thesis Development	2
<u>Required</u>	<u>12</u>

<u><i>Semester Four</i></u> <u><i>(Thesis Option A)</i></u>	<u><i>Units</i></u>
FILM670 Advanced Directing	2
FILM680 Advanced Cinematography	4
FILM690 Thesis Committee	1
FILM710 Screenwriting Short Thesis	2
FILM720 Production Design	1
FILM750 Advanced Crew Dynamics	1
<u>Required</u>	<u>11</u>

<u><i>Semester Five</i></u> <u><i>(Thesis Option A)</i></u>	<u><i>Units</i></u>
FILM730 Directing the Thesis Film	2
FILM740 Producing the Thesis Film	2
FILM760 Thesis Film Production	6
<u>Required</u>	<u>10</u>

Semester Six
(Thesis Option A)

FILM780	Thesis Film Picture Editing	2
FILM790	Thesis Film Sound Design	2
FILM800	Digital Editing III	1
FILM810	Feature Screenwriting	3
FILM820	Master's Professional Development: Navigating the Industry	3
<u>Required</u>		<u>11</u>

Semester Four
(Thesis Option B)

FILM670	Advanced Directing	2
FILM682	Feature Producing I	1
FILM692	Writing the Feature Screenplay I	2
FILM702	Feature Scheduling & Budgeting	1
FILM705	Developing the Business Plan & Pitch	3
FILM715	Entertainment Law for Filmmakers	3
<u>Required</u>		<u>12</u>

Semester Five
(Thesis Option B)

FILM680	Advanced Cinematography	4
FILM712	Master's Production Design	1
FILM722	Feature Producing II	2
FILM732	Writing the Feature Screenplay II	1
FILM742	Financial Reporting	1
FILM752	Marketing & Distribution Models	1
<u>Required</u>		<u>10</u>

Semester Six
(Thesis Option B)

FILM762	Directing the Feature	3
FILM772	Feature Thesis Development	3
FILM782	Feature Logistics & Workflow	1
FILM792	Feature Thesis Prep	2
<u>Required</u>		<u>9</u>

Semester Seven
(Thesis Option B)

FILM802	Feature Thesis Production	4
FILM812	Feature Thesis Post	3
FILM822	Feature Delivery	2
<u>Required</u>		<u>9</u>

COURSE DESCRIPTIONS

Semester One

FILM AESTHETICS I

This course integrates concepts from the arts, behavioral sciences and humanities to reveal the power of a film director's aesthetic choices to shape a visual narrative. Approaches to composition, camera placement, lens selection, set design and staging action are all examined in depth, as well as how these elements combine to create an intentional mise-en-scène. Students then explore the juxtaposition of imagery, sound and music to build a compelling cinematic montage, and are introduced to the process of working with actors. Multiple class projects reinforce these techniques, culminating in each student directing a short Semester One film that unifies all concepts learned.

CINEMATOGRAPHY I

In this course, students are introduced to the ways camera and lighting can be used in visual storytelling. Students will be trained in the handling and operation of both 16mm and HD cameras, and will study how shot composition and lens choice can add subtext to a film's narrative. Through intensive in-class exercises, they will learn the principles of image exposure and how fundamental lighting techniques can support a story's mood and tone.

EDITING I

Students are taught multiple aesthetic approaches to editing film and video. They learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Students study both the nuanced effects of editing on storytelling, and then apply them to their own films. The results allow students to apply the psychological and emotional effects of editing to their overall stories.

PRODUCTION WORKSHOP

Working alongside directing and camera instructors, students apply concepts learned in Film Aesthetics I to the on-set environment. With an emphasis on contextualizing dialogue and blocking actors in a physical space, directors interpret short scripts and film them to illuminate subtext and visually convey meaning. The technical application of production sound, lighting, lenses and editing are given creative purpose, as students rotate crew positions to learn the division of responsibilities within each department.

Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

SCREENWRITING I

This class introduces students to crafting cinematic images through writing with an emphasis on visual and dramatic storytelling. Students will generate scripts from initial ideas, learn proper formatting, and complete a short film screenplay that will be the culmination of everything learned throughout the semester. Through detailed narrative analysis and instructor-led workshops, the class will explore the nuanced tools of screenwriting - structure, theme, character, conflict, and dialogue - and also receive constructive criticism on their work from their instructor as well as their peers. Students will be encouraged in the advanced methods of story design by writing descriptions of visuals and dramatic action and being exposed to all facets of story. The course will be an excellent primer to writing for the screen.

ACTING FOR DIRECTORS

This course adheres to the philosophy that, in order to direct actors, one must understand and experience acting as art and methodology. Directing students will become actors. Students learn how to identify a screenplay's emotional "beats" and "character objectives" in order to improve their actors' performances. Students are prepared to not only communicate and collaborate with their actors, but to actualize the best emotional outcome of a scene.

Semester Two

FILM AESTHETICS II

Theories and techniques of directorial aesthetics are expanded to include the control of subjective point-of-view, more advanced approaches to camera movement and the use of thematic imagery. Working with actors is an area of continued exploration, as students take a comprehensive approach to the casting process, script analysis, identifying dramatic beats and character goals, and guiding truthful performances. These topics coalesce in the preparation of a detailed, visually-focused proposal for the upcoming Intermediate Film.

Prerequisite(s): Film Aesthetics I

CINEMATOGRAPHY II

Students will take a deeper look at cinematic design and aesthetic while working with advanced digital cinema cameras, 16mm film, and 35mm film. Through hands-on workshops and class sessions, they will develop a professional understanding of the roles that exist in the camera, electric, and grip departments. Special attention will be paid to camera movement, color theory, and lighting control, as students use new tools to fine-tune their visual language.

Prerequisite(s): Cinematography I

COLLABORATION WORKSHOP

Students further their practical knowledge of film craft by designing and realizing more advanced scenarios, under the guidance of their instructors. Shot on 16mm film and high-resolution digital cameras, and with

professional-grade film tools, these scenes are fully rehearsed and planned prior to the start of each production day. Communicating effectively with actors, managing the set workflow and collaborating with crew members to achieve a cohesive vision are all core learning goals of this workshop. Additionally, building off of concepts and practices from the previous semester, production sound will be discussed, explored and practiced. This class will also include more advanced production sound equipment.

Prerequisite(s): Production Workshop

EDITING II

Continuing where Editing I left off, students sync and edit with dialogue, and learn more advanced techniques in sound mixing and color correction. This necessary training in cutting and re-cutting properly prepares them to undertake the challenge of picture and sound editing their Intermediate Film.

Prerequisite(s): Editing I

SCREENWRITING II

This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Intermediate Films. Students deepen their understanding of visual and dramatic storytelling through the rewriting process. Students will engage in instructor-led screenplay workshops working with their peers to further their ability to both analyze screenplays and address notes. The goal of this semester is to ultimately increase the writer's understanding of the principles outlined in Screenwriting I.

Prerequisite(s): Screenwriting I

PRODUCING

Producing leads students through the entire process of pre-production, including scouting and securing of locations, permits, and casting. Students also learn how to make creative choices from the producer's points of view, identifying target audiences, exploring audience expectations, and crafting realistic budgets for their films. Using script breakdowns, students learn how to plan and keep to a schedule and budget for their Intermediate Film productions.

Prerequisite(s): Film Aesthetics I

Semester Three

INTERMEDIATE FILM PRODUCTION

Entering this course with a fully developed script, students work with their instructors to make final preparations for their Intermediate Film shoots. This "green-light" process requires the filmmakers to present a complete production binder containing their shooting script, schedule, budget, casting choices, location agreements and permits, and a director's coverage plan: shot list, storyboards, overhead diagrams and director's notes. Each week during the production period, students come together with their Directing and Producing instructors to share the challenges and successes of prior shoots and to prepare for upcoming productions. Students must crew on a set number of their fellow filmmakers shoots.

Prerequisite(s): Film Aesthetics II

INTERMEDIATE FILM POST-PRODUCTION

After the production period, students build their films in the editing room. They screen rough-cuts of their films for their directing and editing instructors and receive feedback from their peers before presenting their finished films to an invited audience at the end of the semester.

Prerequisite(s): Intermediate Film Production

ELEMENTS OF FEATURE SCREENWRITING

Utilizing lectures, produced feature script breakdowns, story and character analysis, and film viewings, this course introduces students to the craft of feature screenwriting. Topics include breaking a story from its macro (the big idea) to micro (specific beats) parts, including the logline, beat sheet, scene outline, treatment or step-outline, and screenplay. By the conclusion of this course, students will develop a feature film treatment or step-outline that will be fully realized in the MFA program.

Prerequisite(s): Screenwriting I & II

SOUND DESIGN

Receiving instruction in sophisticated sound design topics, students build Sound Effects, integrate Music and Orchestration, add Atmosphere, adding a polished sound mix to their Year One project.

MASTER'S THESIS DEVELOPMENT

Through in-class exercises and roundtable discussions, students explore story generation and development methods, as they begin shaping ideas for their Thesis Film to be produced in the second year. The short form is distinguished from that of feature films through the screening of short films and feature sequences, and by discussing different approaches to expressing the visual narrative on the page and on screen. At the end of these intensive creative sessions, students will declare an intent to pursue one of two Thesis Options: A) Directing a Short Film or B) Directing a Feature Film (in a seventh semester).

Semester Four: Thesis Option A

ADVANCED DIRECTING

This course places a primary emphasis on directing performance. Students will explore successful approaches to shaping the choices actors bring to their roles. Providing specific, playable adjustments and avoiding result direction, while balancing the actor's own process with the creative needs of the director, are goals at the heart of this workshop-driven class. Directors choose scenes from published scripts, plays or teleplays and work with local professional actors, during in-class rehearsals, to discover unique interpretations of these scenes. Finally, the marriage of directorial style to dramatic intent is examined.

ADVANCED CINEMATOGRAPHY

This intensive course expands students' knowledge of cinematography, and introduces them to a wider range of professional camera and lighting equipment. During a two-week Stage Lighting Workshop, students will be tasked with executing complex camera movements and lighting setups, while becoming proficient in professional stagecraft and practices. Students will also have class sessions focusing on special topics in cinematography, including ways to approach night exterior lighting and the evolving role of the cinematographer in post-production.

Prerequisite(s): Cinematography II

THESIS COMMITTEE

A committee of instructors, led by the Producing Instructor, guide the students through the pre-production of their Final Film via group meetings with all classmates in attendance and individual sessions where the committee focuses on one project at a time.

Prerequisite(s): Producing

SCREENWRITING SHORT THESIS

Through more advanced narrative storytelling techniques, students will complete their thesis screenplay through thorough preparation, writing, rewriting, and polishing. Students will engage in instructor-led screenplay workshops working with their peers to lock their scripts in the weeks leading up to their production semester.

Prerequisite(s): Screenwriting II

PRODUCTION DESIGN

Production design plays an important role in the success of any production, as it provides the audience with the visual cues that establish and enhance the production content. Through lectures and exercises, students use set design and construction, costume design, prop choices, advanced aesthetics of color and shape to create the visual language of their thesis films.

ADVANCED CREW DYNAMICS

This course will expand upon on-set protocols in order to define and illustrate the functions and responsibilities of the unit production manager, assistant director, and the script supervisor. Special emphasis will be given to how these positions will interact and take-on leadership positions for the students' final Thesis Film Productions.

Semester Five: Thesis Option A

DIRECTING THE THESIS FILM

With an emphasis on visual style, this course examines how a director's image choices define the cinematic rules of their story world. Students break down scenes from their thesis scripts to imagine how a specific lens, camera movement, color palette, costume, lighting plan or set design element might work to convey the desired tone and physiological impact on the audience. After refining these ideas with storyboards, conceptual art, photography and camera tests, a visual director's "deck" of all elements contributing to the final look of the Thesis Film is then compiled and presented for

faculty review.

Prerequisite(s): Advanced Directing

PRODUCING THE THESIS FILM

As their thesis scripts are polished and completed, students will apply their knowledge of production management to their projects in an intensive environment. Under the guidance of their producing instructors, students will thoroughly prepare their scripts for production, and perform all of the necessary logistical measures: obtaining permits, securing location releases, hiring crew, and creating budgets and schedules.

Prerequisite(s): Producing

THESIS FILM PRODUCTION

The final capstone project of the MFA program, the Thesis film combines all of the skills learned thus far into a single project of up to thirty minutes in length. These thesis films function as the calling card project for MFA Filmmakers, enabling them to demonstrate their creative vision and professional skills to the world of film festivals and the larger community of the entertainment industry. These projects have the necessary equipment and longer production period to allow filmmakers to work on both a more detailed and nuanced level and with a larger scope. Each project is greenlit by the students' directing and producing instructors as well as the department, who evaluate the students creative and business choices as they are presented in each student's production notebook.

Prerequisite(s): Directing the Thesis Film, Producing the Thesis Film, 3.0 GPA

Prior to entering into thesis film production, all candidates, regardless of thesis option, must pass a final evaluation by the thesis film committee, ensuring that all academic requirements and standards for the previous semesters have been achieved.

***Semester Six:
Thesis Option A***

THESIS FILM PICTURE EDITING

It is often said that the edit is the final rewrite of the script and this class helps guide the student through that process. Extensive notes are received from classmates and the directing and editing instructors that must be analyzed and either incorporated, interpreted or set aside. This process helps students to gain a more objective perspective on their material and edit that "final rewrite" more effectively.

Prerequisite(s): Thesis Film Production

THESIS FILM SOUND DESIGN

Through instructor guidance, students apply skills and knowledge gained from the Sound Design course of the third semester in the mixing of their thesis films.

Prerequisite(s): Sound Design

DIGITAL EDITING III

The finer points of digital editing are mastered as this course seeks to increase students' proficiency as editors and increases their knowledge of complex post-production elements such as color correction, as well as

electronic and traditional film finishing.

Prerequisite(s): Editing II

FEATURE SCREENWRITING

Using their feature film treatment or step-outline from Elements of Feature Screenwriting, students will write a feature-length screenplay. Students will engage in instructor-led screenplay workshops to mimic professional-style feedback processes.

Prerequisite(s): Elements of Feature Screenplay

MASTER'S PROFESSIONAL DEVELOPMENT: NAVIGATING THE INDUSTRY

A broad cross-section of the film community is represented in this lecture series, exposing students to multiple avenues for pathways to break into the film industry. Mentors work individually with students to discuss the next step in their careers, and students are presented with a realistic yet hopeful vision of a future in the industry.

***Semester Four:
Thesis Option B***

ADVANCED DIRECTING

This class is an exploration of art of film style and the process of directing performance. Students study the stylistic choices of great film masters, and then apply the same styles to an assigned scene. In the second half of the class, students are provided with a selection of pre-published texts, including plays, television scripts, and scenes from produced feature length

screenplays. They workshop the scenes (both inside and outside of class) with actors from the MFA Acting for Film program and/or local industry professionals, and film them for a final class project.

FEATURE PRODUCING I

Students begin the process of organizing their feature film productions. Students will develop a timeline for putting together their teams, including producers, key crew and casting principal talent. Students will assess crew needs by department, minimum budget levels needed per department to executive the filmmaker's vision, and will determine the impact of the SAG Agreement on their intended budget range. Students will meet with the Thesis Committee twice during this semester.

WRITING THE FEATURE SCREENPLAY I

In a workshop setting, each student will develop and write the first draft of a feature screenplay. Students will learn the craft of screenplay writing by gaining understanding of and putting into practice the elements of structure, story, style, character development, conflict and dialogue.

Through in-class examples, students are introduced to effective pitching styles and instructed on how pitching skill. Students will develop a brief and effective pitch of the material they choose to pitch at the Producers Pitch Fest. Each student will practice and gain critical and fundamental pitching skills. Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles.

The feature business plan or television-show bible developed in this course will be presented at the Producers Pitch Fest.

FEATURE SCHEDULING & BUDGETING

Feature film scheduling and budgeting practices will be introduced and explored in this course. In a hand-on setting, students will be trained on the industry-standard software used by producers and filmmakers, Movie Magic Scheduling and Movie Magic Budgeting. Students will learn to assess scheduling and budgeting factors when reading and analyzing feature scripts.

DEVELOPING THE BUSINESS PLAN & PITCH

Through in-class examples, students are introduced to effective pitching styles and instructed on the skill of how to pitch. Students will develop a brief and effective pitch of the material they choose to pitch at the Producers Pitch Fest. Each student will practice and gain critical and fundamental pitching skills. Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles. The feature business plan or television shows bible developed in this course will be presented at the Producers Pitch Fest.

ENTERTAINMENT LAW FOR FILMMAKERS

Students analyze and discuss legal topics such as contract negotiations, marketing projects to financiers and distributors, and audience and research testing.

Semester Five:
Thesis Option B

ADVANCED CINEMATOGRAPHY

This intensive course expands students' knowledge of cinematography and introduces them to the full capabilities of the Red Epic Camera and complex grip and lighting packages. Students learn sophisticated and mastery of contrast, composition and camera movement, using professional equipment and shooting on a studio soundstage. In class, students will revisit the mise-en-scene project from their first semester, examining their maturity as filmmakers as they once again produce a one-minute scene in one shot, this time using the more advanced knowledge, techniques, and equipment available to them.

MASTER'S PRODUCTION DESIGN

Production design plays an important role in the success of any production, as it provides the audience with the visual clues that establish and enhance the production content. Through lectures and exercises, students use set design and construction, costume design, prop choices, advanced aesthetics of color and shape to create the visual language of their thesis films.

FEATURE PRODUCING II

Students continue to organize their feature film productions and revise as necessary and execute the timeline for hiring their teams, including producers, key crew and cast. They research and explore payroll service options,

the most suitable legal entity to form for their productions and insurance policies needed and their costs. Students continue to meet with the Thesis Committee twice during this semester and the remaining semesters.

**WRITING THE FEATURE
SCREENPLAY II**

Students undertake a substantial revision of their first draft screenplays and complete their second drafts. Throughout this course, students will delve deeper into their stories, critical assess their characters' development and motivations, and identify and find solutions for characters and scenes that are not effective.

FINANCIAL REPORTING

This course provides an overview of production budgeting and financial, cost and managerial accounting functions specific to the film industry, with application to other areas of media production, including television. Students analyze techniques and control procedures for accurate preparation and presentation of budgets and financial statements. Topics include budgeting, cost reporting and film accounting terminology.

**MARKETING & DISTRIBUTION
MODELS**

In this course, students analyze successful financial, marketing and distribution models for independent films, focusing on micro-budget models. Marketing strategies, including viral campaigns and other low to no cost methods to development awareness of films will be discussed. Other topics

include current and emerging distribution models, film festival strategies and deliverables to prepare.

Semester Six:
Thesis Option B

DIRECTING THE FEATURE

Through in-class exercises and scene study of numerous classic, popular and obscure yet relevant films, students analyze a wide range of effective directing styles and techniques. Students will each workshop the construction and shot breakdown of one scene from their feature film.

FEATURE THESIS DEVELOPMENT

In this course, students further advance their development and fundraising efforts. Topics include monitoring fundraising milestones and back-up contingency planning.

FEATURE LOGISTICS &
WORKFLOW

Students finalize production workflow between departments, including handling all pertinent paperwork required or generated during production and cash flow spending, authorization and reconciliation. On-set and production office protocol will be addressed. Students will schedule and hold a full cast and crew production meeting, including a timed table read, cast and crew introductions, completing final deal memos and general discussion of on-set protocol.

FEATURE THESIS PREP

In this course, students finalize their pre-production and green light preparation. Topics include contingency scenarios for last-minute location changes and handling crew or cast scheduling or personality conflicts.

Semester Seven:
Thesis Option B

FEATURE THESIS PRODUCTION

With supervised set visits and daily review of production documents such as call sheets and production reports, students begin and complete principal photography of their feature films. Through weekly check ins during the production period, students de-brief and troubleshoot the prior week's shooting days and work through the upcoming week's production demands.

FEATURE THESIS POST

With supervised editing and post lab visits and regularly scheduled reviews, students begin and complete the post production phase of their feature films. Picture editorial, ADR and sound editorial and music scoring sessions will be discussed and analyzed. Through weekly check ins during the post production period, students de-brief and troubleshoot the prior week's editorial progress and work through the upcoming week's demands and deadlines. Final picture lock, sound mix, color correction and main and end titles will be reviewed. Two rough cut screenings will be held for the purpose of critical and audience feedback.

FEATURE DELIVERY

Students will prepare the non-visual elements that are required of the producer/filmmaker in a distribution deal. Each student will learn the process of organizing a complete and detailed archive of their production for the purpose of delivery along with film to a distributor upon execution of a distribution deal. Topics include errors and omissions (E&O) insurance, final and prior cost reports, a detail of all expenditures including itemized petty cash tallies and receipts, pertinent production documents including all agreements and the standard methods used to inventory these documents.

MASTER OF FINE ARTS IN ACTING FOR FILM

(OFFERED AT THE L.A. & SOUTH BEACH CAMPUSES)

Total Credits Required: 77

OVERVIEW

The New York Film Academy Master of Fine Arts (MFA) in Acting for Film is a conservatory-based, five-semester, full-time graduate study program. It is intended for students who are passionate, imaginative and versatile in their craft, who also have a strong desire to further develop these attributes and skills as they apply to the discipline of acting for film. Students in the program will be immersed in an environment created for professional development and creative freedom. In a combination of hands-on classroom education and intense acting seminars, master students acquire a sound understanding and appreciation of performing as visual artists in the motion picture arts and learn to integrate knowledge and professional experience.

DEGREE LEARNING OBJECTIVES

- Critically analyze and interpret dramatic texts across diverse cultural and historical lenses when creating characters and developing content.
- Will create rich, fully realized, believable characters with emotional and psychological depth, applying advanced understanding of character arc and multiple acting techniques.

- Deliver a professional audition and apply best practices for the entertainment industry, while identifying individual brand and maximizing their marketing potential for a professional career.
- Embody professional etiquette and communication skills when working independently and collaboratively in a creative environment.
- Integrate knowledge of the history of film and theatre to generate a historical and social context that informs the creation of original story and fully realized characters.
- Originate and evaluate work from inception to completion, demonstrating skills in story structure, research, production and critical thinking, while expressing a unique voice and vision.

YEAR ONE

In Year One, master students undergo a thorough regimen of class work and film acting that lays the groundwork for a professional life in the film arts.

SEMESTER ONE OBJECTIVES

From the first day of class, students are immersed in a hands-on education. They rapidly learn the fundamental creative and technical skills they need to act in motion pictures. All students participate in an

intensive sequence of classes in Technique & Scene Study I, Acting for Film I, Voice & Movement I and Filmcraft (master lectures in Directing, Cinematography, Writing, Producing and Editing with an in-class shoot). Acting for Film students will shoot a short film project on location with professional staff.

Learning Goals:

- Understand the fundamental principles of acting for film.
- Grounding in classical scene study and acting techniques.
- Fundamentals of script and text analysis.
- Exposure to a variety of vocal and movement techniques as they apply to acting for film.
- Survey and examination of film studies from a film actor's perspective.

Production Goals:

- Present scenes and monologues in class.
- Shoot in-class on camera scenes for critique and perform in a short film project shot on location.
- Participate in a Filmcraft shoot.
- Participate in a supervised Production Workshop with film students.

SEMESTER TWO OBJECTIVES

The second semester of Year One enables students to continue developing as actors by challenging their range, and moving beyond their “comfort zone”. The second semester consists of a sequence of classes in Technique & Scene Study II, Acting for

Film II, Voice & Movement II, Cinema Studies and Critical Writing. All instruction and film exercises are geared towards helping students complete their individual projects and production goals.

Learning Goals:

- Develop a deeper comprehension of acting skills through further exploration of scenes and various acting techniques, finding a new level of richness within the student's instrument.
- Continued training in advanced vocal and movement work, including on-camera work and motion capture performance.
- Develop an acute understanding of the demands of Acting for scripted television.
- Understanding the development of film acting styles from silent movies to present day, as well as developing a working knowledge of films that span the history of movies in America.
- Develop research and critical writing skills.

Production Goals:

- Perform in a year-end, filmed scene presentation.
- Perform in both multi-camera and single camera in-class television shoots.
- Perform in a motion-capture project.

SEMESTER THREE OBJECTIVES

The third semester of Year One enables students to continue developing as actors by challenging their range, and moving beyond

their “comfort zone”. The third semester consists of a sequence of classes in Technique & Scene Study III, focusing on introducing the student to various acting techniques throughout history, Acting for Film III, which introduces students to the New Media landscape, Writing for Actors, Performing Shakespeare and Great Screenplays.

Learning Goals:

- Develop further expertise in performing in front of camera and behind the camera.
- Explore & Develop techniques required to complete projects of increasing complexity including heightened language & period styles.
- Examine and understand the aspects of creating content to use in New Media productions.
- Familiarization with voice-over techniques.
- Learn sound writing principles.
- Analyze and understand the work of Shakespeare
- Analyze contemporary screenplays.

Production Goals:

- Perform an in-class presentation based on the work of different eras of acting styles throughout history.
- Create, film and perform in an original webisode pilot.
- Perform an in-class, filmed Shakespeare presentation.

YEAR TWO

Through exposure to the many facets of the professional world of film acting, the second year prepares students for their thesis projects. All Year Two MFA students must complete a series of highly specialized courses, participate in multiple film productions, and ultimately deliver a thesis project of their own creation.

SEMESTER FOUR OBJECTIVES

At the beginning of Semester Four, students receive MFA Thesis Project Options to choose and prep for intensive fifth semester thesis work. Students will meet with Thesis Advisors and mentors periodically throughout the second year. The focus of the semester is on refining performance skills. Semester Four classes are infused with an emphasis on perfecting their craft. This is intended to prepare MFA students for their thesis projects as well as for a life in the industry after graduation.

Learning Goals:

- Develop further expertise in performing in front of camera, working behind the camera, in a recording studio and in post-production.
- Explore more advanced in-depth portrayals of human behavior and demonstrate a more connected understanding of their skills as an Actor.

- Familiarization with voice-over techniques.
- Strengthen improvisational skills.
- Development of skills necessary for auditioning.

Production Goals:

- Perform in a live full-length, multi-performance theatrical production that will be filmed.
- Create material for a voice over reel.
- Perform in an original final film project for final screening.
- Perform in an in-class, filmed Improvisation presentation

SEMESTER FIVE OBJECTIVES

At this point, master students devote the majority of their time to their thesis requirements. Acting faculty will assist students individually in an extensive series of advisements to ensure the successful completion of thesis requirements.

Learning Goals:

- Demonstrate a deeper understanding and insight into their skills as an Actor, allowing them to perform at a professional level.
- Continued Development of skills necessary for auditioning.
- Develop an understanding of the realities of the Industry and the business of acting for both for television and film.
- Understanding of marketing tools used by film actors.

- Development of one's own vision and voice and a creative artist.

Production Goals:

- Write and perform in a thesis film.
- Develop the Professional Package needed to market themselves in the industry including headshot, resume and an acting reel.
- Perform in a filmed Showcase for Industry professionals.

CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></u>
ACTI500 Technique & Scene Study I	5
ACTI510 Acting for Film I	5
ACTI520 Voice & Movement I	5
ACTI540 Filmcraft	2
<u>Required</u>	<u>17</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
ACTI600 Technique & Scene Study II	4
ACTI610 Acting for Film II	5
ACTI620 Voice & Movement II	2
HATM500 Cinema Studies	3
ARHU540 Critical Writing	3
<u>Required</u>	<u>17</u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
ACTI700 Technique & Scene Study III	4
ACTI710 Acting for Film III	4
ACTI730 Writing for Actors	2
ACTI740 Performing Shakespeare	2
HATM510 Great Screenplays	3
<u>Required</u>	<u>15</u>

Semester Four

Units

ACTI800	Technique & Scene Study IV	5
ACTI810	Acting for Film IV (Final Film)	4
ACTI830	Audition Techniques I	2
ACTI720	Voice Over	2
ACTI640	Improvisation	2
<u>Required</u>		<u>15</u>

Semester Five

Units

ACTI840	Technique & Scene Study V	4
ACTI850	Business of Acting	3
ACTI860	Audition Technique II	2
ACTI820	Thesis Development	4
<u>Required</u>		<u>13</u>

COURSE DESCRIPTIONS

Semester One

TECHNIQUE & SCENE STUDY I

Technique & Scene Study I provides students with the building blocks which lay a solid foundation from which to go deeper into the craft. Students in this course will examine the various acting techniques of the 20th Century, including but not limited to Stanislavsky, Chekhov, Strasberg, Hagen, and Meisner, practice technique exercises, learn to analyze scripts and develop a solid grounding in establishing a character based on their own experiences and imagination. Students will work on monologues and scenes from a variety of plays, applying the techniques they have studied. Exercises may be taped for in-class critique and evaluation.

ACTING FOR FILM I

Acting for Film I provides students an environment to practice the subtlety and nuance of film acting. Students will learn to adjust the performance for specific shot size, to maintain the integrity of the script while shooting out of sequence. Students will tape a variety of scenes during class. They will also do pre-production prep and rehearse final scenes for an on-location shoot. Students will be intensively involved in production as well as acting throughout the shoot days. They will edit their own scenes for a final screening. Students also participate in supervised Production Workshops with film students.

VOICE & MOVEMENT I

In this course students will explore their ability to engage the voice and body as tools for performance. Students will begin to develop an awareness of vocal and physical tendencies and will experience a more visceral and direct connection to their voices and bodies unimpeded by habitual tension. Through the study of phonetic sounds and optimal vowel formation a deeper, more precise and nuanced experience of sounds will be felt and realized. Students will cultivate tools to externalize their internal life in an authentic manner using vocal and physical impulse and command. Various training methods will be utilized, including but not limited to the following vocal techniques - Lessac, Linklater, Fitzmaurice, Skinner, and Knight-Thompson, and the following movement techniques - Viewpoints, Suzuki Method, Dance, Yoga, Laban Analysis, Contact Improvisation, Grotowski, and Chekhov Technique.

FILMCRAFT

An exploration of filmmaking from the actor's perspective, including cinematography, directing, producing, screenwriting, and editing. Learning the roles of all the players on a film set dramatically increases the actor's ability to collaborate with filmmakers in developing dynamic performances. Students will participate in an in-class shoot, utilizing skills gained in the course.

Semester Two

TECHNIQUE & SCENE STUDY II

Technique & Scene Study II is a regimented course that will explore one of the following Acting techniques: Stanislavsky, Chekhov, Strasberg, Hagen, or Meisner, applying the technique to scene work. Emotional preparation will be more deeply explored and students will further understand the concept of a personal process and creative choice-making. The course will culminate in a presentation at the end of the semester.

ACTING FOR FILM II

Through rehearsing various genres of scripted television, students are exposed to the techniques necessary for both multi-camera and single camera shoots for television. Students will learn the technical aspects of working on a set with multi-camera and single camera set-ups. The course contains two in-class shoots.

VOICE & MOVEMENT II

Expanding upon the techniques and skills learned in Voice & Movement I, students will continue to deepen their ability to express character and emotion through the refinement of vocal and physical variety, as well as organic connection to their physical instrument. An ability to connect images while letting the image resonate through the voice and body with supported breath will be emphasized through working with text and character. This course will focus on applying resonance, articulation and physicalization to character through improvised and scripted performance. Additionally, students will explore on-camera work and performance motion capture, learning exercises and theory on the technology and methodology of how Mocap works.

Semester Three

TECHNIQUE & SCENE STUDY III

This course will introduce the student to various acting techniques throughout history. This broad ranging course will focus on the heightened language specific to each period style and emphasize effective vocal/rhetorical techniques with an eye to the use of poetic rhythm and imagery in creating a role psychologically as well as physically. The course will explore the definition of style as well as the societal and historical influences as they pertain to acting. The specific eras of study will be Ancient Greek Theatre, the comic impulse in Commedia Dell'arte, Restoration/Comedy of Manners, and Theatre of the Absurd.

ACTING FOR FILM III

The Acting for Film III course introduces students to New Media landscape and presents an overview of the tools that can help students take control of their careers. Every two students will collaborate to create, pitch, write and produces a “pilot” for a scripted Webisode. The pilot scripts should not exceed five pages, and will be accompanied by a Blueprint for a Pitch Package or “bible” that will outline future episodes for a completed series and introduce the world that the show will create on the web. The pilot must also be able to be filmed in a single day and will be edited by the two students who created it. The class is broken down into both Lecture, Production and Workshop where students will present material for the New Media concept and project.

WRITING FOR ACTORS

Students will learn sound writing principles, how to develop story, character, tone, and develop themes. They will create the script for their Acting for Film IV final film that will be filmed in the following semester.

PERFORMING SHAKESPEARE

This is an Actor’s course for performing Shakespeare. As a realistic/film Actor, the student will learn to evaluate what the language is doing and the action that is implied. Students will develop the fundamental concepts of scansion, meter, text analysis and scene study as it pertains to the demands of performing heightened language. Performing Shakespeare will guide them to further development of the vocal

and physical dexterity demanded by the text. The course will culminate in either a taped and/or live performance of Shakespeare’s works via sonnets, monologues, soliloquies and/or scenes from his various plays.

Semester Four

TECHNIQUE & SCENE STUDY IV

This course gives students an opportunity to put to use all the performance skills they have been studying in the program thus far. Early in the term, a full-length play is selected by the instructor and/or the students, which will strongly serve the talents and skill set of the ensemble. This course focuses on practical dynamics of the director-actor relationship with the students applying text analysis, character development, and the pursuit of super and immediate objectives, in order to fully realize a polished and professional performance. The course culminates in multiple performances before a live audience, one of which is taped and made available to the students.

ACTING FOR FILM IV (FINAL FILM)

Students immerse themselves into rehearsing for the filmed production of their screenplay, written in Semester Three, to be shot with a professional crew and screened at the end of the program. Students will also co-produce the film and will be intensively involved in production as well as acting throughout the shoot days. This experience offers students an invaluable opportunity to explore the breadth of skills required for the film actor.

AUDITION TECHNIQUE I

This course serves as an introduction to the audition landscape for the entry-level professional actor. Students will learn to apply the tools and techniques acquired in other acting classes to the specific needs of on-camera and theater auditions, including: detailed text analysis, thorough preparation, and making clear and effective choices. The unique requirements of commercial auditions will be introduced, with on-camera practice on a variety of commercial types. Student's on-camera work will be viewed and critiqued weekly with the aim of preparing students to enter today's highly competitive industry.

VOICE OVER

Students will learn the highly specialized skill of voice-over acting. They will discover what kind of voice-over work they are most suited for and learn how to use their voice in different ways. They will also get information about job opportunities available in this field and have an opportunity to create material for their own voice-over demo reel during a recording session in one of NYFA's professional studios.

IMPROVISATION

Improvisation introduces students to the fundamental skills and techniques utilized in the process of creating improvised material and work. Using the rich tradition of improv, from the commedia dell'arte to Viola Spolin to stand-up comedy to modern improvisation training, students are encouraged to skillfully nurture their instincts and freely release their creative

impulses through a variety of individual and group exercises. The goal of the course is to strengthen and develop spontaneity, presence on stage and in front of the camera, and the collaborative artistic process.

Semester Five

TECHNIQUE & SCENE STUDY V

Students work on advanced scenes, furthering their development in emotional availability, personalization, transference, stakes, and urgency in performance. They are encouraged to explore more intense and emotionally deeper material, choosing scenes that expand characterization work. This course will culminate in a live Showcase of scenes for Industry and an invited audience.

BUSINESS OF ACTING

This course teaches advanced Business of Acting skills to students on the verge of graduating with an MFA in Acting for Film. Students will create a business plan which includes research on headshot photographers, writing resumes, researching and targeting appropriate representation and casting directors, as well as familiarity with the basic contracts of today's industry. Effective use of online marketing tools will be discussed as well as the impact and strategies dictated by new media. Students will assemble a professional portfolio which will include their headshot, resume and demo reel.

AUDITION TECHNIQUE II

Building on the foundation of Audition Technique I, this course expands and develops the student's audition skills through weekly drills of mock, on-camera audition situations in a wide range of Film and Television scripts. Advanced topics will include cold-reading skills, improvisational auditions and self-taping for online submission. Student's on-camera work will be viewed and critiqued weekly.

THESIS DEVELOPMENT

Students will have the opportunity to create their capstone project in this course, which will include both a creative project and substantial supporting written documentation. The Thesis Project will consist of the creation of a role that has significance to the actor, a self-written/performed film, and a critical essay regarding the actor's statement of purpose and the creation of a character from inception to performance. The class will be composed of discussion of the production details, polishing of the script, preparation for the film shoot and writing the critical essay. Students will also be able to troubleshoot areas of concern. The final film will be screened for a live audience.

MASTER OF FINE ARTS IN SCREENWRITING

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 75
Total for LA 1Yr Transfers: 77
Total for NY 1Yr Transfers: 76

OVERVIEW

The MFA Screenwriting program is an intensive, in-depth look at the art of screenwriting. Students will explore and engage in the craft through writing courses in Film, Television and Transmedia, as well as courses in film studies. Additional workshops hone in on specific skills like character development, scene design, and story adaptation. And students will learn to generate multiple story ideas across different mediums, including web series, games and comic books. Through various writing assignments and projects students will gain an understanding of the tools and techniques used by professional screenwriters including the art of giving and receiving feedback by critiquing their peers during in-class workshops.

LEARNING OBJECTIVES

Upon graduation from the Screenwriting Master of Fine Arts Program, students will be able to:

- Create professional quality scripts and proposals for film, television, comic books, games, and web series that demonstrate mastery of cinematic storytelling concepts and techniques.

- Build stories around the wants & needs of three dimensional characters with distinctive voices.
- Develop, write and rewrite stories and scripts in accordance with project guidelines and deadlines from industry executives while still maintaining an individual artistic voice.
- Utilize critical thinking skills and a knowledge of film history and genre to provide critique of stories, scripts and films.
- Produce professional quality written treatments of their stories and deliver oral pitches to producers, agents and managers.
- Create story worlds and franchises that contain several different stories across multiple visual media.

REQUIRED SOFTWARE & PRINTING

While NYFA is committed to reducing the use of paper in classrooms, some teachers and subjects may require printouts of your written work for the entire class. As part of your program's tuition at New York Film Academy, each semester you will be given a copy card with a preloaded number of copies. You will also receive a digital license for the purchase of Final Draft screenwriting software to help you write your material in a more professional format. Use of Final Draft will be required in all your writing classes.

You will also be required to purchase a flash drive and a portable hard drive for storage of the footage from your produced work.

SEMESTER ONE OBJECTIVES

During Semester One, students will be introduced to the tools and skills necessary for writing successful screenplays for both film and television. Students are encouraged to be creative, but are also taught to think of the screenplay as the definitive industry tool for articulating ideas or concepts to a production team, including producers, financiers, directors, and actors. Clarity can be as important as creativity. Standard formatting and industry expectations will be studied and analyzed during writing workshops and lectures. Students will study what makes for a good story and learn to seek stories in the world around them. Students will write a short film screenplay and their first feature-length screenplay, and develop story ideas for spec episodes of existing television series. Cinema Studies will also provide students with a theoretical and historical perspective on the film industry and screenwriting over the past one hundred years.

Learning Goals:

At the end of Semester One, students will know how to:

- Create stories using classic screenplay structure.
- Demonstrate proficiency with theme, subtext, style, tone, visualization, discipline, and genre through examination of films and film scenes and

writing practice scenes.

- Write in industry-standard screenplay and teleplay format.
- Write professionally formatted dialogue, flashbacks, voiceovers.
- Write a first draft of an original feature-length film script.
- Explore the history of film and television as media and art forms.
- Build stories around a variety of inspirations, ranging from art and current events to legends/folklore and social media.
- Write a treatment for a feature film story.
- Break down stories, story engines and series elements for existing television series.
- Write a short film.

Production Goals:

At the end of Semester One, students will have produced:

- A feature length film screenplay.
- Short treatments for two possible feature length films.
- A script for a short film (3-5 minutes).

SEMESTER TWO OBJECTIVES

The second semester challenges students to develop their craft artistically and technically, and to progress beyond their first film project and their foundational studies of television. In an advanced workshop, students will take a treatment for a feature film written in Semester One and build a detailed beat sheet before writing this as their second feature film screenplay. They

will also take their television beat sheets and write spec (or sample) episodes of existing half-hour and hourlong series. Students are expected to share material in workshops. Students will rewrite the short script written last semester and will then study acting techniques and direct and edit their own short film in order to achieve a better understanding of how the written word translates to the screen. In Genre Studies students will explore the conventions and expectations of genre storytelling. Students will also study the principles of adapting non-cinematic source material into feature film ideas.

Learning Goals:

At the end of Semester Two, students will know how to:

- Write spec episodes of existing half-hour and hour-long television shows.
- Produce, cast, direct and edit a short film.
- Plot a feature film through a detailed breakdown.
- Rewrite their material based on production considerations.
- Act in a short scene.
- Construct screenplays that utilize storytelling conventions and expectations of standard Hollywood film genres.
- Identify the differences between a cinematic story and non-cinematic source material.

Production Goals:

At the end of Semester Two, students will have produced:

- A second original screenplay.
- A digital short film.

- A spec teleplay for an episode of an existing one-hour television series.
- A spec teleplay for an episode of a half-hour television series.

YEAR TWO

During Year Two, MFA candidates will hone the skills that they started to develop in the first two semesters.

The third semester is a transitional semester, where any transfers from NYFA's 1 Year Programs will be integrated into their new cohorts with curricula designed to get them on the same page as the MFA candidates in time for the final two semesters.

In addition, students develop their Television skills further and are introduced to the concepts of Transmedia, which continues into Semester Four, and to Business classes, which run for all three semesters of Year Two.

In the second year, students will focus a lot of their efforts on their thesis: a feature length screenplay or a pilot script and proposal for an original television series. In Semester Three, they will select an advisor and pitch preliminary ideas. The rest of the thesis process takes place in Semesters Four and Five. The thesis should represent the best work a student is capable of and, when complete, be of professional industry quality. In advanced workshops, students will use knowledge gained in the first year to slowly and deliberately construct their theses.

Coursework in Year Two will focus on refining writing techniques and clarifying each student's artistic voice, as well as

preparing students for a professional life after the MFA.

THESIS OPTIONS

In their thesis workshop, students will have a choice of medium for their Thesis script. Students will choose during class, so they will most likely have classmates in both mediums, allowing them to focus their writing on one form while still honing their skills in the other form through workshopping. During the thesis process, the student's decisions - from which medium they've chosen to their plotting choices to their revision plans - will be explored in thesis committee meetings, where they will explain their reasons for the creative choices they have made. Students will also keep a thesis journal, chronicling their choices, their story and their journey through the thesis process.

Thesis Option A: Feature Film

Students may choose to write a feature length film speculative ("spec") screenplay.

Thesis Option B: Television Pilot

Students may choose to write a pilot episode and bible (supporting materials) of an original comedy or drama television series.

SEMESTER THREE OBJECTIVES

Semester Three is where MFA candidates move their skills to a more advanced level. They learn the techniques and principles of rewriting by developing a revision blueprint

for one of their feature film screenplays and then rewriting that script.

In addition, students will broaden their understanding of the medium of television by developing material for an original TV series pilot script.

Students will also study the Business of Screenwriting and how to navigate the entertainment industry as they gain a deeper understanding of the entertainment industry.

They will take the first steps towards the Thesis process by pitching preliminary ideas and selecting a Thesis Advisor (a Screenwriting faculty member). This advisor is central to their Thesis process in the coming semesters.

Semester Three marks the beginning of the Transmedia Program, in which students will create a franchise that includes a comic, web series and game. They will initially focus on the history of Transmedia, creating a Franchise and writing and creating an original web series.

Learning Goals:

At the end of Semester Three, students will know how to:

- Write an original television pilot.
- Construct a proposal for an original television series.
- Write industry caliber script coverage.
- Examine entertainment industry methods, practices, and players by following the trades.
- Find an internship in Hollywood.

- Develop ideas for the new media landscape working with its special artistic considerations.
- Build a proposal for a series that can be told on the web.
- Write a pilot for a viable web series.
- Direct and produce their own web series pilot.
- Take, process, and interpret script notes and build a blueprint for a revision of that script.
- Revise a script based off a revision blueprint, building a new understanding of the revised material.

Production Goals:

At the end of Semester Three, students will have produced:

- A pilot script and a series proposal/bible for an original television series.
- Short proposals for two additional television series.
- A concept for an original transmedia franchise.
- Produced footage for a web series pilot.
- A revision of a feature script written in a previous semester.

* Please note that Semester Three is different for any student who transfers into the MFA from the 1 Year Program.

SEMESTER FOUR OBJECTIVES

At the end of Semester Three, students will have chosen a Thesis Advisor. This advisor is central to their Thesis Committee, which is built early in Semester Four. This committee

also includes their thesis workshop instructor and a thesis reader. The thesis advisor works closely with the MFA candidate throughout the process, while the readers serve more of a consulting role. At key intervals throughout this semester and Semester Five, each student will present treatments and drafts of their thesis script to the committee, who will then give notes to the student in a mandatory thesis committee meeting. Semester Four classes are infused with an emphasis on perfecting craft, and exposing students to the realities of the entertainment industry. Students will chronicle these notes, and their responses to them, in a thesis review journal that they will present at their thesis meetings. Their responses and creative processes are as important as their final script.

Students will also work more in depth with character development in a seminar designed to complement thesis workshop classes.

Continuing with their original franchise in Transmedia, students will learn about both comic book writing and creating narrative in game design. Each student will take a class in either comic books or games (selected in Semester Three based on their Franchise idea), and in their Transmedia class, they will get an introduction to the other medium.

Students in the Sequential Art class will learn the craft of comic book writing and create a proposal for a comic or manga, as well as a script for the first issue or chapter. Students in the Interactive Narrative class will explore telling stories that include audience agency and will create a proposal for a game. Each student will create a one-page proposal for the alternate medium.

The final component of Transmedia will involve editing the pilot for their web series and creating a presentation for their franchise.

Students will also have a second elective. Choices for this elective may vary from semester to semester, but the options include: a) taking an additional Transmedia elective (either Sequential Art or Interactive Narrative); b) Playwriting; c) Comedy Writing; d) Unscripted Storytelling; e) Building and Researching Your World. Each of these electives offer a chance to dive into a new format or deepen an existing skill.

And in Business of Screenwriting II, industry professionals will visit the classroom to deepen the students' understanding of the role of the screenwriter. They will also study the art of pitching.

Learning Goals:

At the end of Semester Four, students will know how to:

- Develop compelling and complex characters for their stories.
- Pitch their stories at a professional level.
- Plot and write a story for sequential art.
- Conceive of a board game, card game or videogame.
- Edit their own work and promotional material for it.

BASED ON ELECTIVE CHOICES, they will also know how to:

- Create comedic concepts, scenes and dialogue.
- Develop concepts for Unscripted Television.

- Research and build rules for the worlds of their stories.
- Write a short play

Production Goals:

At the end of Semester Four, students will have produced:

- An outline for a feature screenplay OR a proposal for an original TV series and a beat sheet for the pilot episode.
- A first draft of their thesis feature or TV pilot.
- Fully edited web series pilot.
- A Transmedia Bible that includes one sheet proposals for a game or comic book, and a web series bible.
- A presentation of their Transmedia Franchise and all its component parts.

BASED ON ELECTIVE CHOICES, they will have produced two of the projects below:

- A proposal for an original comic book, graphic novel or manga and a script for the first issue or chapter of a comic book, graphic novel or manga.
- A Game Proposal for a board, video, roleplaying, card or other game and a non-linear script from a shared-world project.
- An original short play.
- A pitch document and sizzle script for an unscripted concept.
- A script for a comedy sketch, monologue, or funny short film.
- A detailed world presentation for the world of their thesis script.

SEMESTER FIVE OBJECTIVES

In Semester Five, students devote most of their time to their thesis requirements. They will get notes from the thesis committee on their first drafts from last semester. Then their plans for a rewrite and their review documents will be the subject of a greenlight meeting, where students explain their responses to notes before they complete a rewrite of their thesis project.

An emphasis will be put on masterful scene writing, as students learn to make scenes from their thesis projects come alive by working more deeply than ever before on a scene level. This will include working directly with actors on scenes from their thesis.

Students will also return to the process of adapting material into film ideas by taking what was learned in Adaptation I and put it to use creating a treatment for a feature film based on non-cinematic source material.

Finally, in anticipation of a year-end industry Pitch Fest, students will perfect their pitches for their thesis projects and turn them into professional-grade selling tools.

Learning Goals:

At the end of Semester Five, students will know how to:

- Examine a scene and rewrite it to strengthen character goals and scene structure.
- Plan and execute a revision or rewrite of their script.
- Adapt a story from another form into a

treatment for a film.

- Pitch their thesis idea to industry professionals.
- Work with actors.
- Construct a five-minute pitch for their story.

Production Goals:

At the end of Semester Five, students will have produced:

- A revision blueprint for their thesis project.
- A revision of their thesis feature or TV pilot and series proposal.
- A complete thesis review journal, which chronicles their notes, inspirations, problems and processes in creating their thesis over the last two semesters.
- A treatment or outline for an adaptation of an original source material.
- A list of log lines for the portfolio of writings they have built over their five semesters.

NYFA PITCH FEST

To celebrate the completion of the MFA Screenwriting Program, New York Film Academy hosts a pitch event for graduating MFA writing students in good academic standing whose pitch and script is deemed industry ready. Representatives from top Hollywood agencies, management companies, studios and production companies attend the event to hear NYFA students pitch their thesis projects. While this event has opened industry doors to students in the past, the primary intent of the Pitch Fest is to provide students with

pitching experience and feedback outside the classroom walls.

CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></u>
SCRE500 Elements of Screenwriting	6
SCRE502 Introduction to Television	3
SCRE520 Master's Feature Film Workshop I	3
SCRE530 Master's Story Generation	2
HATM500 Cinema Studies	3
<u>Required</u>	<u>17</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
SCRE510 Master's Television Workshop I: Specs	4
SCRE620 Master's Feature Film Workshop II	4
SCRE630 Master's Genre Studies	3
SCRE640 Script to Screen	3
SCRE650 Adaptation I	3
<u>Required</u>	<u>17</u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
SCRE750 Rewriting Workshop	4
SCRE600 The Business of Screenwriting I	3
SCRE610 Master's Television Workshop II: Pilot	4
SCRE730 Transmedia I	3
<u>Required</u>	<u>14</u>

Students transferring from the One-Year Program in LA & NY may transfer in credits but must complete any courses that were not offered in One-Year. Semester 3 will feature different courses for transfer students, who will then take the standard MFA schedule for Semesters 4 & 5. This affects the credit total for transfer students.

<u><i>Semester Three (1Yr Transfers from LA Program)</i></u>	<u><i>Units</i></u>
SCRE750 Rewriting Workshop	4
SCRE502 Introduction to Television	3
HATM500 Cinema Studies	3
SCRE730 Transmedia I	3
SCRE650 Adaptation I	3
<u>Required</u>	<u>16</u>

<u><i>Semester Three (1Yr Transfers from NY Program)</i></u>	<u><i>Units</i></u>
SCRE750 Rewriting Workshop	4
SCRE502 Introduction to Television	3
HATM500 Cinema Studies	3
SCRE730 Transmedia I	3
SCRE530 Master's Story Generation	2
<u>Required</u>	<u>15</u>

<u><i>Semester Four</i></u>	<u><i>Units</i></u>
SCRE700 The Business of Screenwriting II	3
SCRE710 Master's Character Workshop	2
SCRE720 Master's Thesis Workshop I	4
SCRE830 Transmedia II	2
Students must complete 1 of the following electives, selected by the Department:	
SCRE840 Sequential Art	2
SCRE850 Interactive Narrative	2
Students must select 1 additional elective from the above list or the list below (availability varies):	
SCRE715 Building & Researching Your World	2
SCRE725 Comedy Writing	2
SCRE735 Playwriting	2
SCRE745 Unscripted Storytelling	2
<u>Required</u>	<u>15</u>

<i>Semester Five</i>		<i>Units</i>
SCRE800	The Business of Screenwriting III	3
SCRE810	Advanced Scene Study	3
SCRE820	Master's Thesis Workshop II	4
SCRE860	Adaptation II	2
<u>Required</u>		<u>12</u>

COURSE DESCRIPTIONS

Semester One

ELEMENTS OF SCREENWRITING

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. Over the course of six learning modules, students will study the basics of drama, multiple approaches to the three-act structure, character design, scene and sequence writing, world-building, theme, and genre. In the final weeks of the semester, students will put the skills learned in each module to use writing a screenplay for a short film they will direct and produce next semester.

INTRODUCTION TO TELEVISION

This course introduces students to the history of television, and how modern teleplays are structured, formatted and paced. Topics covered will include the transition from radio to television, the early days of network TV, the advent of syndication and cable TV, and TV's expansion into home video, digital and streaming platforms. Students will learn the formats and story elements of standard half-hour and hour-long television scripts. They

will learn the differences between procedural and serialized storytelling. Students will learn about the storytelling elements which are unique to the miniseries/limited series format. They will study the various networks and distribution platforms for television and how they shape stories and their structure. Course will include a mid-term exam and final presentation focused on television's transformation from its earliest inception to modern-day storytelling.

MASTER'S FEATURE FILM WORKSHOP I

Master's Feature Film Workshop I is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length scripts. They will learn to organize their script development into stages, focusing on the concept and outlining before drafting pages. In this course students are encouraged to finish the script without revising along the way. By the end of the course, students will develop and write a first draft of a feature-length screenplay.

MASTER'S STORY GENERATION

Story Generation is designed to help writers become what the film industry needs most: prolific sources of movie ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for various genres and

mediums, from film to television and emerging media, like comics or web series. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become versatile, adaptable and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will develop several feature film treatments to be used in Master’s Feature Film Workshop II.

Semester Two

MASTER’S TELEVISION WORKSHOP I: SPECS

Building on the lessons of Introduction To Television, this workshop is a fast-paced, intensive workshop class, consisting of individual writing, reading aloud of student work in class, and workshop discussions. Students write ‘spec’ episodes of existing television series. By the end of the course, each student will have written a draft of both a one-hour television spec script and a half-hour spec script, each for an existing show. Students will be encouraged to write through difficult spots with the belief that getting to “The End” is more important than polishing along the way. Workshop sessions will simulate a TV writers’ room, and will be an environment in which students evaluate their own and their classmates’ work. A constructive, creative and supportive atmosphere will prevail, where students will guide and encourage each other in their writing.

Prerequisite(s): Introduction to Television

MASTER’S FEATURE FILM WORKSHOP II

Master’s Feature Film Workshop II builds upon knowledge gained in Master’s Feature Film Workshop I, in which students loosely plotted and then wrote a feature-length film script. This course goes into plotting in more detail. Students come into the class with feature film mini-treatments that they wrote in Master’s Story Generation. They pick one of these stories and continue plotting it in detail, learning the value of breaking every beat in a story before getting to work on pages. Then they will write that script. Each week, students will bring in a sequence of their scripts to be workshopped, and will adjust their breakdown as they go to reflect the changes that happen to a plot when writing begins.

Prerequisite(s): Master’s Feature Film Workshop I, Master’s Story Generation

MASTER’S GENRE STUDIES

Genre Studies is a critical studies course focused on exploring different genres of film. Through out-of-class screenings, lectures, and in-class scene breakdowns, students will begin to identify the models and audience expectations of different genres, starting from broad categories like comedy and drama, and then moving into more specific genres like adventure, horror and romantic comedies.

SCRIPT TO SCREEN

Script to Screen is designed to help writing students see what happens to their words when they go into Production. The class is divided into two components: Acting for

Writers and a fifteen-week Filmmaking Seminar.

Acting for Writers introduces students to the theory and practice of the acting craft. By exploring how actors build characters and performances based upon the information provided in a film script, writers will learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue, characters and action writing. The acting classes culminate with a trip to the Universal Backlot, where students will be filmed acting in a scene with classmates.

The Filmmaking Seminar trains students in the fundamentals of film directing, which in turn facilitates an understanding of the filmmaking process as it relates to screenwriting. It is our belief that a student who actually picks up a camera, blocks a scene and directs actors from a script is far better prepared to then write a screenplay. If a writer has actually translated a shot on the page into a shot in the camera, then the writer has a much sharper perspective on the writing process.

Students come into the class with a screenplay for a short film, written in Elements of Screenwriting, which they will rewrite based on production considerations. Hands-on classes in directing, editing, cinematography, and production give an overview of the creative and technical demands of telling a story with moving images. Then, working in small crews, students will shoot their short film using digital video cameras. Afterward, students

will edit their footage.

Prerequisite(s): Elements of Screenwriting

ADAPTATION I

In today's Hollywood, adaptation is everywhere – it's extremely common to see a "based on" credit ahead of the screenwriter's name. Historically, novels, short stories, plays, and magazine articles have served as underlying source material, but in the last few decades, comic books, graphic novels, TV shows, board games, theme park rides, even old films, have increasingly become fair game. The end result is this: a tremendous number of potential jobs for new screenwriters involve adaptation. This course explores the challenges surrounding adapting non-cinematic and non-dramatic works for the screen. Students will compare a selection of source materials to the films based upon them, analyzing the externalization and structuring of conflict, how cinema transforms exposition and internal monologue into visual images, dialogue, flashbacks, and voiceover narration, ways in which a source's characters and world can be expanded or scaled down to fit the demands of the feature film, and how screenwriters can deviate from the original material yet remain faithful to the spirit of the story.

Semester Three

REWRITING WORKSHOP

The art of writing is really the art of rewriting. A successful writer must know how to take notes on their story and their writing, and find something useful in every note. In this class, students will revisit one of

their feature scripts written in previous workshops, and take the feedback they have received up until now, plus new feedback from this class, and build a revision blueprint – a plan to address the notes and improve the story and how it is told. Lectures will develop key concepts in rewriting and exercises will teach vital skills in revision. Finally, students will rewrite the script in a way that addresses the feedback yet still serves the writer’s vision and voice.

Prerequisite(s): Master’s Feature Film Workshop II

THE BUSINESS OF SCREENWRITING I

This class introduces students to the practices and players of the entertainment industry from a historical perspective. Students learn about the birth of film as a dramatic medium and how the major studios—the juggernaut of a new industry—grew out of this development. By studying the roots of the film industry, students will also learn how the business works today. Also addressed is the role of the screenwriter in the process and business of filmmaking. In-class lectures and primary-source research projects are supplemented with guest lectures from prominent figures in the entertainment industry. Students also explore internships and the tools and techniques to get one at a film or television production company, film or television studio, management company, or talent agency. In anticipation of Business II & III, where they will have opportunity to participate in internships, students will develop a plan for finding an internship in those later semesters that fits their career strategy.

MASTER’S TELEVISION WORKSHOP II: PILOT

In this advanced television workshop, students will create an original television series, including completing a series proposal and the script for the pilot episode. Topics will include: introducing your central character and core cast, creating a series "template," creative solutions to providing back story, and building the show's world and tone. Students will learn from individual writing, group workshops, short lectures, television screenings, and story analysis. The workshop portion of the class will be constructed to simulate a TV writers’ room, with students reading, evaluating, and assisting each other from “breaking story,” building outlines, all the way to a completed draft.

The primary goal of the class will be for students to leave with a series proposal and a full draft of a television pilot script for an original show, either one-hour or half-hour. Students will also generate additional series ideas that they will take with them into thesis.

Prerequisite(s): Master’s Television Workshop I: Specs

TRANSMEDIA I

Transmedia is an intensive two-semester course that introduces students to the process of Transmedia development. In this intro course, students will be given an overview of the concept and current state of Transmedia, as well as the concept of Franchises or Story Worlds. Then students will begin to build their own Story World, creating their own original Transmedia concept or franchise, which will be further

developed in Semester Four. Lastly, students will study the web series as a story form and create a web series set in the story world of their franchise. They will end the semester having written and directed the pilot to that series. At key points within all three Transmedia courses, students will consult with the Transmedia faculty about their Franchise idea, and their progress and choices in creating the various components. The nature of their Franchise will determine which of two elective courses they will take in Semester Four: Sequential Art (comic books) or Interactive Narrative (games).
Prerequisite(s): Script to Screen

Semester Four

THE BUSINESS OF SCREENWRITING II

The Business of Screenwriting II picks up where Business I left off. The core of the class is mastering the “Art of the Pitch” in preparation for a major industry pitch fest with agents, managers and producers. A heavy emphasis on guest speakers will illuminate every corner of the industry.

Students may intern at a film or television production company, film or television studio, management company, or talent agency, based on the research they did on internships in Business of Screenwriting I. Students will be expected to write reports on their internship experiences, and internship supervisors will assess the students’ performance at the work site. Instead of an internship, students may write a Research Paper. Papers must be at least 15 pages in length and must reference a comprehensive list of research sources.

Prerequisite(s): The Business of Screenwriting I

MASTER’S CHARACTER WORKSHOP

This course will focus on teaching students to write compelling characters and relationships that help to create more effective screenplays and teleplays. Combining lecture, analysis of movies and television episodes, and a series of character exercises designed to work in tandem with the development of the thesis project, this class aims to allow students to access story at a deeper level, via true engagement with protagonists, antagonists and other secondary characters. Upon successful completion of this course, students will leave armed with increased “backstory” for their thesis project: character biographies, multimedia materials on the world of their story and a rewrite plan for at least one of the relationships in their script.

Prerequisite(s): Enrollment in Master's Thesis Workshop I

MASTER’S THESIS WORKSHOP I

This course builds on existing student knowledge about screenwriting and takes it to the next level. Last semester, students pitched possible thesis ideas. At the start of this semester, students will choose an idea for a Feature Film or Television Series that they will write over the course of their final two semesters in Thesis I & II, from plotting to writing to rewriting.

As a whole, the course will mirror the majority of the writing deals being given in Hollywood today. Each student starts by working up a detailed Feature Treatment or

Series Proposal for their idea. From there students take it to a First Draft of either the Feature or the Series pilot. By the end of this semester, students will have completed that first draft. In the following semester, they will do a full rewrite of that draft.

In this class and Master's Thesis Workshop II, after each major threshold is completed (treatment, first draft, rewrite), students will hand in their work to their Thesis Committee ~ their advisor, the instructor, and a thesis reader. This committee will give the student detailed notes and guidance on how to proceed with the next step and students will explain and articulate the choices they've made thus far. Every step of this process will be incorporated in the student's Thesis Journal, which will be developed over both semesters and turned in (in preliminary form) at the end of this class.

Prerequisite(s): Successful Completion of Semesters 1 through 3

TRANSMEDIA II

As the final part of their year-long Transmedia course, students will learn about the process of integration to ensure their videos can connect with and enhance their Transmedia concept. Following production of their web series last semester, students will attend editing classes, and have two weeks to edit their works. Their pilots will then be presented in-class and critiqued by the panel of Transmedia instructors as well as the rest of the class. In addition, students will be enrolled in either Sequential Art or Interactive Narrative, building a comic proposal and script or a game proposal and design as part of their Transmedia Franchise. Students will meet with the instructor of whichever of those courses they are not

enrolled in to get the basics of the form they're not actively studying, so that their franchises can include both mediums. The class will include guest speakers on other media and formats that fill the new media and transmedia landscape. Lastly, students will put together a promo presentation for their franchise and share it with the class, along with all the materials from the two semesters of Transmedia at the end of the semester.

Prerequisite(s): Transmedia I

Semester Four Electives

SEQUENTIAL ART

For generations, sequential storytelling in America was the domain of the costumed superhero, but with the expanding field of Japanese manga and a wide array of publishers selling graphic novels of all genres, the field is now wide open. This study provides a complete introduction to the medium and to the craft of writing stories for comics in all their many forms. Students will learn the various styles of formatting and story structure as well as how to tell a story visually and pace it. Their comic will be part of their Transmedia Franchise, and will be developed in class from pitch to proposal and from outline to breakdown to completed script. As with the entire Transmedia track, students can meet with key Transmedia faculty to discuss how this comic affects and fits within their larger Franchise.

Prerequisite(s): Transmedia I

INTERACTIVE NARRATIVE

The video game industry creates a billion dollar product and while blockbuster genre films spawn games, films created from established games are increasingly the norm. In modern Hollywood, games are even created and sold as part of studio pitches. The primary objective of Interactive Narrative is to explore key aspects of gaming and game development and design. Students examine the history, theory, mechanics and storytelling techniques of various types of game play including board games, card games, casual, console, MMO, mobile, and emerging forms. This class will also feature guest speakers and the development of an initial Game Proposal. As with the entire Transmedia track, students can meet with key Transmedia faculty to discuss how this game affects and fits within their larger Franchise.

Prerequisite(s): Transmedia I

BUILDING & RESEARCHING YOUR WORLD

Building and Researching Your World is an opportunity for students, especially those whose thesis projects call for world-building, to build the skills necessary to suspend readers' and audiences' disbelief by drawing them into complex and specific worlds. While the course is certainly relevant to writers of fantasy and science fiction, it is also designed for students who hope to research the details of a certain profession, environment or historical period. Topics will include research (including but not limited to interviewing an expert relevant to their world), creating consistent rules of the world, map drawing, inventing unique creatures for

fantasy worlds, and building or exploring societies and cultural rules.

Prerequisite(s): Enrollment in Master's Thesis Workshop I

COMEDY WRITING

An old tale in Hollywood claims that a renowned actor said on his deathbed, "Dying is easy. Comedy is hard." While the quote wasn't actually said, the sentiment behind it has proven true for many in the industry, especially writers. In this elective, students will study the nature of comedy and joke structure. They will discover how to punch up scenes and add humor to their scripts. The course will cover setups and punchlines, character-driven comedy, situational comedy, improv, and sketch comedy. Students will write and punch up multiple scripts over the semester, which culminates with the creation of a final script for a comedy sketch, monologue, or funny short film.

PLAYWRITING

Ever since the advent of the motion picture camera, the Great White Way of Broadway has served as an express lane to Hollywood. Many modern screenwriters - including John Logan, Jane Anderson, Danai Gurira, Kenneth Lonergan, Teresa Rebeck, August Wilson, Brian Friel, Suzan-Lori Parks, Paula Vogel, and Ken Ludwig - have spent their time in a darkened theater watching their words come alive on the stage. Learning the different techniques between script writing and playwriting, MFA students will read modern playwrights and apply their newfound theatrical understanding to their own plays. Playwriting is an advanced workshop that will give our screenwriting

students a chance to hone their dialogue, character, scene writing and storytelling on a limited production demands, while creating original plays to add to their portfolio.

UNSCRIPTED STORYTELLING

Unscripted content is a huge part of today's entertainment landscape - from reality television, to documentaries and docuseries to competition-based television. In each of these forms, stories are found, cultivated, and shaped rather than created and scripted. In *Writing for Unscripted Media*, students will learn how to take an unscripted concept from idea to pitch-ready. They'll study the history, genres, landscape, and inner-workings of unscripted writing, development, sales, and programming. Subjects include idea generation, talent attachment, casting and interviewing. By the end of the course, students will have a firm understanding of the types of unscripted programming that exist, potential career paths in unscripted television, and how to research, create, pitch, and sell their original ideas. Through the creation of written materials for developing and selling, including one-sheets, pitch decks, and sizzle scripts, students will gain skills necessary for all facets of the unscripted media landscape and experience developing an idea from the first concept through the sale.

Semester Five

THE BUSINESS OF SCREENWRITING III

After two semesters of *Business of Screenwriting*, screenwriters should be

skilled in the creation of log lines and the writing of coverage. While they have been introduced to the five-minute pitch, they have not yet perfected it. This will be the primary focus of this class, and if the students' pitch and script is deemed industry-ready, they will bring that pitch to NYFA's Pitch Fest at the end of the semester. In addition to honing their pitches, students will play a large role in identifying and inviting guests to the event. Guest speakers will continue to be featured, with the focus moving away from "general knowledge" topics, to more specific topics in the field of screenwriting across multiple mediums. As part of this course, in the fifth and final semester of the program, students will take part in an industry internship or may instead choose to write an industry-related research paper.

Prerequisite(s): The Business of Screenwriting II; Students must be enrolled in Master's Thesis Workshop II in order to be eligible for Pitch Fest

ADVANCED SCENE STUDY

This is the class in which students get to leave behind the big picture for a while and pull out the microscope to study their scenes in great detail. Using short excerpts (3-5 pages) from their thesis scripts - students will focus on emotional progression, dialogue, action, character logic and motivation, scene beats, tone and tonal shifts, writing style, subtext, events, and transitions, in order to revise their material. A different type of scene will be covered each week, and sessions will consist of a combination of reading scenes aloud, critique, in-class assignments, lecture, and watching and analyzing scenes. In the second

half of the semester, students will take their scenes into an Actor/Writer Workshop, which focuses on the revision process that comes with seeing one's material put "on its feet." Actors will be brought in to do cold readings of scenes and to provide their unique perspective on the character development, motivation, and beats.

Prerequisite(s): Master's Thesis Workshop I; Master's Character Workshop; Must be enrolled in Master's Thesis Workshop II

MASTER'S THESIS WORKSHOP II

This course continues where Master's Thesis Workshop I left off. Students will get feedback from their thesis committees on their first drafts from last semester. From there the class will focus entirely on rewriting their thesis. This course will teach students to dig deeper into their stories than most of them ever have. They will build a revision blueprint for the script (and if writing television, update the series proposal) and chronicle their choices during the first draft and in building this blueprint in their Thesis Journal. Then, students will have a Revision Greenlight meeting. In this meeting, the

students will discuss their plan, their Journal, and the entire Thesis process. Once the students have received a greenlight, they will begin their second draft of their thesis project. Should this draft (and the Pitch for this project) be deemed ready, they will be invited to pitch at NYFA's year-end industry Pitch Fest

Prerequisite(s): Master's Thesis Workshop I

ADAPTATION II

Having studied adaptations of original source material into films in Adaptation I, students will now select a work to adapt or update. They will start with two ideas - one in the public domain and one that requires that they secure the underlying rights. Students will write a detailed report of what it would take to secure those rights. By mid-semester, students will choose which story to develop and generate a 10-15 page treatment or outline based on the material. They will maintain the essence of the original story while making sure to imbue the new screenplay with its own dramatic impact.

Prerequisite(s): Adaptation I

MASTER OF FINE ARTS IN PRODUCING

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required:
Thesis Options A & B: 73.5 Units
Thesis Option C: 78.5 Units

OVERVIEW

The New York Film Academy Master of Fine Arts (MFA) in Producing is an accelerated, conservatory based graduate program designed for full time study over the course of five semesters. The New York Film Academy provides a creative setting to develop, challenge and inspire the talents of dedicated prospective producers in an immersive, professional environment. At NYFA, students engage with a diverse international student body and a core faculty of industry professionals. In addition to classes that combine lectures, workshops, hands-on projects, hands-off reflective and critical activities and discussions on the variety of Producing roles, this program includes guest lectures and events attended by industry professionals providing constructive criticism and a unique window on the professional world.

The first year of the MFA in Producing is dedicated to achieving a solid education in the technical and creative skills necessary to produce film, television or other media projects.

During the second half of the program, MFA Producing students gain a practical understanding of the strategic, legal and business practices of producing by managing collaborations and employing communication and organizational

frameworks that are applicable to all producing roles and functions on a film, television or other media industries. The MFA Producing candidates are required to pursue one of the three thesis options for the remainder of the degree program and deliver a professionally executed Thesis Project in order to complete the program and graduate with a Master of Fine Arts in Producing.

Upon graduation for the New York Film Academy Master of Fine Arts in Producing, students will successfully:

- Demonstrate a Producer's competency of the technical and creative processes from inception to completion: from the Development stage of turning a project idea into a script or treatment and securing all necessary rights; Pre-production stage of financing and securing key crew and talent, creating the production budget, scouting locations and scheduling; Principal Photography of physical filming on locations or soundstages and creating reports; to Post-Production of editing the project, implementing music, visual effects, titles and creating deliverables.
- Understand the importance of story by learning writing and coverage, gaining story analysis skills, working with a screenwriter and use storytelling in the development of a marketing strategy and in pitching projects to prospective buyers, financiers and partners.
- Demonstrate the ability to navigate the complexities of entertainment, IP and

media legal principles, practices and industry norms affecting acquiring, securing and exploiting film, television or other media rights, company formation, negotiation and deal-making skills applicable to all contracts and agreements between companies, labor unions, agencies, distributors and other related entities.

- Manage collaboration by employing project management, communication and visual storytelling skills in the production of short films, documentaries, and other new media projects that demonstrate well-defined aesthetics, style, marketability and understanding of their contextual impact.

YEAR ONE

During their first year, students participate in a thorough regiment of class work and film production that lays the groundwork for a professional producing life in the creative industries. The Year One curriculum teaches students both the creative aspects of producing as well as the technical disciplines of line producing. Students gain a practical understanding of the entertainment industry and the tools needed to successfully navigate it.

SEMESTER ONE OBJECTIVES

Producers are confronted with a number of visual, dramatic, financial, legal, logistical, managerial, and technical challenges in the process of filmmaking. From the first day of class, students are immersed in a hands-on

education on how to work through these challenges. Through an intensive sequence of classes and workshops, and with professional insights and encouragement from their instructors, students rapidly learn the fundamental creative and technical skills they need to produce for film and television.

Learning Goals:

- Introduction to the roles, tasks and obstacles faced by film and television producers including development of script, casting and talent negotiations, budgeting, scheduling, locations, hiring of crew, payroll, contracts and deal memos, equipment rentals, applicable Union regulations and contracts, and post-production requirements.
- Master storytelling concepts of elements, conventions, structure and style.
- Understand basic principles of entertainment law.
- Introduction to filmmaking from the perspective of the screenwriter, director, cinematographer and editor.
- Hands-on study in camera, lighting, sound and editing.

Production Goals:

- While learning directing techniques and filmmaking concepts, students will shoot individual and collaborative film projects on the Universal backlot.
- In collaborative groups, students produce, develop, prep, shoot and edit a documentary on location.

SEMESTER TWO

OBJECTIVES

The second semester further challenges students to develop their production abilities both artistically and technically and exposes students to emerging media and technology. MFA Producing students are instructed in the craft of writing and championing dramatic treatments for a feature film and/or television pilots; in pitching story ideas to a variety of audiences; and presenting industry standard written proposals in support of the feasibility of their projects.

This semester culminates in each student pitching and presenting a film or television project at the Producers Pitch Fest.

Learning Goals:

- Continue to learn, analyze and master key creative elements of the producer's craft.
- Develop and write original film and/or television pilot treatments.
- Introduction and practice of fundamentals of deal-making.
- Introduction and practice of effective pitching skills.
- Learn critical elements of effective feature film business plans and television show bibles.
- Students have an elective choice to either further their understanding of the Actor's craft in Acting for Producers, or the option to develop an understanding of Production Design.

Production Goals:

- Students will produce a NYFA filmmaking student's short narrative film.
- Develop, write and produce a collaborative Alternative Media project or series.

YEAR TWO

MFA candidates must complete a series of highly specialized classes and deliver a completed and well-executed Thesis Project in order to successfully complete the program and graduate with a Master of Fine Arts in Producing. Students are required to pursue one of three thesis options for the remainder of the degree program. While the thesis options differ in length of time for completion, they are equivalent in scope and content. Those who select Thesis Option C will also be required to enroll in a paid sixth semester to complete their project.

Prior to entering into thesis production all candidates, regardless of thesis option, must pass a final evaluation by the thesis committee and faculty chair, ensuring that all academic requirements and standards for the previous semesters have been achieved.

SEMESTER THREE

OBJECTIVES

Semester Three focuses on perfecting the craft and exploring the complexity of producing. MFA students will be engaged to pre-produce a 100 million studio film. Students will also be exposed to the practical and procedural marketing and distribution

of the film, television and other media value chain. Emphasizing professionalism, the third semester is designed to broaden the MFA students' competence and acquire business skills and practices necessary to succeed in the industry.

Learning Goals:

- Explore story and storytelling through an in-depth study of the elements, conventions, structure, style and traditional forms of screenplay writing.
- Understand the role of the producer and all production crafts in the preproduction process of a feature film, and while in pre-production, learn the concepts and techniques of marketing the film.
- Students have an elective choice to either further their understanding of the Director's craft in Advanced Directing for Producers, or the option to develop an understanding of the visual effects industry and Visual Effects producing.

Production Goals:

- Students produce a NYFA filmmaking student's short narrative film.
- Students produce a Rip-O-Matic as part of a marketing campaign.

SEMESTER FOUR OBJECTIVES

Emphasizing professionalism, the fourth semester is designed to prep MFA students for their thesis projects. Throughout this semester, students meet individually with their Thesis Advisor and the Faculty Chair

of the Producing Department to discuss the progress of their thesis projects. In addition, each student will meet with the Thesis Committee, chaired by the Producing Department Faculty Chair, to articulate their thesis choice and corresponding project summaries.

Learning Goals:

- Analyze strategies of successful finance and distribution campaigns.
- Deliver an in-depth study of budgeting and entertainment accounting best practices.
- Develop a deeper comprehension Reality TV culminating in the development of a reality television concept program.

Production Goals:

- Decide, Develop and plan the MFA Thesis Project.
- Develop, write and produce a short pilot for a reality television program.

SEMESTER FIVE OBJECTIVES (THESIS OPTION A & B)

In semester Five, students will finalize their MFA Thesis Projects and thesis requirements. Throughout this semester, the Thesis Committee, chaired by the Producing Department Faculty Chair, meets with students and advises them to successfully finalize their MFA Thesis Projects as well as for a life in the industry after graduation.

Learning Goals:

- Deliver the final business plan and/or TV-Bible.
- Further develop creative pitching techniques.
- Explore the role of the producer in collaborative development of scripts with the scriptwriter.

This semester culminates in each eligible student pitching and presenting a film or TV project at the Advanced Producers Pitch Fest to industry professionals.

Production Goals:

- Successfully develop and present the MFA Thesis Project, and, if Thesis Option A is chosen; write, produce, shoot and edit the Thesis.

THESIS OPTION C

Students who choose to complete **Thesis Option C** will branch off into a different curriculum beginning in semester four and will complete an additional paid semester six. Thesis Option C students will take classes in conjunction with MFA Filmmaking students doing their Thesis Option B. Each candidate will produce a feature length film and will navigate each phase—development, prep, shoot and post production—of their selected project.

SEMESTER FOUR OBJECTIVES (THESIS OPTION C)

Thesis Option C students will learn and practice advanced cinematography techniques and production design. They will develop advanced producing skills as well as complete a second draft of their feature screenplays. They will learn and implement relevant marketing and distribution models for first time feature filmmakers. They will be introduced to financial reporting methodologies and standard practices.

Learning Goals:

- Learn and master advanced cinematography techniques.
- Learn and troubleshoot art direction and production design concepts.
- Study and adapt effective development and pre-production practices.
- Demonstrate an ability to write a comprehensive second draft of their feature film screenplays and skill in adhering to deadlines.
- Adapt relevant marketing and distribution strategies to their feature film projects.

Production Goals:

- Put into practice advanced cinematography design.
- Put into practice production design concepts.
- Continue pre-production of the feature film.

SEMESTER FIVE OBJECTIVES (THESIS OPTION C)

Thesis Option C students will construct and workshop scenes from their upcoming feature film shoots. They will complete pre-production of their feature films, including organizing department management and spending systems. Based on successfully completing pre-production and delivering all required green light documents to the thesis committee and head of the Option C track, students will begin and complete principal photography in either Semester Five or Semester Six. Students must pass a final evaluation by the thesis committee and head of the Option C track, ensuring that all academic requirements are met.

Learning Goals:

- Construct and articulate the director's vision for a chosen scene.
- Demonstrate an ability to execute all necessary paperwork to begin principal photography.
- Demonstrate an ability to maintain creative vision throughout the production of the feature film thesis project.
- Demonstrate effective collaboration and leadership skills throughout principal photography (in semester five or semester six).

Production Goals:

- Finalize pre-production of the feature film.
- Begin and complete principal

photography of the feature film.

SEMESTER SIX OBJECTIVES (THESIS OPTION C)

Students complete principal photography in semester six or seven and begin and complete the post-production phase of their projects in semester seven. Picture, sound, visual effects and music editorial will be undertaken and completed under supervision of the thesis committee. They learn and compile feature film deliverables required of producers and filmmakers by distributors.

Learning Goals:

- Demonstrate an ability to maintain creative vision throughout the production of the feature film thesis project.
- Demonstrate effective collaboration and leadership skills throughout principal photography (semester six or semester seven).
- Demonstrate an ability to execute post-production of the feature film.

Production Goals:

- Complete principal photography of the feature film
- Begin and complete post-production of the feature film.
- Compile a complete inventory of film deliverables.

CURRICULUM

<u>Semester One</u>		<u>Units</u>
PROD500	Producer's Craft: Budgeting	3
PROD510	Directing for Producers	3
PROD520	Cinematography & Lighting	2
PROD530	Entertainment Law & Business Practices I	3
PROD540	Elements of Screenwriting	3
PROD560	Film Production I	2
PROD570	Sound for Producers	2
PROD750	Post Production for Producers	2
<u>Required</u>		<u>20</u>

<u>Semester Two</u>		<u>Units</u>
PROD600	Producer's Craft: Creative	3
PROD610	Business Plans & TV Show Bibles	3
PROD620	Producing Documentaries	1.5
PROD630	Writing the Feature Film & TV Pilot Treatment	2
PROD650	Business Affairs	3
PROD730	Producing Alternative Media	2
HATM500	Cinema Studies	3

Students must complete one of the following electives:

PROD840	Acting for Producers	1
PROD605	Production Design for Producers	1
<u>Required</u>		<u>18.5</u>

<u>Semester Three</u>		<u>Units</u>
PROD760	Producer's Craft: Production	3
PROD770	Producer's Craft: Marketing	3
PROD710	Writing the Feature Film or TV Pilot Screenplay	2
PROD660	Film Production II	2
Students must complete one of the following electives:		
PROD705	VFX Producing	2
PROD820	Advanced Directing Workshop	2
<u>Required</u>		<u>12</u>

Semester Four **(Thesis Option A&B)**

PROD700	Thesis Development Workshop I	3
PROD740	Budgeting & Entertainment Accounting	2
PROD550	Producing Reality TV	2
PROD850	Producer's Craft: Distribution	3
PROD670	Industry Speakers	2
<u>Required</u>		<u>12</u>

Semester Five **(Thesis Option A&B)**

PROD800	Thesis Development Workshop II	3
PROD830	Entertainment Law & Business Practices II	3
PROD810	Advanced Pitching Workshop	2
PROD860	Script Collaboration & Story Development	3
<u>Required</u>		<u>11</u>

Semester Four **(Thesis Option C)**

FILM680	Advanced Cinematography	4
FILM712	Master's Production Design	1
FILM722	Feature Producing II	2
FILM732	Writing the Feature Screenplay II	1
FILM742	Financial Reporting	1
FILM752	Marketing & Distribution Models	1
<u>Required</u>		<u>10</u>

Semester Five **(Thesis Option C)**

FILM762	Directing the Feature	3
FILM772	Feature Thesis Development	3
FILM782	Feature Logistics & Workflow	1
FILM792	Feature Thesis Prep	2
<u>Required</u>		<u>9</u>

Semester Six
(Thesis Option C)

Units

FILM802	Feature Thesis Production	4
FILM812	Feature Thesis Post	3
FILM822	Feature Delivery	2
<u>Required</u>		9

COURSE DESCRIPTIONS

Semester One

PRODUCER'S CRAFT: BUDGETING

This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Students will learn the importance of balancing the creative vision of a project with the logistics and budgetary constraints. Students will break down a script, create a shooting schedule, and learn how to identify all necessary elements. Students will then build a budget, learn about unions and guilds, and make critical assumptions. They will learn about film production incentives and how to track those costs. Students will be introduced to and trained on the industry-standard software used by producers; Movie Magic Scheduling and Movie Magic Budgeting.

DIRECTING FOR PRODUCERS

Effective producers create a collaborative and artistic production environment that enhances each director's skills and provides the support needed to make the best possible project. Each student will direct their own individual mis-en-scene and will work in collaborative groups to develop and

shoot a short film on the Universal Backlot. Students will learn the basics of film directing and how to collaborate to tell a visual, narrative story. Students will learn film production standards and practices, working with basic production documents, working with actors and the fundamentals of telling a story through the camera.

CINEMATOGRAPHY & LIGHTING

Students will learn the basics of live action motion picture cinematography in a hands-on workshop environment. They will gain an overview of working with film and video cameras, lighting, image construction and composition.

ENTERTAINMENT LAW & BUSINESS PRACTICES I

This introductory course introduces the student to the legal and business aspects most commonly encountered in the Entertainment Business. Topics include intellectual property, fair use, clearance and licensing issues, music and trademark, and basic contractual terms and clauses. Students are further introduced to business entities, distribution, and marketing models for studio and independent films.

ELEMENTS OF SCREENWRITING

Producing students will gain firsthand knowledge of cinematic storytelling techniques to lay the foundation for their future roles as storytellers who can identify marketable scripts, collaborate with screenwriters in script development, and promote scripts to business and creative partners. Through lectures, out-of-class

reading, and writing exercises, students will learn the basics of character development, story structure, and screenplay formatting. Students will analyze scripts from various celebrated films, view films and television pilots for character and story structure analyses, learn elements of successful scenes, write effective action and dialogue to create subtext and advance dramatic tension. Students will demonstrate their mastery of these skills by writing a short film script that may serve as the basis of their individual films in Film Production II.

FILM PRODUCTION I

Students will develop critical line producing skills working with NYFA filmmaking students. Producing students will line produce a filmmaker's short film and gain an understanding of the production management and pre-production process.

SOUND FOR PRODUCERS

Motion picture sound is often overlooked and taken for granted. In this course, students will learn about the fundamentals of both production sound and post-production sound and gain an understanding of how sound can enhance their stories. In a studio environment, students will get hands-on experience working as sound mixers as well as boom operators. They will also learn how to add sound effects, music and dialogue replacement to their films.

POST PRODUCTION FOR PRODUCERS

Students are instructed in the basics of motion picture editing and post production techniques. They will gain an overview of non-linear editing, post-production audio, basic visual effects and professional post-production workflow.

Semester Two

PRODUCER'S CRAFT: CREATIVE

This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, doing coverage for screenplays and pilots, working with agencies and writers and also packaging, as well as the television industry. Students will devise vision statements for a project and will also learn the basics of when and how to do various kinds of pitches, which they will workshop in class.

Prerequisite(s): ***Producer's*** ***Craft:***
Budgeting

BUSINESS PLANS & TV SHOW BIBLES

Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles. Elements covered include developing an effective casting strategy, how to craft a comparable film or series table, and creating an appropriate financing and marketing strategy. The feature business plan and television-show bible developed in this course will be presented at the Producer's

Pitch Fest.

Prerequisite(s): ***Producer's*** ***Craft:***
Budgeting

PRODUCING DOCUMENTARIES

This course offers producing students an introductory exposure to documentary storytelling and filmmaking. Working in small collaborative teams, students will pitch, develop and shoot a short documentary. Teams will bring cuts of their films to class for feedback and go through a notes process for their rough, fine, and final cuts, ultimately delivering a cut ready for distribution.

WRITING THE FEATURE FILM & TV PILOT TREATMENT

Through in-class instruction, workshops, and drawing on basic character and story structure principles learned in Elements of Screenwriting, students will develop an original story and write a feature film or TV series treatment. During this process students will learn how treatments “sell” stories, the similarities and differences between motion picture and television story development, and how to write a compelling treatment that meets industry standards.

Prerequisite(s): *Elements of Screenwriting*

BUSINESS AFFAIRS

This course builds on the skills acquired in Entertainment Law and Business Practices I by introducing the student to the complex contractual negotiations in compensation and deal structure. Students become familiar with the various techniques used to finance both studio and independent film. Students

will learn how to do market research and create a case study presentation.

PRODUCING ALTERNATIVE MEDIA

It is essential for the producer to keep up-to-date on evolutions in media technology and storytelling innovations that continue to emerge on an increasingly rapid basis. In this course, students will get the opportunity for real world, hands on experience as they produce their own content for web and/or mobile, where they will learn developing, producing, distributing and promoting content. Students will also learn about the most current alternative media formats, branded entertainment, web series history, social media promotion, funding options, and selling document creation.

ACTING FOR PRODUCERS (ELECTIVE)

In a workshop setting, students will develop a critical understanding of the acting process and what each actor brings to the collaborative process of filmmaking.

PRODUCTION DESIGN FOR PRODUCERS (ELECTIVE)

Production design plays an important role in the success of any production, as it provides the audience with the visual clues that establish and enhance the production content. Through lectures and exercises, students use set design and construction, costume design, prop choices, advanced aesthetics of color and shape to create the visual language of their films.

Semester Three

PRODUCER'S CRAFT: PRODUCTION

Students will experience the pre-production side of filmmaking and the role of the producer within it as they simulate prep on a \$100 million blockbuster feature film. They will be assigned a professional feature script, and multiple instructors will work alongside the students to guide them through the prep process. The students will experience production design, location scouting, casting, VFX, previz, stunts, cinematography, SPFX, etc., through production meetings, research, homework assignments and off-site scouts.

PRODUCER'S CRAFT: MARKETING

This course is taught in conjunction with Producer's Craft: Production. Students will learn marketing principles while developing a marketing plan for the film being "pre-produced" in the companion course. Through examples, workshops, and in-class discussions, students will prepare and execute the milestone elements for the film's marketing campaign. Students will also apply these concepts to their thesis projects.

WRITING THE FEATURE FILM OR TV PILOT SCREENPLAY

Students will further develop the film or tv pilot treatment written in the prerequisite course "Writing the Feature Film & TV Pilot Treatment" into a first draft of a feature film or TV pilot screenplay. Through a combination of lectures and workshops, students will learn these fundamentals of

screenwriting: character development, story structure and professional screenplay language and formatting. Through the workshops, students will also learn the art of "notes", central to the producer's role in working with writers.

Prerequisite(s): Writing the Feature Film & TV Pilot Treatment

FILM PRODUCTION II

Producing students will write, develop, prep and shoot their own individual short films. Working in teams, students will function as crew on each other's productions. Scripts will be conceived over the course of the first two semesters and finalized in this course. In the early part of Semester Four, students will finish editing and prepare their projects for a final screening.

Prerequisite(s): Film Production I

VFX PRODUCING (ELECTIVE)

The world of visual effects and computer-generated images will be fully explored as they apply to film and television, and students will learn how to break down scripts and develop visual effect and CG budgets and solutions to production problems and visual effects requirements.

ADVANCED DIRECTING WORKSHOP (ELECTIVE)

Through in-class exercises, students will gain a deeper understanding of the director's integral creative role and directing craft. Students will acquire the tools and confidence necessary to direct actors and foster a creative environment.

Prerequisite(s): Directing for Producers

Semester Four (Thesis Options A & B)

THESIS DEVELOPMENT WORKSHOP I

Students begin to conceptualize and develop their Thesis Projects. Topics include executive summary, logline, synopsis, story and character development, researching and analyzing comparable films or television shows and developing effective comparisons. Students will view and critique sample teasers for creative style and effectiveness. Through lectures and examples, students will learn the critical skills to develop effective feature film business plans and television show bibles. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects.

Prerequisite(s): Graduate Standing

BUDGETING & ENTERTAINMENT ACCOUNTING

This course provides an overview of production budgeting and financial cost and managerial accounting functions specific to the film industry, with application to other areas of media production, including television, commercials, web episodes and music videos. Student's analyze techniques and control procedures for accurate preparation and presentation of budgets and financial statements. Topics include budgeting, cost reporting and film accounting terminology.

Prerequisite(s): Producer's Craft: Budgeting

PRODUCING REALITY TV

Students will learn the basics of producing for reality television, and the genre's relationship to other platforms and formats through the analysis of existing successful reality programming. Students will develop, create and pitch an original reality television proposal.

PRODUCER'S CRAFT: DISTRIBUTION

Students will learn all of the aspects of distribution along with industry concepts covering how films get greenlit and distributed within the studio system and for the Independent Filmmaker, the process of finding funding, talent attachments and distribution with Domestic and Foreign distributors. Students will be taught the world of distribution and how it relates to the Producer's Craft Production, along with concepts relating to their thesis projects.

INDUSTRY SPEAKERS

These informative sessions feature discussions with producers and other industry professionals. Each session includes a Q&A, providing each student access to first-hand impressions of real-world circumstances faced by working industry professionals.

Prerequisite(s): Producer's Craft: Creative

Semester Five *(Thesis Option A & B)*

THESIS DEVELOPMENT WORKSHOP II

Students continue to refine and finalize their Thesis projects. Option A candidates will prepare for their production green lights, while Option B candidates will finalize multiple components of their required thesis documents. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects.

Prerequisite(s): Thesis Development Workshop I

ENTERTAINMENT LAW & BUSINESS PRACTICES II

This course is the capstone of the previous Entertainment Law and Business courses, examining how to put the skills and principles learned in those courses into practice in the real world. Concepts covered include the structuring, drafting and negotiating of financing, production and distribution deals in the entertainment industry.

Prerequisite(s): Entertainment Law & Business Practices I

ADVANCED PITCHING WORKSHOP

This Course provides students with a comprehensive understanding and means to effectively pitch their projects in a variety of industry situations. By using their thesis projects, students will acquire advanced

techniques in developing and executing persuasive pitches (i.e. selling to studios, financing, distribution, bringing on board talent) as well a practical understanding on who they should be pitching to in order to achieve their goals. The course culminates in a Pitchfest in which students who have fulfilled the requirements have the opportunity to pitch their projects to industry professionals.

Prerequisite(s): Producer's Craft: Creative

SCRIPT COLLABORATION & STORY DEVELOPMENT

The initial key role of the creative producer is to understand the qualities of an achievable and marketable script. This course further develops the student's screenwriting knowledge, story analysis skill, and method of communication with writers. In a workshop setting, producers will collaborate with fellow writers developing each other's scripts to their optimum marketability. Producers will learn how to evaluate creative material to give script, story, scene and character notes.

Semester Four *(Thesis Option C)*

ADVANCED CINEMATOGRAPHY

This intensive course expands students' knowledge of cinematography and introduces them to the full capabilities of the Red Epic Camera and complex grip and lighting packages. Students learn sophisticated and mastery of contrast, composition and camera movement, using professional equipment and shooting on a

studio soundstage. In class, students will revisit the mise-en-scene project from their first semester, examining their maturity as filmmakers as they once again produce a one-minute scene in one shot, this time using the more advanced knowledge, techniques, and equipment available to them.

MASTER'S PRODUCTION DESIGN

Production design plays an important role in the success of any production, as it provides the audience with the visual clues that establish and enhance the production content. Through lectures and exercises, students use set design and construction, costume design, prop choices, advanced aesthetics of color and shape to create the visual language of their thesis films.

FEATURE PRODUCING II

Students continue to organize their feature film productions and revise as necessary and execute the timeline for hiring their teams, including producers, key crew and cast. They research and explore payroll service options, the most suitable legal entity to form for their productions and insurance policies needed and their costs. Students continue to meet with the Thesis Committee twice during this semester and the remaining semesters.

WRITING THE FEATURE SCREENPLAY II

Students undertake a substantial revision of their first draft screenplays and complete their second drafts. Throughout this course, students will delve deeper into their stories,

critical assess their characters' development and motivations, and identify and find solutions for characters and scenes that are not effective.

FINANCIAL REPORTING

This course provides an overview of production budgeting and financial, cost and managerial accounting functions specific to the film industry, with application to other areas of media production, including television. Students analyze techniques and control procedures for accurate preparation and presentation of budgets and financial statements. Topics include budgeting, cost reporting and film accounting terminology.

MARKETING & DISTRIBUTION MODELS

In this course, students analyze successful financial, marketing and distribution models for independent films, focusing on micro-budget models. Marketing strategies, including viral campaigns and other low to no cost methods to development awareness of films will be discussed. Other topics include current and emerging distribution models, film festival strategies and deliverables to prepare.

Semester Five *(Thesis Option C)*

DIRECTING THE FEATURE

Through in-class exercises and scene study of numerous classics, popular and obscure yet relevant films, students analyze a wide range of effective directing styles and techniques.

Students will each workshop the construction and shot breakdown of one scene from their feature film.

FEATURE THESIS DEVELOPMENT

In this course, students further advance their development and fundraising efforts. Topics include monitoring fundraising milestones and back-up contingency planning.

FEATURE LOGISTICS & WORKFLOW

Students finalize production workflow between departments, including handling all pertinent paperwork required or generated during production and cash flow spending, authorization and reconciliation. On-set and production office protocol will be addressed. Students will schedule and hold a full cast and crew production meeting, including a timed table read, cast and crew introductions, completing final deal memos and general discussion of on-set protocol.

FEATURE THESIS PREP

In this course, students finalize their pre-production and green light preparation. Topics include contingency scenarios for last-minute location changes and handling crew or cast scheduling or personality conflicts.

Semester Six *(Thesis Option C)*

FEATURE THESIS PRODUCTION

With supervised set visits and daily review of production documents such as call sheets and production reports, students begin and complete principal photography of their feature films. Through weekly check-ins during the production period, students de-brief and troubleshoot prior week's shooting days and work through the upcoming week's production demands.

FEATURE THESIS POST

With supervised editing and post lab visits and regularly scheduled reviews, students begin and complete the post-production phase of their feature films. Picture editorial, ADR and sound editorial and music scoring sessions will be discussed and analyzed. Through weekly check ins during the post production period, students de-brief and troubleshoot the prior week's editorial progress and work through the upcoming week's demands and deadlines. Final picture lock, sound mix, color correction and main and end titles will be reviewed. Two rough cut screenings will be held for the purpose of critical and audience feedback.

FEATURE DELIVERY

Students will prepare the non-visual elements that are required of the producer/filmmaker in a distribution deal. Each student will learn the process of organizing a complete and detailed archive of their production for the purpose of delivery along with film to a distributor upon execution of a distribution deal. Topics include errors and omissions (E&O) insurance, final and prior cost reports, a detail of all expenditures including itemized petty cash tallies and receipts, pertinent production documents including all agreements and the standard methods used to inventory these documents.

MASTER OF FINE ARTS IN PHOTOGRAPHY

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 61 Units

OVERVIEW

The Master of Fine Arts in Photography at The New York Film Academy is an accelerated, graduate program designed for full-time study over the course of four semesters. NYFA's MFA Photography curriculum is defined by hands-on technical instruction combined with theoretical texts and strategies to challenge notions of art, demand experimentation and curiosity, and consider deeply the purpose and implications of image making in a globalized world. Classes are in constant engagement with a multitude of perspectives and aesthetic practices, in which students mine diverse understandings of cultural identity, beauty and symbolism, in the collective pursuit of artmaking.

The photography department embraces all lens-based media, offering a unique curriculum that includes digital and film-based photography, moving image, historical and analytical readings, business and marketing classes, and ongoing discussions about the role that photography plays in culture.

At the New York Film Academy, students engage with a diverse international student body and a core faculty of working professionals. In addition to classes, students will have the opportunity to attend artist

talks, receive feedback from visiting photographers, artists, reps and curators and visit museums and galleries. Students will also have the opportunity to exhibit in various group shows, and work on the student run magazine, FAYN.

There are several required core technical and analytical classes. After semester 1, students select their classes in the following areas of study: Lighting, Imaging/Printing, Business/Marketing, Theory/History, and Art Practice. Students must meet required minimums in each category in order to graduate.

Applicants to the program who have graduated from NYFA's One-Year, Two-Year, or BFA in Photography programs, or an equivalent program from another institution, may attempt to test out of certain foundational courses within the MFA program. All evaluations and decisions are at the sole discretion of the department chairs, and are final. Students who successfully test out of any courses will substitute other courses in their place, and must fulfill the 61 total credit minimum, as well as all course category requirements.

Candidates for the MFA degree must complete 61 credits, maintain a minimum of a 3.0 GPA, and produce a successful thesis project, to be eligible for degree conferral.

Learning Goals:

Upon graduation from the MFA in Photography program, students will be able to:

- Produce work in both digital and analog processes using concept appropriate lighting, processing and printing
- Apply theories of aesthetics, semiotics, design, composition, and color to their images and their assessment of images
- Apply sound business and marketing practices to their personal brand
- Pre-visualize photographic projects and realize them through sophisticated pre-production, lighting, imaging and printing techniques for curation and exhibition

The photography faculty is committed to students and their futures as successful image-makers. Through demanding, hands-on coursework, instructors help students keep pace with technological change and push them to excel in all the areas needed to compete in the marketplace. NYFA also offers support to our alumni and hosts annual events such as networking mixers and portfolio reviews, in addition to calls for submission for our magazine and on-campus group exhibitions.

The MFA Photography program provides a unique setting for the development of both creative vision and technical proficiency necessary for a career as a photographer. The program supports aesthetic exploration in all forms of lens-based media, and promotes academic enquiry through research, recognizing the importance of critical analysis and writing to both comprehend and create a cohesive body of work.

Project Goals:

- Students will create multiple individual projects that apply analytical and conceptual ideas to work produced in a minimum of 13 required studio courses
- Employing technical knowledge learned in their classes, students will create photo series in multiple genres of photography

YEAR ONE

In the first two semesters, MFA Photography students are immersed in a rigorous schedule of classroom learning, including core foundational classes in lighting, imaging, and printing; writing about art; and photographic history, in addition to concept-driven courses. Classes are hands-on with numerous assignments and outside projects. Our course offerings provide a rigorous environment, allowing students to develop their technical skills and artistic identities.

SEMESTER ONE OVERVIEW

In addition to technical learning about making photographs, first semester students analyze and critique images, are introduced to thought-provoking texts and ideas, and develop essential skills to conceptualize, compose, and enhance their own visual language. Students also view, discuss and write analytically about contemporary artwork.

Students are encouraged to think beyond convention and apply what they have learned creatively to develop an art practice. They work intensively with available and

artificial lighting on a wide variety of assignments. Art direction and design elements are employed to create distinctive visual styles.

SEMESTER ONE OBJECTIVES

Learning Goals:

- Identify characteristics of light and make creative use of basic lighting tools and camera positions
- Apply digital darkroom skills using Adobe Photoshop and Lightroom
- Apply theories of aesthetics, semiotics, design, composition and color
- Examine and discuss the work of seminal visual artists from the twentieth and twenty-first centuries

SEMESTER TWO OVERVIEW

In addition to course offerings in business and marketing, theory and history, and other classes which develop their individual art practice, the second semester continues to advance students' agility with their craft in lighting, imaging and printing. Students apply essential business practices that professional photographers employ, including research, assignments, bidding, contracts, studio organization, exhibitions and licensing, in their specific area of interest.

From semester two onward, students will select from a variety of course offerings to deepen their understanding of specific interests in lighting, imaging, printing, business, marketing, theory, history and art practice.

SEMESTER TWO OBJECTIVES

Learning Goals:

- Apply advanced digital darkroom skills using Adobe Photoshop and Lightroom
- Identify current business practices in professional photography
- Apply technological, artistic, social and cultural currents from contemporary photographic practice
- Identify key technical, formal and conceptual issues in their creative work and the work of others
- Pre-visualize an image and realize it through lighting and photographic techniques

YEAR TWO

In the last two semesters of the MFA in Photography, students are encouraged to work more independently and are challenged to produce their highest caliber work. They conceptualize and develop their final thesis project under the guidance of instructors and the department chairs; participate in academically challenging theory, art practice and marketing courses; and are immersed in digital darkroom practices of prints for portfolio and exhibition.

SEMESTER THREE OVERVIEW

In semester three, in addition to courses within the program's five areas of study, students will take Thesis Research and Methodology in which they will explore their own research interests in preparation for their Thesis Project prospectus. The course culminates in a 15-20 page research paper and a presentation of their thesis prospectus.

SEMESTER THREE OBJECTIVES

Learning Goals:

- Refine the ability to orchestrate tone and color through post-production software to accurately create a specific aesthetic
- Improve skills in preparing and proofing digital images for accurate, predictable prints
- Refine ability to analyze and evaluate images
- Apply an advanced understanding of the visual language of photography and the ability to incorporate technical, formal and conceptual competencies into their creative work
- Identify and apply best business practices for their chosen genre

SEMESTER FOUR OVERVIEW

The focus in the fourth semester is the final Thesis Project, which includes every element of an exhibition: planning, researching, shooting, editing, processing, publishing,

promoting and installing. The final work must include gallery-quality prints, with an accompanying statement by the artist.

Students take a Thesis Printing class to assist them in outputting their best prints. Other courses of their choosing are also available in business, theory, history, and art practice. The semester culminates in an exhibition, where students celebrate their achievements with the viewing public.

SEMESTER FOUR OBJECTIVES

Learning Goals:

- Demonstrate advanced technical skills, creative vision and personal aesthetic in their final portfolio
- Demonstrate mastery of Adobe Photoshop and Lightroom for image processing, file organization and digital output
- Apply their knowledge of contemporary exhibition protocols to planning and designing their final thesis exhibition, sequencing images and mounting, framing, and hanging techniques.

LIGHTING LEARNING OUTCOMES

- Perform professional photo shoots using DSLRs and fixed and zoom lenses.
- Evaluate the components of exposure by comparing and contrasting aperture ranges, shutter speeds, lenses, lighting tools, and filtration options on a wide variety of subjects.

- Recognize the characteristics of light and make creative use of lighting tools, perspective, and environments.
- Pre-visualize an image and realize it through lighting and photographic techniques.

IMAGING/PRINTING LEARNING OUTCOMES

- Apply advanced digital darkroom skills using Adobe Photoshop and Lightroom.
- Output accurate prints to inkjet printers with advanced color management.
- Orchestrate tone and color through post-production software to accurately create a specific aesthetic.
- Investigate the role that photographic materials, processes, and techniques play in the pursuit of photography as a creative medium.
- Utilize Lightroom as a file management, workflow processing, and resolution tool.

BUSINESS/MARKETING LEARNING OUTCOMES

- Produce business and marketing plans appropriate to current business practices in the professional photography industry.
- Identify and apply best business practices for their chosen genre.
- Study and apply the elements of successful branding.
- Demonstrate innovative entrepreneurial and networking skills.
- Prepare relevant marketing plans and branding to reach their targeted professional audiences.

- Apply advanced technical skills, creative vision, and personal aesthetic to their final portfolios and exhibition.

THEORY/HISTORY LEARNING OUTCOMES

- Apply advanced theories of aesthetics, semiotics, design, composition and color.
- Analyze theoretical history of photography texts and apply them to their work and the work of others.
- Demonstrate advanced critical thinking skills in evaluating a diverse range of historical and contemporary art works.
- Examine and discuss the work of seminal visual artists from the 20th and 21st centuries.
- Investigate current trends and key technical, formal, and conceptual issues in photography, and articulate these in verbal and written form.
- Apply technological, artistic, social, and cultural currents from the history of photography and contemporary photographic practice, and be able to relate their work to photographic history and practice.

ART PRACTICE LEARNING OUTCOMES

- Analyze the effect visual media has on the way contemporary society reads images.
- Identify key technical, formal, and conceptual issues in their creative work and the work of others, and articulate these in verbal and written form.

- Explore multiple mediums of art to develop an authentic voice and style.
- Write a 15-20 page thesis paper that meets Master level expectations and supports their thesis project.
- Plan and design their final thesis exhibition, including the sequencing, sizing and printing of images, using mounting, framing, and/or hanging techniques, with awareness of contemporary exhibition protocols.

CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></u>
PHOT500 Lighting I	2
PHOT600 Imaging I	2
PHOT602 Printing I	2
PHOT809 Art in Review	3
HATM740 Photographic Survey	3
Students must complete 1 Photography course from the below category:	
Choose from course list: Art Practice	3
<u>Required</u>	<u>15</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
PHOT501 Lighting II	2
PHOT601 Imaging II	2
PHOT603 Printing II	2
Students must choose & complete 3 Photography courses from the below categories:	
Choose from course list: Business/Marketing	3
Choose from course list: Theory/History	3
Choose from course list: Art Practice	3
<u>Required</u>	<u>15</u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
PHOT801 MFA Thesis Research & Methodology	3
Students must choose & complete 4 Photography courses from the below categories:	
Choose from course list: Lighting	3
Choose from course list: Imaging/Printing	3
Choose from course list: Business/Marketing	3
Choose from course list: Theory/History	3
Choose from course list: Art Practice	3
<u>Required</u>	<u>15</u>

<u><i>Semester Four</i></u>	<u><i>Units</i></u>
PHOT802 MFA Thesis Project	4
PHOT803 MFA Printing III	3
Students must choose & complete 3 Photography courses from the below categories:	
Choose from course list: Lighting	3
Choose from course list: Imaging/Printing	3
Choose from course list: Business/Marketing	3
Choose from course list: Theory/History	3
Choose from course list: Art Practice	3
<u>Required</u>	<u>16</u>

CORE COURSE OFFERINGS

Lighting Units

PHOT502	Deconstructing the Body: Exploring the New Beautiful in Fashion	3
PHOT503	Still Life: Objects of Desire & Disgust	3
PHOT505	Low Key Lighting (Chiaroscuro) & Film Noir	3
PHOT506	The Study of Blue	3
PHOT507	Interior Architecture & Environment Portraits	3
PHOT508	Let's Get Personal: Identity & Photography	3
PHOT509	Making & Meaning	3
PHOT510	Environmental Portraiture	3
PHOT511	Shooting in the Dark: Dusk to Night	3
PHOT512	Urban Spaces & Architecture of Los Angeles	3
PHOT513	Fashion & Power	3

Imaging/Printing Units

PHOT604	Darkroom Printing	3
PHOT605	The Diary, the Atlas, & the Magic of the Small Print	3
PHOT606	Monsters in Full Sun	3
PHOT607	The Art of Bookmaking	3
PHOT608	The Future Archive: Portfolio Management	3
PHOT609	Collage, Montage, & Contemporary Composite Images	3
PHOT610	The Photographic Installation	3
PHOT611	Alternative Processes	3
PHOT612	Roy DeCarava Printing	3
PHOT613	The Language of Collage: From DADA to the Future	3
PHOT614	Graphics & Social Movements	3
PHOT615	Truth vs Fiction in Photoshop	3
PHOT616	Advanced Retouching	3

Business/Marketing Units

PHOT700	Entrepreneurial Strategies	3
PHOT701	Demystifying the Art World	3
PHOT702	From Concept to Creation: How Advertising Images Are Made	3
PHOT703	Free Money	3
PHOT704	Breaking Through the Gram: Branding & Marketing	3
PHOT705	Self Promotion	3

Theory/History Units

PHOT741	Aesthetics & Ecological Activism	3
PHOT742	Poetics	3
PHOT743	Tender Feelings	3
PHOT744	Seeing Science: How Photography Reveals the Universe	3
PHOT745	The Archive, Technology & Instagram	3
PHOT746	Decolonize This Place	3
PHOT747	On Ugliness	3
PHOT748	Ethics of an Artist	3
PHOT749	The Optical Unconscious & Decay	3
PHOT750	Fashion Design History	3

<u><i>Art Practice</i></u>	<u><i>Units</i></u>
PHOT800 FAYN Magazine - From Curation to Print	3
PHOT804 Materiality & It's Role in Photo by Looking at Hyper Objects	3
PHOT805 Video & Performance Art	3
PHOT806 The Surreal Collage	3
PHOT807 Photography & Activism: A Collaborative Study	3
PHOT808 Place & Identity	3
PHOT810 The Cameraless Image	3
PHOT811 FAYN Magazine: Part One: Research, Curate & Production	3
PHOT812 FAYN Magazine: Part Two: Design to Print	3
PHOT813 The Practice of Failure	3
PHOT814 Video Killed the Photo Star	3
PHOT815 From Pitch to Publish	3
PHOT816 The Social Occasion	3
PHOT817 Fluid Dynamics	3

COURSE DESCRIPTIONS

Semester One

Students take 4 foundational courses, and 1 course from Art Practice.

LIGHTING I

A hands-on foundational course focusing on key camera, lighting, and aesthetic skills across a series of lectures, demonstrations, assignments and peer critiques. An essential skills component of the program, Lighting I introduces students to the mechanics of cameras and lenses along with the basics of using DSLRs and 35mm film cameras for still photography. Students will explore the myriad components of exposure, composition and aesthetics, as well as develop an understanding of the intrinsic

relationship between light and the photographer's process, discovering the unique reactive nature of light in a variety of situations including direct light, diffused light, and reflected light. Learning how to correctly apply these skills will open up a world of creative opportunity.

IMAGING I

This course offers an intensive introduction to Adobe Photoshop as a digital darkroom tool, and Adobe Lightroom as a RAW digital editing and image library management system. Students learn Adobe Lightroom's modules, preferences and settings as well as image file management and organization. Students are introduced to scanning 35mm film, and color control and retouching play key roles in assignments, explored through a variety of lectures and demonstrations. There is also lab time to practice and perfect these image-editing skills.

PRINTING I

In Printing I students acquire key digital darkroom techniques from nondestructive editing software to final inkjet prints. Students learn how to set up custom ICC profiles for a variety of papers, and how to manage color and color accuracy in contemporary printing practices. Students print for all assignments in this class and learn how far they can shift shadows, light and color to create optimum prints.

ART IN REVIEW

What is art criticism? How are we influenced by critics in what we think and what we

make? How do we write about art? Through what kind of lens do we choose to view work? Through a mix of reading and writing, students will leave this course with an understanding of how to write about art and how to participate in critical conversations about art and photography.

Semester Two

Students take 3 foundational courses and choose 3 courses from Business/Marketing, Theory/History and Art Practice.

LIGHTING II

This course teaches the advanced lighting and camera techniques needed to execute commercial and personal assignments. Students explore conventional lighting tools such as hot and cool continuous sources, studio and portable strobe lighting, professional grip hardware and light modifications. Students master the intricacies and importance of light, and how to shape and control it. Students work with DSLRs and 35mm, and are also introduced to 120mm and 4x5 film cameras, which are used in the studio and on location. Students are also introduced to shooting tethered with Capture One software to provide real-time capture and display of RAW images. Class exercises and discussions will be based around topics such as Still Life, Fashion, Portraiture, and Location photography.

Prerequisite(s): Lighting I

IMAGING II

This course centers around acquiring the perceptual and practical skills to realize a personal vision of the external world

through photography. Students study color theory, design principles, human perception, digital imaging, commercial retouching, and compositing using Adobe Photoshop and Lightroom. Students also learn to scan all film formats and process, retouch, color correct, and critique work.

Prerequisite(s): Imaging I

PRINTING II

Students explore the advanced technical controls of printing workflows for digital imaging with a view to outputting images for their final body of creative work. Students are immersed in advanced color correction techniques for digital prepress and framework-based tone and color manipulation, to orchestrate visual attention from advanced printing to critiques. Students learn the difference between RGB and CMYK color spaces. Students design and self-publish a book of their final project, in addition to portfolio prints.

Prerequisite(s): Printing I

Semester Three

Students take 1 required course and choose 4 courses from the 5 areas of study.

MFA THESIS RESEARCH & METHODOLOGY

In this course, students will write a proposal of 15-20 pages outlining what their project explores, their motivations for pursuing their subjects, and the modalities they aim to employ to create the work. Clearly stating their artistic objectives for their final project, students will research and write about their ideas before working on their final project,

in order to give their projects depth, meaning and substance. Students will be expected to thoroughly research their chosen genre, explaining its historical precedents and influences.

Semester Four

Students take 2 required courses and choose 3 courses from the 5 areas of study.

MFA THESIS PROJECT

Students will execute and complete their thesis project, culminating in an end-of-program group exhibition. Building on their research from MFA Thesis Research and Methodology in Semester Three, each student will create a body of creative work in the following ways: through peer and instructor feedback, rigorous critiques, an artist's statement, editing sessions, planning and designing the exhibition, sequencing images to achieve the desired viewer impact, mounting, framing, hanging techniques, and the installation itself.

Prerequisite(s): MFA Thesis Research & Methodology.

MFA PRINTING III

Under the guidance of an instructor, students will produce professional-quality prints for exhibition. Students will fine-tune the technical controls required for professional level printmaking and workflow. Students will also experiment with input and output variances that affect their final print, such as modifying tonal adjustments to match the proofs, implementing appropriate sharpening techniques, and understanding proofs in

relation to size, substrate and color. This class must be taken concurrently with MFA Thesis Projects.

CORE COURSE OFFERINGS

Lighting

DECONSTRUCTING THE BODY: EXPLORING THE NEW BEAUTIFUL IN FASHION

This class investigates the need for diversity in the representation of the human body in mainstream media. Students explore an emerging trend in contemporary fashion to use a variety of body types to tell their personal, authentic stories through gesture and pose. Practicing professional fashion workflow including working with art directors, makeup artists, and stylists, students shoot a variety of fashion lighting assignments from the 1960s, through the 1990s, as well as explore today's visual trends. This class explores the difference between images of a woman standing in a random outfit, and what actual fashion photography is today. Students will be creating portfolio projects in the studio throughout the semester. Through abstract posturing that rejects traditional standards of beauty and physicality, students learn to reclaim and celebrate the body in art and fashion as a sacred site of personal expression.

STILL LIFE: OBJECTS OF DESIRE & DISGUST

Disgust, as a description, reinforces the designation of certain desires as deviant, and

sustains ideals of normality. Through the exploration of a variety of objects and analytical texts, students will create images that question societal expectations and psychological modes of thought. Class sessions will be hands-on and include demos and discussions of typical still life lighting approaches and light sources.

LOW KEY LIGHTING (CHIAROSCURO) & FILM NOIR

This class is an in-depth exploration of cinematography in the context of Film Noir and its relationship to light and shadow in storytelling. By studying film history from the French New Wave to films like *Memento*, *Fargo*, *Chinatown* and *No Country for Old Men*, students will learn how the formal qualities of lighting exemplify the mood of this cinematic genre. Students will learn how to mimic the illumination of a scene throughout these films in a studio, and will be encouraged to reenact scene by considering the lighting, backdrop, subjects and props. This class will cover lighting, filmmaking, professional pro-production, and editing.

THE STUDY OF BLUE

Color is different for everyone depending on their angle and the way light hits the object of one's gaze. Only 6,000 years ago humans began to see the color blue. How can we further our understanding of this color as a metaphorical, narrative and symbolic element? This lighting class will take place in the studio and out, and include a variety of lighting techniques, light sources, and schematic challenges. History and research will also inform student-led projects.

INTERIOR ARCHITECTURE & ENVIRONMENT PORTRAITS

In this class, students will learn how to light interiors using a broad range of light sources including ambient, strobes, tungsten, LED, and mixed lighting. Students will address questions of augmenting and matching existing lighting, as well as starting from scratch to light an unlit space. This class will take place both in the studio and on location.

LET'S GET PERSONAL: IDENTITY & PHOTOGRAPHY

In this course students get personal by making images that examine themselves and their identities. Through analyzing and critiquing work from contemporary photographers who use their identities to gain access to vulnerabilities, students will explore self-portraiture, still life, and set design to examine personal ideas and narratives.

MAKING & MEANING

This class is geared towards the making of a picture rather than the taking of a picture. We will examine the details and elements that go into actualizing a visual idea through building and designing the elements that bring the idea to life. We will explore storyboarding, object sourcing and making, fashion and styling to learn and cultivate the skills to bring your vision to life and tell your stories.

ENVIRONMENTAL PORTRAITURE

This course examines the history of early documentary portraits that evolved into narrative images by incorporating the environment as a way to tell a story in portraits. How do environments inform the subjects of our images and how can we light an environment to deepen the story we are telling? This class will cover both editorial and documentary styles with a focus on composition and lighting.

SHOOTING IN THE DARK: DUSK TO NIGHT

Shooting at night offers a whole range of creative possibilities for figurative and urban landscape work. This class, offered in our evening slot, will shoot on location during multiple field trips with portable flash and strobe units, colored gels, and ambient city lights in Downtown Los Angeles, The Arts District, Hollywood, and raw urban spaces around L.A. An excellent opportunity to extend your visual language and expand your portfolio.

URBAN SPACES & ARCHITECTURE OF LOS ANGELES

Students will study architectural photography working with the exteriors of local architecture masterworks, the interiors of well-designed residential spaces, and urban landscapes in downtown L.A. Students will learn how to light interiors and use architectural shift lenses for professional quality images and effects, and advanced imaging techniques.

FASHION & POWER

Through contemporary postcolonial critiques of fashion this course examines the structures of power beneath commercial and fashion work. Discussion, research and lighting techniques will focus on cultural anthropology and sociology, to inspire informed fashion projects.

Imaging/Printing

DARKROOM PRINTING

Students will learn the techniques and processes involved in black and white photochemical photography, from the mechanics of the cameras themselves to traditional darkroom techniques for developing film and making silver gelatin prints on both resin coated and fiber paper. Homework assignments will consist of shooting individual projects and assignments on black and white film.

THE DIARY, THE ATLAS, & THE MAGIC OF THE SMALL PRINT

Inspired by Gerhard Richter's project Atlas, this course aims to create order and clarity among student; archive of photos, magazine cutouts, and sketches, by sequencing, editing, and printing their archives in intentional and thoughtful ways. Students will experience with various formats for working with small prints. Diptychs, triptychs and random combinations of images for storytelling will emerge from weekly class sessions. Field trips to museum collections will be arranged to view historical images which utilize the small print for good reason. Students will work toward a suite of

small prints on archival paper as the end goal for the class.

MONSTERS IN FULL SUN

This class focuses on the abject or grotesque through the merging of texts and images to construct new life forms. Texts about the Minotaur and other famous demons/saviors from ancient mythology will be read and discussed to deepen student explorations before embarking on assignments. The final project asks students to create their own mythical land, filled original creatures, ecosystems and logic. Students will work intensely with Adobe Photoshop on advanced masking and compositing techniques, combining photographs, drawing and graphics.

THE ART OF BOOKMAKING

This is an advanced level class in which students are required to have already shot a full body of work but need help with editing, sequencing and lay out into book form. Students will learn the importance of text in relationship to the photograph, and how a photograph serves as a fragment of a sentence, an element of visual literacy. Students will study the work of many different photographers who create books as a part of their practice.

THE FUTURE ARCHIVE: PORTFOLIO MANAGEMENT

This class aims to form an approach for students to consider the way that their work will live in the world after their education. Students will learn to print editions and artist proofs along with certificates of

authenticity and a database to organize the afterlives of their photographic prints.

COLLAGE, MONTAGE, & CONTEMPORARY COMPOSITE IMAGES

How have collage, montage and mixed media been re-defined by digital practice? In this class we will study composite images from Dada, Bauhaus, and Surrealism, and look at ways to apply these aesthetics and concepts to contemporary practice using digital tools. Advanced techniques in compositing will be taught and multiple printing methodologies will be explored.

THE PHOTOGRAPHIC INSTALLATION

This is a portfolio class where students are encouraged to think outside the box in how they approach printing and installing for exhibition. Asked to choose specific paper types and sizes, students will investigate the way these choices, in addition to their installation choices, affect meaning. Students will learn to think about their work in an installation context, and about their portfolio in relationship to installation.

ALTERNATIVE PROCESSES

In this course, students will explore alternative silver processes including lithography printing and liquid light. Students are encouraged to explore the myriad creative uses of a variety of processing and printing techniques as a way to expand their photographic vocabulary and personal work.

ROY DECARAVA PRINTING

Roy DeCarava is well known for his lively images of life in Harlem during the Jazz Age, and the unique printing style he invented to complement his subjects. His sensuous, rich prints show off his attraction to moody lighting and darker tones. In the class we will investigate De Carava's signature style of printing and ask each student what they can learn from this exceptional photographer and how they can apply these learnings to their own work.

THE LANGUAGE OF COLLAGE: FROM DADA TO THE FUTURE

Collage is the language of the moment, the past and the future. Through surreal parlour games, and other art making techniques involving chance, the unconscious, and dreams, this course will explore collage through advanced digital techniques, textures, drawings, graphics, text and images to construct new worlds.

GRAPHICS & SOCIAL MOVEMENTS

In this class we will look at the history of the relationship between graphic design and social movements. Through learning about pivotal moments in social movement histories and the correlating design movements, we will also learn design using both digital and analog graphic design and layout skills. Topics include: “people’s presses,” printmaking collectives, agit-prop, propaganda, street art as intervention, and aspects of social media. We will explore a variety of U.S. and International graphic design styles, uses, and purposes as they relate

to specific moments in various struggles for social justice.

TRUTH VS FICTION IN PHOTOSHOP

Responsibility in image making - what is truth and how much of it are photographers responsible for? How does altering images in Photoshop differ from altering the original scene? Assignments in this course will include advanced retouching, compositing fictitious worlds, recreating crime scenes, and planting evidence. Excerpts from Errol Morris' book *Believing is Seeing* will be read and discussed.

ADVANCED RETOUCHING

In this focused post-production class, students will become skilled with a wide range of retouching techniques and approaches from beauty and skin to repairing images damaged by flare, to the removal of entire objects from images without leaving trace artifacts. Students will come to terms with the aesthetic and conceptual questions surrounding retouching. How do you create a dialogue with clients about limits? What is the destination of the image, how far do you go with it, and how do you retouch naturalistically to achieve authentic images for mainstream media?

Business/Marketing

ENTREPRENEURIAL STRATEGIES

In this course students will learn how to use entrepreneurial strategies in their photographic practice to become better image-makers and to move forward in their

careers. Through an in-depth investigation of new business strategies, we will cultivate career and portfolio growth. Students will develop short term and long-term goals that encapsulate content development and industry outreach. This class will also cover how to protect photographers' rights to images and satisfy the needs of social media strategies; how to write solid business licenses, from clarifying the terms "trade for images" with one's model, to more complicated use terms for corporate shoots, in addition to copyrighting images and what do if they are stolen.

DEMYSTIFYING THE ART WORLD

Through field trips, research, and portfolio building, students will examine both the myths and imperatives of working with galleries and museums. What does it take to get gallery support? What does it take to run a gallery, and how does that come to bear on what galleries expect from artists? What can a gallery actually do for you, and when is it wiser and more profitable to seek other markets? What do collectors want? And more.

FROM CONCEPT TO CREATION: HOW ADVERTISING IMAGES ARE MADE

Working in a simulated advertising agency environment, this class will choose 3-5 brands around which to create a campaign idea. While building these advertising concepts, students learn various roles within advertising such as art director, copy editor, and photographer, as they work to build a brand. Through role play students improve their understanding of who is hiring them as

photographers and how to communicate with, work with, and market them. Teams of students will create storyboards and brainstorm how to make concise, clear and impactful advertising campaigns and pitch them as professional treatments.

FREE MONEY

This class will teach the skill of applying for grants, fellowships, residencies, and competitions through weekly writing exercises and an analysis of the current art landscape. Students will workshop their writing in class with the instructor. There will be a series of guest lecturers in the class providing them with additional perspectives.

BREAKING THROUGH THE 'GRAM: BRANDING & MARKETING

This course will focus on best practices in social media promotion through various methods of strategic content development and content sharing models. Students will investigate the history of advertising psychology and how it is changing to meet the needs of social media marketing today. Students will learn the importance of branding, curation, and audience engagement. Through different approaches to building an Instagram audience, students will be encouraged to create and share engaging content while investigating ways to grow their social media audience.

SELF-PROMOTION

This class is geared toward students in the last few semesters and will properly prepare them for the real world. It will entail branding, website and social media, and the

making of promotional materials to send to industry professionals. Students will collaborate on curating a group show and a correlated event as an additional, proactive marketing strategy.

Theory/History

AESTHETICS & ECOLOGICAL ACTIVISM

Students will be asked to consider forging new strategies at the intersection of aesthetics and ecological activism to expose urgent dilemmas affecting the earth's health. Working against the background of a rapidly changing landscape, and at the intersection of social and eco-justice, students will research and discuss strategies for image making that capture environmental consciousness. By engaging with contemporary theories of post-nature, and nature as a space for contemplation, we will collectively investigate how art can be a cultural endeavor that provides meaningful expressions of humanity.

POETICS

How can photographic imagery construct worlds parallel to the poetics we find in literature? How can we produce images that are compelling but do not attempt to explain themselves? What is ambiguity in an image and how do we introduce factors into our work that will allow the viewer more room for interpretation? What is the relationship between making and meaning and does an image have to mean anything? We will address these questions through studying the work of inspiring artists, class discussions and photographic assignments.

TENDER FEELINGS

Students will be asked to examine vulnerability, memoir, softness, confession, and power dynamics within photography. Re-imagining politics and consciousness through imagination and feeling, we will read analytical texts which align with class topics. Students will write weekly responses and prepare for in-depth conversations during class. For their final project students will write a 3-5 page opinion essay. Students are expected to make work that is vulnerable as a way to examine themselves and their identity.

SEEING SCIENCE: HOW PHOTOGRAPHY REVEALS THE UNIVERSE

Seeing Science: How Photography Reveals the Universe by Marvin Heiferman will form the central exploration for this class. Through readings, lectures, field trips and class discussions, we will investigate the role photography plays in imagining the world, making it possible to make new experiences visual and communicate new ways of seeing.

THE ARCHIVE, TECHNOLOGY & INSTAGRAM

What is an archive? What are the objectives and mechanisms of an archive? Is the accumulation and organization of knowledge productive? How does it generate narrative and/or history? How does it privilege specific social and cultural memories while silencing others? The seduction of the archive lies in the promise of infinite memory.

Using interdisciplinary methods and readings focusing on archival practices, students will be challenged to look critically at a range of archival collections to interrogate the motivations behind collecting and curating, and the intrinsically human need to order and preserve.

DECOLONIZE THIS PLACE

In the contemporary landscape, artists and activists are inventing creative strategies to resist and dismantle colonialism, white supremacy, art washing and the heteronormative cis patriarchy. Beginning with a theoretical examination of colonialism, students will consider how colonization and imperialism have functioned, and how it affects the art and photographic world. This will entail examining the ways in which race, ethnicity, gender, class and queerness, shape the discourse of art. We will consider photography and art through a lens that moves the conversation beyond binaries and dualisms. Inherently ideas of representation will be explored: politics and poetics of representation, the relationship of representation to colonialism, objectification and appropriation, and contemporary representations; specifically in photography, media, and art.

ON UGLINESS

This analytical class examines depictions of gore and malice throughout the history of photography, in texts by Umberto Eco and others. As a means to question our standards of beauty and how these visualizations have been shaped through religion, culture and the circulation of Western images, students

will be asked to create a magazine or online blog to deviate from the standard of fashion magazines.

ETHICS OF AN ARTIST

After graduating, artists must navigate the complex art world and allow their ethics to be the guide. How does one develop their own ethical practice? Through lecture, guest talks, discussion, and field trips, we will develop a critical dialogue about ethics of history, capitalism, city funded art, artwashing, fame, institutions, and identity politics. How do we become the artists we want to be in the world?

THE OPTICAL UNCONSCIOUS & DECAY

This class will focus on the surface and form of images as a way to express these ideas through reading and discussions. How are we connected to forms of decay and feelings from trauma, death, grief, and oppression? According to Rosalind Krauss, the Optical Unconscious is “a pointed protest against the official story of modernism and against the critical tradition that attempted to define modern art according to certain sacred commandments and self-fulfilling truths.” Through defining indexicality this class will explore the optical unconscious. How are we connected to forms of decay and feelings from trauma, death, grief, and oppression?

FASHION DESIGN HISTORY

By looking at social history we are able to contextualize the role of fashion throughout the years. In 1911, Edward

Steichen created the first artistic fashion photograph of gowns by Paul Poiret. Taking this as a starting point, the class will review over 90 years of fashion design and photography; and a de-colonialist framework will be used to examine and critique this history. Identity is a central thought in fashion and meaning.

Art Practice

FAYN MAGAZINE- FROM CURATION TO PRINT

This class curates and designs the current issue of FAYN Magazine, the Photo Arts Conservatory in-house fashion and art publication. Each semester a team of students becomes the editors and content creators who bring the next issue to fruition. Students learn how to build and manage content curation, calls for entry, and graphic design. Students art direct the issue, create a style guide and learn how to construct editorial layouts in InDesign. Student editors curate a show, produce events, and learn the ins and outs of a working magazine.

MATERIALITY & ITS ROLE IN PHOTO BY LOOKING AT HYPER OBJECTS

Exploring the relationship between material and photography, this course will investigate the nature of various substrates - their origins, histories, cultural meanings, and formal qualities. This class will use mundane objects and materials as a tool to build sculptures and installations.

Through a series of assignments, readings, and research, students will create sculptural elements that they transform into photographs with the intention of relating the original material back to the photographs in some way.

VIDEO & PERFORMANCE ART

Stories unfold in response to their cultural contexts and socio-political climates. Students will examine the ways storytelling has evolved, and consider how it has changed both historically and through technology. This course uses history and performance as lenses to critically investigate key works in Performance Art and Video Art from the 1960s to the present, and the major historical, cultural, and aesthetic influences that are at work on these art forms.

THE SURREAL COLLAGE

Using found images, original works and three dimensional physical mixed media, students will create and explore the genre of collage through two-dimensional building and crafting. Students will explore that nascent forms of collage that originated at the beginning of the 20th Century with Dada, Bauhaus, Surrealism and political montage, as an approach to visual language. This course will consider artists such as Richard Hamilton, Lorna Simpson, and Eduardo Paolozzi among others. In this class students will make weekly non-digital collages for critique.

PHOTOGRAPHY & ACTIVISM: A COLLABORATIVE STUDY

What moves you today? What injustices do you feel most poignantly? How can you make photographs that transform these frustrations into art and communicate these concerns to a larger audience? This course will focus on critical analysis and employment of activist strategies in photography. Students will examine how conceptual art has the potential to reach people through its use of simplicity, formal beauty, diaristic approaches, and more. This course asks students to create photographic assignments for critique, and to work collaboratively on final projects.

PLACE & IDENTITY

This course will ask students to pick a topic that resonates with them on a deeply cultural, historical, political and/or personal level – a ‘place’ that they will visit and interact with throughout the duration of this course. Students will be asked to spend time with this topic, in this location, reflecting on its connection to their identity. Students will create both a photo essay and a letter that they write to their subject.

This course will look at works by various artists who take ingrained and cultural memory into consideration, storytelling and narrative, feminism, trauma and healing as a means to expand their practice in a personal and universal way.

THE CAMERALESS IMAGE

What is a photograph? Challenging the notion of the camera as our primary tool for creation, this class will pursue cameraless

imagery through several approaches. When and how is a photograph made? What is the process of exposure in forms that exist beyond the store bought camera? Using Pinhole Cameras, Anthotypes, Chemigrams, Cyanotypes, Gelatin Silver prints, Liquid Emulsion, Lith prints, Wet Plate Collodions and Polaroids, students will create images without a camera.

FAYN MAGAZINE – PART ONE: RESEARCH, CURATE & PRODUCTION

This class will be the first of two semesters dedicated to a student-led production of a themed publication. In this first semester students will devise an issue concept, solicit submissions, work with guest artists, students, and faculty to produce original content for the issue, as well as conduct interviews, create original writing, and work as editors on submitted writing pieces. The students will then enter a curatorial phase, studying and gaining hands-on experience in the editorial process of publication production. By the end of the semester they will have managed a publication project and have copy and images ready for layout.

FAYN MAGAZINE – PART TWO: DESIGN TO PRINT

This is part two of the FAYN production series. In this class students will assess the content produced in the previous semester and devise the creative design direction for the issue. They will then break into art production and layout and design work groups, creating the final assets and layout scheme for the magazine. The class will then

move into copy editing and preparation for publishing.

THE PRACTICE OF FAILURE

Through a hybrid approach of reading and making, students will create a body of work grounded in experimentation, play, and the practice of letting go. When we expand our ideas around failure as part of the art-making process, we open ourselves up to deeper forms of curiosity and expression. As a class we will explore and grow to understand how wrongs can actually be right.

VIDEO KILLED THE PHOTO STAR

This is a comprehensive class on basic video production combining historical and theoretical survey and technical instruction. Students will work with video cameras, mics, audio recorders, lighting, video editing software and output. Students will produce three short video pieces over the course of the semester, centered on self and authenticity. The course will be taught in four consecutive modules by different instructors.

Module 1: The Technical (3 weeks)

Module 2: Theoretical Concept: Self and Authenticity (6 weeks)

Module 3: Editing (3 weeks)

Module 4: Final Critiques (3 weeks)

FROM PITCH TO PUBLISH

In this course students will learn how to build and execute engaging projects from pitch to publish that solidify the translation of an idea for a client. Students will create treatments through photoshop and Indesign to present to clients. Once approved students

will execute these projects and respond to client feedback on set and back in the "agency."

The course will take students through the bidding, budgeting, execution, delivery and invoicing of a job in advanced detail. Students will become experts on US copyright law and photo licensing as well as commercial contracts. Through a selection of industry speakers and an exploration of photo workflow students will build professional business practices that can help them find jobs and get paid.

THE SOCIAL OCCASION

A comprehensive course covering the artistic, technical and business aspects of Wedding and Event Photography, including Bar and Bat Mitzvahs, Quinceaneras, and various types of Corporate Events. The class will include lectures, demonstrations, assignments and critiques. Students will learn the role of the photographer during an event and how to work with a client to guarantee success. What pictures need to be taken when? What does the client want? How to direct and pose subjects?

FLUID DYNAMICS

Through the use of various colored inks, fluids, pigments, dyes and chemical compounds, this digital and analog photography course aims at encouraging students to explore something of the rhythm that informs our response to much of what we find most beautiful and inspiring in the world around us. Students will experiment with creating and photographing the patterns created by the harmonious expansion and blending of liquid matter, as it seeks the

point of least resistance. Through a challenging series of photographic assignments covering diverse techniques including close up digital photography and analog approaches, such as lumen printing, students will gain a broad appreciation of the power that fluid dynamics can play in their own creative vocabulary.

MASTER OF FINE ARTS IN CINEMATOGRAPHY

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 68 Units

OVERVIEW

The New York Film Academy Master of Fine Arts (MFA) in Cinematography is an accelerated, conservatory-based graduate program intended for full-time study over the course of five semesters. Designed to instruct gifted and hardworking prospective Directors of Photography in a hands-on, professional environment, the MFA in Cinematography program provides a unique setting for the development of both the creative vision and technical proficiency necessary for a career as a cinematographer.

Students will follow a rigorous program of classroom study, self-directed projects, instructor-led workshops, and opportunities for collaboration with NYFA students across different disciplines. Upon graduation, students will be proficient with many of the state-of-the-art camera systems used by professional cinematographers today, and be able to confidently supervise the creation of sophisticated lighting schemes. Most importantly, they will be able to effectively harness the visual tools of cinema to tell meaningful stories.

PROGRAM OBJECTIVES

- Collaborate on a professional level with the director and crew through all phases of film production.
- Pre-visualize images designed to serve the director's interpretation of the story, and articulate this creative vision to key collaborators.
- Demonstrate the technical facility to consistently realize their creative vision using all the tools at the cinematographer's disposal.
- Demonstrate the ability to plan for the logistical challenges of principal photography.
- Analyze various stylistic and narrative approaches used throughout the history of visual storytelling.

YEAR ONE

During the first year, MFA Cinematography students will be immersed in a concentrated schedule of classroom learning, supervised workshops and outside projects. This regimen presupposes no prior knowledge of cinematography, but aims to have students confident in the fundamentals of exposure, composition, lighting and set-etiquette by the end of the year.

Over the course of the first two semesters, students will develop their technical skills and begin exploring their artistic identities. In the spirit of fostering collaboration, there will be a showcase screening each semester to present the cinematographers' work to their colleagues from other programs.

SEMESTER ONE

During the first semester, students learn the fundamentals of the art and craft of cinematography. Topics covered will include foundational concepts in visual storytelling, composition, lighting, exposure, basic color theory, and cinema history. Students will be introduced to a variety of cameras throughout the semester, working with different film and digital formats. They will complete four individual projects during their first semester. With each assignment, students will be expected to demonstrate an increasingly sophisticated understanding of visual narrative.

In their first project, each student will tell a story through a series of still images shown in sequence. This project will be photographed on 35mm black & white still film. As with all projects in the semester, students will create their own project on which they serve as the cinematographer. Additionally, they will be expected to work in key crew positions on their classmates' productions.

The second project will be photographed on 16mm film. Continuing to work in black & white, students will tell a complete story using a single shot. Emphasis is placed on blocking the action for the camera.

In the third project, students will focus on shot design and creating scenes that adhere to the rules of traditional continuity editing. The project will be photographed with a high-definition camera, providing the first opportunity to shoot in color. Additionally, this will be the first chance to incorporate synch sound in a film. The project should demonstrate control of all these tools and techniques in telling a compelling narrative.

For their fourth and final project of the semester, the students will utilize a modern digital cinema camera. Each student will begin by choosing a piece of music, then creating a project that interprets this visually. Cinematographers are encouraged to invite students from other NYFA programs to collaborate on this film.

SEMESTER ONE OBJECTIVES

Learning Goals:

- Demonstrate technical control over the basic elements of photography, including exposure, lighting, and composition.
- Create images that are designed to fulfill the narrative requirements and conventions of the motion-picture medium.
- Create basic pre-production materials to prepare and support a short film production.
- Demonstrate competency in key crew positions, and fulfill these roles on classmates' productions.
- Explore the progression of technology throughout the history of filmmaking, and analyze its effect on narrative structure and film production culture.

- Successfully complete a variety of short film projects, managing each project through pre-production, production and post-production.

Production Goals:

- Photograph a 35mm still photo project.
- Photograph a short 16mm non-synch film.
- Photograph a short high-definition project utilizing traditional continuity editing.
- Photograph a short project using a digital cinema camera that creates a visual interpretation of a piece of music.
- Crew on classmates' projects in key creative positions.

SEMESTER TWO

The second semester in the Cinematography program is designed to help students build on the fundamental skills from semester one, offering many opportunities to engage with a larger, professional tool set. Students will continue to work with both film and digital formats, learning how to build and operate a professional 35mm camera package, as well as an advanced digital cinema camera system.

Students are introduced to new subjects in a series of intensive workshops, including the Steadicam & Camera Assistant Seminar, 35mm Cinematography, and the Stage Lighting Workshop.

Cinematography Practicum II will continue, integrating with these workshop components, providing additional opportunities for students to utilize this new equipment. These classes allow students to

work on their pre-production planning skills and the execution of their creative vision on set under the supervision of experienced professionals.

The topics of color correction and image workflow will be introduced in the Post-Production for Cinematographers II course, incorporating lessons on color theory, and the use of digital color correction software.

Students will continue their study of the history of cinematography, gaining a deeper knowledge of the medium, while providing many sources of inspiration for their own work.

During the semester, students will photograph two projects outside of class. They will begin with a project shot on 35mm film, where students are encouraged to concentrate on a short project that maximizes production value and presents a strong visual design.

Later in the term, students will photograph the Semester Two Project using an advanced digital cinema camera. Students are encouraged to invite NYFA students from other programs to collaborate with them on this production. Each student will have two days to shoot this project. The final film should showcase the many skills and techniques that the students have learned throughout the program.

Together, these two projects will contribute to a professional show reel, as the student begins preparing their portfolio for the professional world.

SEMESTER TWO

OBJECTIVES

Learning Goals:

- Demonstrate the ability to constructively collaborate with a director and a crew in a high-pressure creative environment.
- Employ advanced lighting and grip techniques to control lighting elements within the frame, and to create visual consistency from shot to shot.
- Demonstrate safe and effective use of a professional camera, lighting and grip equipment, and utilize these tools in the production of several short projects.
- Manage the look of the film throughout each step of the production process.
- For each short film project, employ visual storytelling techniques to create a coherent narrative.

Production Goals:

- Photograph a showcase project using 35mm motion-picture film.
- Photograph a short project using a digital cinema camera.
- Crew in key positions on classmates' projects.

YEAR TWO

In their second year, MFA Cinematography candidates will continue to strengthen their core cinematographic skills, build their reels, and refine their creative voice. Building on the fundamental skills developed in the first two semesters, students will broaden their understanding of the craft in specialized areas, deepen their ability to analyze and

develop story structure, and cultivate their visual voice and sensibility. There will be an increased emphasis on collaboration with other filmmakers as the MFA candidates prepare to enter the professional world.

SEMESTER THREE

MFA Cinematographers will continue to build upon the fundamental skills acquired in semesters one and two, as well as engaging with new areas of study.

Intensive hands-on workshops continue, with a series of courses designed to introduce state-of-the-art equipment and technology. Students will learn new skills and techniques that will allow them to execute their ideas on a larger scale than previously possible.

Building on concepts from the previous semester, Master's Lighting will introduce students to advanced lighting techniques, more powerful lighting equipment, and power distribution systems.

Master's Camera Technique will combine several workshops on the latest camera technology and a variety of camera movement systems. One workshop will introduce the students to a new state-of-the-art digital camera system, further addressing broad issues in digital cinematography including organizing production workflow, and recent shifts in production culture.

Following this workshop, each student will shoot a short portfolio project using this camera. As in previous semesters, students are encouraged to bring in outside collaborators to work on this project.

A second intensive workshop component will address advanced camera movement systems, introducing a variety of crane and jib arms. Students will build and develop their camera operating skills using both the traditional geared head, and the modern remote head.

A third workshop on underwater cinematography will teach students about professional camera housings and the fundamental concepts involved in shooting underwater.

The Cinematography Practica continues to allow students to refine their skills in the field under the mentorship of both directing and cinematography instructors.

Students will be introduced to foundational concepts in the documentary form, as each student plans, shoots, and edits a short documentary project. By creating and analyzing multiple cuts of the project, students will shape and refine the film's narrative. Additionally, new formats in the entertainment industry will be explored, with a focus on webisodes and online episodic content.

In the Story Development & Analysis class, students will analyze narrative structure, and explore the process of translating screenplays into images. Students will develop and write a short screenplay, in addition to a series of exercises in which they will analyze story structure in existing screenplays and films.

SEMESTER THREE OBJECTIVES:

Learning Goals:

- Demonstrate the ability to safely use advanced camera, lighting and grip systems in a narrative filmmaking context.
- Control all elements of the image while working in increasingly complex, large-scale production scenarios.
- Analyze the structural requirements of a successful narrative, and apply that analysis in the creation of a short documentary project and a short screenplay.
- Explore alternatives to the feature film production model, including documentary and emerging forms in the television and internet markets.
- Create high-quality short projects and workshop footage that will expand the range of material in the student's portfolio.

Production Goals:

- Photograph a short documentary project.
- Photograph a showcase film using a state-of-the-art digital cinema camera.
- Crew in key positions on classmates' projects.

SEMESTER FOUR

Semester Four focuses on the preparation for the students' thesis films while continuing to expand their ability to prepare for large-scale productions.

Students will have two options to fulfill the thesis requirement. They can either initiate their own thesis production, or collaborate on a thesis project with students from other approved MFA programs at NYFA. With either option, the MFA Cinematography student must serve as the cinematographer and provide supporting materials in order to fulfill their thesis requirement. The Thesis Development class will provide a forum for students to develop their ideas, refine their approach to the work, and plan their productions. As part of this course, students will design and conduct photographic tests to determine specific visual aspects of their project. Additionally, thesis committee meetings will provide detailed feedback and guidance throughout the thesis process.

Students will deepen their understanding of special effects photography in the Cinematography for Digital Effects class. This course will provide an overview of the history of visual effects, and present a variety of techniques used both on set and in post-production. Supervised digital effect shoots provide a forum to put ideas and concept into practice, carrying the footage through a complete VFX workflow.

A course on Production Design will familiarize students with the vital role played by the production designer and the art department. The course will incorporate a hands-on workshop element to allow students to put their ideas into practice.

In the History of Narrative in the Visual Arts course, students will study the various methods for using images to tell stories employed in different historical periods. They will investigate the many strategies for telling stories, and examine how the formal

aspects of classic works of art are designed to serve the narrative.

Students will learn new techniques for controlling and shaping light in the Advanced Grip Workshop. Students will use a variety of tools to control natural light in large-scale day exterior exercises, and work towards higher levels of precision in modelling light while shooting in interior locations.

Students will continue with the practicum workshops, photographing scenes and short projects under the guidance of New York Film Academy faculty members. They will be expected to produce professional quality cinematography while contending with ambitious production scenarios.

SEMESTER FOUR OBJECTIVES

Learning Goals:

- Demonstrate advanced methods for planning and pre-visualizing a short film, including preparing and creating visual effects shots.
- Demonstrate the ability to safely use advanced camera, lighting and grip systems in a narrative filmmaking context.
- Demonstrate techniques used by the production designer to tell the story through the visual design of the film.
- Analyze the various approaches to telling stories used in visual media throughout different historical periods.
- Create high-quality workshop footage that will expand the range of material in the student's portfolio.

Production Goals:

- Photograph a series of tests to determine specific aspects of the visual approach to the thesis film.

SEMESTER FIVE

Semester Five will concentrate on thesis film production, as the students execute the production plans developed in the previous semester. Thesis Production will provide a forum for advice and discussion as the students enter principal photography. Following the shooting period, the class will examine the role of film festivals and the requirements of delivering a movie, as students enter post-production and continue to work on materials for their thesis binders.

A course on optics will address the scientific and mathematical principles at the heart of camera and lens design.

In the Navigating the Industry course, students will prepare for the transition to the professional film industry. Classes will prepare students for the challenges of a professional career, including promotion and networking. An emphasis will be placed on honing the student's reels, personal websites and social media presence.

SEMESTER FIVE OBJECTIVES

Learning Goals:

- Demonstrate both the creative capacity to pre-visualize a complete narrative film and the technical ability to execute this

vision consistently over the course of a short film production.

- Explore strategies for starting and advancing a career as a freelance cinematographer.
- Explore the scientific principles and technical foundations of modern camera systems.
- Analyze various cinematographic approaches to storytelling in major works of contemporary international cinema.

Production Goals:

- Photograph a thesis film and prepare a binder with supporting creative materials.
- Create a cinematography reel demonstrating a body of work that is of professional quality in its content and presentation.
- Crew in key positions on classmates' thesis productions.

CURRICULUM

<u>Semester One</u>	<u>Units</u>
CINE500 Form & Function I	2
CINE510 History of Cinematography I	2
CINE520 Introduction to Motion Picture Camera Technique	3
CINE530 Fundamentals of Lighting	2
CINE540 Cinematography Practicum I	2.5
CINE550 Post-Production for Cinematographers I	2
CINE560 Directing for Cinematographers	2
<u>Required</u>	<u>15.5</u>

Semester Two

	<u>Units</u>	
CINE600	Form & Function II	1
CINE610	History of Cinematography II	2
CINE620	35mm Cinematography	1.5
CINE630	Advanced Lighting	2
CINE640	Cinematography Practicum II	2.5
CINE650	Post-Production for Cinematographers II	2
CINE660	Stage Lighting Workshop	2.5
CINE670	Steadicam & Camera Assistant Seminar	1
CINE680	Advanced Motion Picture Camera Technique	1
<u>Required</u>		<u>15.5</u>

Semester Three

	<u>Units</u>	
CINE700	Form & Function III	2
CINE710	Documentary & Episodic Production	2
CINE720	Master's Camera Technique	3.5
CINE730	Master's Lighting	2
CINE740	Cinematography Practicum III	2.5
CINE750	Story Development & Analysis	2
<u>Required</u>		<u>14</u>

Semester Four

	<u>Units</u>	
CINE800	Thesis Development	3
CINE810	Advanced Grip Workshop	1
CINE820	Cinematography for Digital Effects	2.5
CINE830	Production Design	2
CINE840	Cinematography Practicum IV	2.5
CINE850	History of Narrative in the Visual Arts	3
<u>Required</u>		<u>14</u>

Semester Five

	<u>Units</u>	
CINE900	Thesis Production	5
CINE920	Navigating the Industry	2
CINE930	Optics of Lenses & Cameras	2
<u>Required</u>		<u>9</u>

COURSE DESCRIPTIONS

Semester One

FORM & FUNCTION I

This course provides an exploration of both the technical and artistic elements of cinematography. Students will examine the form and content of images, including the work of professional cinematographers, and evaluate their own projects in a workshop environment. This course also serves as a “home room”, providing a forum where students can discuss their experiences on set, plan upcoming shoots, and explore the role of the cinematographer throughout the production process. This is the place where student projects will be prepared, screened and critiqued.

HISTORY OF CINEMATOGRAPHY I

This course looks at the early development of the art of cinematography, with an eye toward the progression of cinematographic form. Students will study the major technological innovations including sound, color, and widescreen, and analyze how these changes affected storytelling styles and techniques. The course begins with the early silent cinema, covering classic films up through the mid-20th century. By learning the history of the art form, students will be able to supplement the topics learned in other classes, and draw inspiration for their own films.

INTRODUCTION TO MOTION PICTURE CAMERA TECHNIQUE

In this class, students will learn best practices for utilizing the cameras in the cinematography curriculum. Formats will include 16mm film, high-definition video, and digital cinema cameras. Classes will also cover methods for controlling exposure, composition, basic sensitometry, pulling focus, and other basic duties within the camera department.

FUNDAMENTALS OF LIGHTING

Students will be introduced to the basic tools and techniques of motion picture lighting. Beginning with the safe operation of lighting and grip equipment, students will apply this technical knowledge towards their aesthetic decisions in lighting. Topics including three-point lighting, day vs. night scenes, and techniques for day exterior scenes will all be explored from a practical approach. Measuring exposure, understanding color temperature, controlling contrast, creating depth in the image, and further topics will be addressed in this class.

CINEMATOGRAPHY PRACTICUM I

In this course, students will apply all of the camera, lighting, and storytelling techniques they have been learning. Under direct faculty supervision, students will shoot a variety of short projects in class. Following each shoot, directing and cinematography instructors will screen an edit of the project, and discuss the results. Each project will be taken through a full pre-production process and treated as a professional production.

Students will rotate through crew positions on each shoot, giving them a chance to work in different key roles.

POST-PRODUCTION FOR CINEMATOGRAPHERS I

The job of a contemporary cinematographer is no longer complete after principal photography. A deep understanding of editing and post-production workflow is essential to fulfilling all of the cinematographer's duties on a production. This class will teach the basics of non-linear digital editing, including the proper methods for organizing and handling digital media. Students will explore the creative possibilities of editing, including fundamental concepts such as classical continuity editing. Through a variety of exercises, they will develop an understanding of basic editing principles, and explore the relationship between the editor, director and cinematographer.

DIRECTING FOR CINEMATOGRAPHERS

Through lectures, discussions, and in-class exercises, students will learn about the job of the director and gain an overview of the film production process. They will examine the basic elements and format of the contemporary screenplay. Emphasis will be placed on interpreting screenplays in order to communicate narrative through the tools of blocking and camera technique. Students will create basic pre-production materials that will facilitate the planning and organization of their own projects.

Semester Two

FORM & FUNCTION II

Continuing to function as a “home room” for the cinematography students, this course provides a forum for students to prepare and screen their individual projects, and examine contemporary issues in the world of professional motion picture photography. Emphasis is placed on a rigorous critique process where the students’ work is evaluated and discussed.

HISTORY OF CINEMATOGRAPHY II

Building on the course work from the first semester, students will continue to study the art of cinematography. Beginning in the mid-20th century, this course will present important films that have shaped the development of cinematic form and created new possibilities for storytelling. Students will explore the concept and implications of a “national cinema”, studying a diverse slate of films from different countries to examine how these films reflect the historical moment in which they were produced. Assignments and discussions will analyze the elements of visual style employed in both classic and contemporary films.

35MM CINEMATOGRAPHY

Students are trained in the proper use and operation of a 35mm motion picture camera system, applying the skills they have learned in 16mm and digital photography to this classic high-resolution format. This class will demystify the process of shooting on 35mm, as students deepen their knowledge of shot

design, composition, and camera operation. Additionally, the class will introduce an advanced dolly to allow more sophisticated options for camera movement. Students will photograph test footage in class, and explore how the film footage can be shaped in the telecine session as it is transferred to a digital image.

ADVANCED LIGHTING

Building upon the basic lighting skills learned in the first semester, students continue to develop their ability to create and control increasingly complex lighting setups. Working with a larger equipment package, students will learn how to create sophisticated and nuanced lighting setups that convey tone and mood while serving a storytelling function.

CINEMATOGRAPHY PRACTICUM II

Combining all the elements of the second semester program in a practical hands-on workshop, these production exercises allow students to shoot scenes with a New York Film Academy instructor serving as director. The sophisticated tools available to students during the second semester will allow greater creative options for the team to explore. Students will rotate through crew positions, providing additional opportunities to gain practical experience with the 35mm and digital cinema camera packages.

POST-PRODUCTION FOR CINEMATOGRAPHERS II

The tools available to control the image in post-production have become increasingly

powerful, providing new opportunities for the cinematographer to shape the look of the film. Students will be introduced to basic color theory and concepts, which will inform their use of current digital color correction software. They will examine production workflow, best practices for working with modern digital cinema cameras, and the use of current digital tools to create unique looks for a project.

STAGE LIGHTING WORKSHOP

Focusing on the specific craft of set lighting, students will learn the fundamentals of designing shots and lighting in a sound stage. Under the supervision of an experienced director of photography, students will gain first-hand experience with designing daytime and nighttime interior lighting schemes inside the controlled environment of a soundstage. Advanced dollies will be incorporated into the workshop, expanding the students' ability to execute precise camera moves.

STEADICAM & CAMERA ASSISTANT SEMINAR

This course examines the vocations of both the Camera Assistant and Steadicam Operator. Led by experienced professionals from both crafts, the Camera Assistant seminar exposes students to the details of the trade. Students will be introduced to the proper setup and operation of the Steadicam system, followed by an opportunity to use the Steadicam in a practical exercise. Beyond the technical operation, students will explore the history of this revolutionary camera support system, and examine the theory and

practice of effectively moving the camera in a narrative context.

ADVANCED MOTION PICTURE CAMERA TECHNIQUE

Students will learn 35mm and digital cinema camera systems before they have the opportunity to use them in the Cinematography Practica and their individual projects. They will explore the relationship of the camera operator, dolly grip and focus puller while working on camera movement exercises in class. Further topics will include setting up the cameras in multiple configurations, and production workflow with digital cinema cameras.

Semester Three

FORM & FUNCTION III

In this course, students will continue their study of narrative structure as they analyze and breakdown scenes from completed screenplays and films. They will examine the role of the director and cinematographer in a professional production context, specifically the process of collaboration with the production team. They will study and discuss various challenges faced by the professional cinematographer, including lighting large-scale night exteriors, conducting light studies of existing locations, and dissecting how to match the look of existing footage. As in previous semesters, this course will be a venue to discuss and critique the students' work.

DOCUMENTARY & EPISODIC PRODUCTION

Students are introduced to new formats in which they can apply their skills as cinematographers: documentary production, the increasingly popular format of webisodes, and other emerging forms made possible via digital distribution platforms. Students will receive formal instruction in the etiquette and ethics of covering real life events, discuss the specific challenges of episodic production, and examine the changes brought on by new distribution models. Students will be able to put this training into practice by filming and editing a short documentary project, in which they are challenged to develop a compelling narrative based on a subject of their choice. Advanced sound recording equipment and techniques will be introduced to allow broader options when working in these new formats.

MASTER'S CAMERA TECHNIQUE

Building on their knowledge of digital cinema cameras, students will work with a state-of-the-art digital cinema camera system. They will create an extensive test comparing numerous professional cameras and formats. Additionally, the students will be introduced to advanced camera movement systems including jibs, cranes and remote "hot head" control systems. Students will use geared heads and advanced dollies, constructing intricate camera moves that require precise camera operating. Intensive class exercises will prepare students to apply these skills in a narrative context on their future projects. Through a greater understanding of both camera and grip equipment, students will be further prepared to make the best

storytelling and budgetary choices in their own projects.

MASTER'S LIGHTING

Students continue to explore the latest lighting technology, working with larger, more powerful lights and the tools needed to shape them. They will be taught the safe assembly and operation of professional power distribution systems, including the use of motion picture generators. Emphasis is placed on electrical safety and crew organization within the "Hollywood" system.

CINEMATOGRAPHY PRACTICUM III

Students continue photographing projects helmed by a directing instructor from the NYFA faculty. Building upon the fundamentals of cinematography acquired in previous semesters, these projects will present new challenges and opportunities. This course will incorporate many new technologies from different workshop courses, allowing for additional production experience in these areas. Emphasis is placed on the student's ability to pre-visualize a look for the project, and then execute this look during the workshop.

STORY DEVELOPMENT & ANALYSIS

This course will prepare cinematography students for the critical process of reading and understanding screenplays in preparation for the thesis development phase of the MFA program. Students will engage with the screenplay format through a series of writing exercises that will challenge

them to write a short narrative from logline to screenplay. Throughout the term, students will examine story structure in existing screenplays by reading scripts and watching films, and explore the transition from script to screen.

Semester Four

THESIS DEVELOPMENT

This course will focus on preparing the student to shoot the thesis project. Students will collaborate as the cinematographer on a thesis film for a student from the MFA Filmmaking program, or initiate their own project of sufficient scope and ambition. Students will research, plan and present their thesis preparation process, including shooting and screening photographic tests. Students will research and create the “look book”, detailing the visual design of the thesis film. Thesis meetings will provide a forum for students to meet individually with the Thesis Committee, submit their creative and production materials, and receive feedback and guidance as they prepare for their productions.

ADVANCED GRIP WORKSHOP

Students will explore new tools and advanced techniques for controlling and shaping light. They will use grip equipment including large frames, diffusion, and different types of reflective and subtractive materials to carefully shape and balance light. This course will explore the challenges of shooting day exterior scenes on a larger scale than previously addressed. Students will be asked to exhibit precise control of

light in interior lighting setups. Emphasis will be placed on observing proper safety protocols at all times.

CINEMATOGRAPHY FOR DIGITAL EFFECTS

Designing and integrating production photography with CGI elements has become an essential skill for the modern cinematographer. Students will design lighting and compositions for shots that require multiple photographic layers, and address how to photograph green screens in a variety of situations. Students will explore the history of visual effects photography up through modern digital practices. Topics will include in-camera optical effects, compositing, shooting background plates, and creating professional visual effects on a restricted budget.

PRODUCTION DESIGN

This course will introduce students to the world of the production designer and the art department. Students will address the challenges of set design, the choice of stage vs. practical locations, and set decoration all in the context of serving the film’s narrative requirements. They will explore the use of formal elements including color, shape, line, and texture to bring visual coherence to the production. These choices will be examined in the context of the collaborative relationship between the director, cinematographer, and production designer. Students will utilize this new skill set in a short practical workshop towards the end of the course.

CINEMATOGRAPHY PRACTICUM IV

Building on their experiences from previous semesters, students will now be expected to work at a professional level. Students should expect rigorous schedules and projects that will push them to continue growing as artists. Students must plan on working with demanding directors at a fast pace. Work from these practica should be of a high photographic quality, and should provide material that can be used on the cinematographer's demo reel.

HISTORY OF NARRATIVE IN THE VISUAL ARTS

Students will examine the history of the visual arts to identify strategies that artists and image-makers have used to tell stories. Looking at different historical periods, students will examine how the formal aspects of classic works are designed, and the various ways in which they visually convey narrative. Class time will be spent looking at how artists' formal decisions reflected the societies, politics, geographies, spiritualities, and cultural habits of their times. Additionally, students will explore the meaning of these visual stories within the social and political context of the era. Writing assignments and presentations will allow students to analyze and compare artworks in their own words. A museum field trip will enable students to apply these analytical methods to artworks and their presentations to the public.

Semester Five

THESIS PRODUCTION

Working from their preparations in the Thesis Development course, students will take their thesis films into production. Faculty will provide guidance as students debrief on their productions, and examine the challenges from set. Students will screen their dailies in class as they wrap principal photography and enter the post-production phase. Concurrently, they will compose the final materials required for the thesis binder. The topics of targeting and succeeding at film festivals and networking will be addressed. Thesis Committee Meetings will continue this term, including a final presentation of the thesis binder at the end of the program.

NAVIGATING THE INDUSTRY

As students prepare to transition to the professional world, this course provides practical guidance on the myriad of ways that cinematographers function in the entertainment industry. Students will build their professional skill set, addressing topics including promotion and networking (traditional and their social media/web presence), career advice, etiquette in collaboration, and emerging opportunities in new media. Students receive guidance as they edit and prepare their cinematography reels for graduation.

OPTICS OF LENSES & CAMERAS

This course explores the practical applications of mathematics in cinematography. The nature of light is discussed, along with the important fields of photometry and radiometry. Various formulae used in cinematography, such as those used to calculate focal length, f-stop, thin lens formula, depth of field, circle of confusion, and others, are all investigated in detail. Practical investigations of cameras and lenses are integrated within the course.

MASTER OF FINE ARTS IN DOCUMENTARY FILMMAKING

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 80 Units

OVERVIEW

The New York Film Academy Master of Fine Arts (MFA) in Documentary Filmmaking program is an accelerated, six semester conservatory-based, full-time study graduate program. The New York Film Academy's MFA Degree is designed to prepare students for professional careers in non-fiction film, video and digital media. Working in a vital hands-on environment, students will be immersed in the study and practice of documentary filmmaking. The program teaches the history and aesthetics of the documentary form and an intellectual and ethical understanding of the issues involved in creating media about real people and real subjects. It also provides a firm foundation in the basic grammar of filmmaking, a crucial tool for anyone seeking to communicate in a visual medium. Students will be taught the skills necessary to develop, fund, produce, direct, edit, market, and distribute non-fiction film, video and digital projects. Classes are taught by top documentary professionals in a combination of classroom work, hands-on workshops, and the production of multiple group and individual non-fiction projects. The culmination of the MFA program for each student is the development and production of an original 30-minute documentary short.

STUDENT LEARNING OUTCOMES

The MFA Documentary Filmmaking Program provides a structured, creative environment for students to develop as filmmakers while at the same time upholding the standards required in the professional arena. This includes meeting deadlines and expectations outlined by instructors and the Documentary Department. Students will learn the technological, critical, artistic, and intellectual skills necessary to create, develop, and produce non-fiction media at a professional level.

While prior documentary experience is not a prerequisite for this program, it is strongly suggested that students be familiar with the documentary genre and arrive prepared with several ideas for non-fiction projects they feel inspired to pursue. From day one, students will be immersed in a fast-paced, highly focused environment and will be expected to create and produce short film assignments during the first semester.

Upon completing this program, students will be able to:

- Create a 30-minute narrative nonfiction media thesis project that represents cinematic storytelling, styles and topics, at a professional level that is ready for festival screenings and/or distribution.

- Demonstrate critical thinking and creative problem-solving skills through the analysis of narrative and film grammar in your 30-minute nonfiction thesis.
- Successfully perform the various roles and collaborations necessary to advance into documentary film and nonfiction television careers.
- Demonstrate the mastery of artistic skills and a unique voice from concept to completion of the 30-minute nonfiction thesis.
- Master digital video, sound, lighting, and editing technologies at a professional level demonstrated by the 30-minute thesis project.
- Integrate current global issues to capture impactful, authentic stories using legal and ethical best practices and standards and provide professional level deliverables.

PROJECTS & LEARNING OBJECTIVES

YEAR ONE

In Year One, students undergo a thorough regimen of classwork and film production that builds the groundwork for a professional life in the art and craft of documentary filmmaking. Starting the first day of class, students are immersed in a hands-on education and an environment that empowers them to artfully tell their stories. Students begin to work through a number of visual, dramatic, and technical challenges designed to introduce them to the fundamental creative and technical skills they need to make a documentary. All

students participate in an intensive series of courses in producing and directing, camera and lighting, sound and digital editing, as well as writing and research, to prepare them for more advanced topics and projects in Year Two. Based on an academic year, the curriculum is divided into three semesters. During the first semester, students will learn the art and techniques of visual storytelling through class instruction, lectures and hands-on production. As the year progresses, students will produce films of increasing complexity and depth. By the end of the third semester, students will have produced several shooting/editing exercises and short documentary projects ranging from two to ten minutes in length and a Year One Final Documentary project of up to fifteen minutes in length. While the emphasis of the program is on hands-on immersion in the art of documentary filmmaking, students will also receive instruction in film studies and the industry as a whole.

SEMESTER ONE

Project 1: Mise-en-Scene:

This 30-60 second film captures a moment in time. This project will consist of one shot that produces a scene, which has a beginning, middle and an end. Using a 16mm film camera, the students will pay close attention to lens choice, distances, angles and subject placement and movement. This project emphasizes how the relationship of the subject to the camera creates drama and informs the audience about character and action. *Four hours to shoot, no sound, no crew. Done in conjunction with Camera & Lighting I.*

Project 2: Observational Film

Each student produces a visual portrait of a person, place or activity. Students are challenged to observe the subject closely and find the most effective shots for revealing the subject to an audience through image alone. Use of camera angle, shot size, focal length and editing patterns are emphasized. Each student directs, shoots and edits a film of up to 2 minutes. *One day to shoot, no sound, no crew. Music and/or voiceover can be added in edit. Done in conjunction with Directing I, Camera & Lighting I and Editing I.*

Project 3: Personal Voice Film

Each student produces a film based on a transformational or unique experience in their own life. The project includes on-camera interviews, personal archival material and montage style editing. Montage can be used to great effect in the compression of time and to create visual collisions or unexpected continuations between shots. In the editing room, students will cut the images to work in harmony with rhythm and pacing. Music may be added in post for this 5-7 minute film. *Two day shoot. Done in conjunction with Writing the Documentary, Directing I, Camera & Lighting I, Production Sound and Editing I.*

Project 4: Character Film

Each student is challenged to build a portrait using image and sound. Students are encouraged to reveal the character through their actions rather than by way of scenes or talking heads. Each student directs, shoots and edits a film of 7-10 minutes. *5 days to shoot with crew and sync sound. Done in conjunction with Writing the Documentary,*

Directing I, Camera & Lighting I, Production Sound and Editing I.

Learning Objectives:

- Explore and put into practice the art, aesthetics, and technique of visual storytelling through the implementation of directing, cinematography, production sound, documentary writing, and editing techniques.
- Survey and historical examination of film studies from the perspective of a documentary director.
- Develop the ability to collaborate, manage, and lead a student film crew.

Production Objectives:

- Collaborate with classmates and instructors in Production Workshop exercises on film and digital cameras.
- Develop, direct and edit four short documentaries.
- Crew as cinematographer and sound mixer on additional films.
- Develop and write a complete documentary treatment for the character project.
- Produce, direct, and edit a character documentary film.

SEMESTER TWO

Project 1: Location Story/MOTS (Man on the Street)

Students collaborate in crews to direct and shoot an event at a selected location capturing essential moments unfolding over the course of a few hours. They look beyond factual content to reveal the heart of the

event through appropriate coverage while incorporating the characteristics of the location to enhance the visual appeal of the film. Handheld shooting, motivated camera moves and “shooting to edit” in an uncontrolled situation are emphasized. Students are challenged to think on their feet, solve location issues and adapt to last-minute changes. Footage shot will be reviewed in class.

Project 2: Compilation Film

Documentaries are frequently a potent combination of visual and aural elements from original footage to archival moving and still images, graphics, and animation. Each student creates a 3-5 minute compilation film that combines different types of footage such as interviews, stock footage, and stills. This exercise emphasizes directorial and editorial control to actively engage an audience and express a point of view. The ability to conceive and construct visual and aural juxtapositions and metaphors using these various elements is emphasized. *2 days to shoot supportive footage with crew.*

Project 3: Social Issue Film

Documentaries are playing an increasingly important role in the public conversation about many pressing social issues. Often working in conjunction with activist organizations, these films are creating a new level of civic engagement. No documentary education would be complete without the opportunity to make a film of this type.

Each student selects a social/political/ethical issue or investigative topic that brings a fresh perspective or chooses to document a local story that has larger implications. Students are encouraged to use interviews and

narration as building blocks for this project. They learn to get to the essence of an issue through incisive interview techniques and the use of supportive archival footage and graphics in this 10-minute film. *One week to shoot with crew.*

Project 4: Documentary Research, Development of Idea & Pre-Interviews for Year One Documentary

Original, field, library, and Internet research, interactions with experts and identifying possible interviewees are effective ways to find first a topic of interest and then a specific story to develop within that topic for the Year One Documentary. Students learn different ways to research through public and private archives, libraries and other sources of information. They then contact and pre-interview at least two subjects for their Year One Documentary projects. These findings provide first-hand information on the topic and the choice of subjects and help students finalize a vision and a focus for their films.

Learning Objectives:

- Advance in proficiency in the fields of research & development, editing, and cinematography.
- Develop tools in producing to professionally organize a production schedule and budget.
- Advanced proficiency in collaboration and leadership skills, while implementing more advanced production techniques.
- Develop a more sophisticated grasp of directing through research and

development in order to create impactful documentaries.

- Develop an ability to give and receive constructive editorial and creative feedback on a project.

Production Objectives:

- Perform as Cinematographer or Sound Mixer on a sync sound production workshop through the guidance of instructors.
- Develop use of archival material to produce a compilation documentary.
- Develop a story and produce Social Issue documentary.
- Begin pre-production and develop a story and synopsis for 1-Year Documentary.

SEMESTER THREE

Project 1: Year One Film

The culmination of the first year of the Documentary program is the creation of a short documentary of the student's own choosing. Through research, writing and planning, each student produces a documentary of up to 15 minutes in length.

Three weeks to shoot with crew (One week full production, two weeks additional production & course work).

As the students edit these projects for a public screening, they explore other platforms for documentaries through alternative media. Through a business of documentary class, they dive even deeper into understanding grant writing, licensing and distribution.

Learning Objectives:

- Develop an increased ability to produce and direct a short documentary with a professional level of competency.
- Exercise the craft of documentary script development.
- Demonstrate sophisticated picture and sound editing techniques.
- Draft Grant Proposals.

Production Objectives:

- Direct and edit a Documentary of up to fifteen minutes in length.
- Develop an understanding of pathways to enter professional nonfiction film industries including short web-series.

YEAR-END SCREENINGS

The Year One Documentaries are presented in a screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

YEAR TWO

Coursework in the second year includes a series of highly specialized classes designed to help students hone their professional skills by working as a group to produce a film for a local nonprofit group. They will also develop their personal styles as documentary filmmakers as they research and develop their own Thesis Documentaries. Students will concurrently develop social media, distribution and marketing plans for their

projects. The final thesis film produced during the second year of the program is intended to reflect the student's strengths as a documentary filmmaker.

By the end of semester six, the MFA Documentary Filmmaking student will have produced their own Thesis Documentary (up to 30 minutes in length) that will serve several purposes after graduation: a film ready for submission to short film festivals, TV or online distribution or sales, a presentational reel to seek funding for a feature documentary film based on the same subject or as a "calling card" for potential film and television jobs.

SEMESTER FOUR

Project 1: Community Film Project (Group)

Students work as a team, under the close guidance of their instructors, to produce a collaborative project for a non-profit organization. Students are encouraged to put their acquired skills and creativity to work to benefit a cause. Through this process, they learn to meet the demands of a professional client, while developing a working knowledge of what it takes to produce a high-quality film from start to finish.

Project 2: Research for Master's Thesis Documentary

Students will also begin basic research and exploration into the subjects for their Thesis Documentaries and initiate social media campaigns designed to crowd fund and/or build audiences for their projects during this semester.

A course in Reality TV will introduce the students to a commercial offshoot of documentary filmmaking that requires many of the same skills and provides many employment opportunities. A class in documentary film analysis aids students in the further exploration of the complexities of documentary standards and visual style, with the goal of creating a rich cinematic experience along with the ability to make an impact on their audience.

Learning Objectives:

- Demonstrate advanced ability to research and develop a Documentary.
- Demonstrate an increased ability to conduct insightful interviews.
- Develop advanced production management skills required for thesis production.

Production Objectives:

- Produce and direct a community-oriented documentary for a non-profit client.
- Develop further understanding of pathways to enter professional nonfiction film industries including Reality TV.
- Draft a Thesis Documentary Treatment and direct a sizzle reel using archival footage.

SEMESTER FIVE

Pre-Production for Master's Thesis Documentary Film

Students fully engage in pre-production of their thesis documentaries. Producing class,

along with specialized classes in marketing and legal & ethical issues, help students fully incorporate the tenets learned in producing and business of documentary in the first year and prepare them to distribute their documentary after graduation.

Advanced Cinematography class includes a production workshop on the use of recreations in documentary films and develops the students' visual storytelling capabilities through the more advanced use of lenses and lighting.

Music & Composers class introduces students to professional score design in order to fully incorporate all elements necessary to bring stories to the screen.

The Thesis Documentary must complete all stages of review of directing and production materials by the Thesis Committee, as well as individual sign-offs from the Development & Producing instructor and the Department Chair before it will be approved for production. Collaborative and leadership skills are also further developed through the producing and hiring of crew.

Learning Objectives:

- Master the preparation process for the production of complex, multi-dimensional documentary project.
- Write a compelling Business Proposal aimed at fundraising.
- Demonstrate an ability to effectively produce the Thesis Documentary.
- Develop sophisticated leadership skills through the assembling of a crew.
- Produce a short exercise in Advanced Cinematography, practicing the art of camera operation, lighting, and

production design for a Documentary Recreation

- Demonstrate a mastery of documentary development during green light sessions.
- Demonstrate an increased command of legal and ethical issues involved in non-fiction storytelling.
- Develop an understanding of distribution strategies for a Thesis Documentary.
- Develop a comprehension of industry standard methods of project and self-promotion.

Production Objectives:

- Present a professional-level, fully completed production notebook for a final green light.
- Present a professional-level Business Proposal.

SEMESTER SIX

Production and Post-Production for Master's Thesis Documentary

At the beginning of Semester Six, students participate in a final production meeting to focus on the task at hand. Students are then allowed four weeks in their Master Calendar for principal photography.

Once principal photography is completed, students enter the post-production phase. The ability to craft a unique vision is nurtured in the final post-production editing, advanced visual effects & graphics and advanced sound design at the end of the semester. Extensive one on one critique sessions and reviews assist the students in developing their film; using the diverse

elements of interviews, archival material, recreation or observational footage that often make up a successful documentary.

The Thesis Documentary is the capstone of the MFA degree, incorporating all of the skills learned throughout the MFA Documentary Degree Program.

Learning Objectives:

- Develop a comprehension of the breadth and depth of the professional fields available in the industry.
- Develop an increased ability to give and receive editorial and creative feedback.
- Develop an increased ability to refine the narrative nonfiction voice and technical skills through post-production of the thesis film.

Production Objectives:

- Complete a festival-ready short Thesis Documentary of up to 30 minutes.

CURRICULUM

<u>Semester One</u>	<u>Units</u>
DOCU500 Directing the Documentary I	2
DOCU510 Camera & Lighting I	2
DOCU520 Editing I	3
DOCU530 Production Sound	2
DOCU540 Writing the Documentary	3
HATM500 Cinema Studies	3
<u>Required</u>	<u>15</u>

<u>Semester Two</u>	<u>Units</u>
DOCU600 Directing the Documentary II: Research & Development	4
DOCU610 Camera & Lighting II	2
DOCU620 Editing II	2
DOCU630 Post-Production Sound	3
DOCU660 Producing the Documentary	3
HATM520 Survey of Documentary	3
<u>Required</u>	<u>17</u>

<u>Semester Three</u>	<u>Units</u>
DOCU700 Directing the Documentary III: Production & Post-Production	3
DOCU710 Producing Alternative Media	2
DOCU720 Editing III	3
DOCU730 Visual Effects & Graphics I	3
DOCU650 Advanced Producing: Business of Documentaries	3
<u>Required</u>	<u>14</u>

<u>Semester Four</u>	<u>Units</u>
DOCU740 Reality Television	3
DOCU820 Researching & Developing the Thesis Documentary	3
DOCU830 Documentary Film Analysis	3
DOCU840 Community Film Project	2
<u>Required</u>	<u>11</u>

<u>Semester Five</u>	<u>Units</u>
DOCU850 Producing the Thesis Documentary	2
DOCU860 Advanced Cinematography	2
DOCU870 Marketing the Non-Fiction Film	3
DOCU890 Legal & Ethical Issues in Documentary	3
DOCU900 Music & Composers	3
<u>Required</u>	<u>13</u>

<i>Semester Six</i>		<i>Units</i>
DOCU910	Thesis Documentary Production	3
DOCU920	Thesis Documentary Post Production	3
DOCU930	Visual Effects & Graphics II	2
DOCU940	Sound Design & Mixing	2
Required		10

COURSE DESCRIPTIONS

Semester One

DIRECTING THE DOCUMENTARY I

This hands-on directing course establishes a foundation for all future film projects. Through lectures, screenings and assignments students explore documentary techniques, genres and styles.

They learn to develop an idea from concept through post-production as they produce and direct four short documentary projects: *Mise-en-Scene*, *Observational*, *Personal Voice* and *Character*. Students will leave this course with a greater understanding of cinematic language in relation to storytelling as well as the fundamentals of coverage and story structure.

CAMERA & LIGHTING I

In this course, students master basic and lighting skills in 16mm and digital video photography, touching on technical details such as aperture, shutter speed, focus, frame rates, white balance, video latitude, gels, and filters. In hands-on sessions, students learn to work with and enhance available and natural light situations, as well as traditional

lighting for interviews and controlled situations. With the help of simple to more complex hands-on exercises, students become progressively more fluent with camera and lighting techniques and begin to focus on the role cinematography plays in telling and enhancing non-fiction stories.

All-day workshop sessions immerse students in a learn-by-doing environment. Students put into practice the concepts introduced in *Directing the Documentary I*, *Camera & Lighting I*, *Production Sound* and *Editing I*. Workshop I uses a 16mm film camera, and emphasizes lens choice, distances, angles and subject placement and movement. This project emphasizes how the relationship of the subject to the camera creates drama and informs the audience about character and action. Workshop II takes place on location and emphasizes coverage in an ‘uncontrolled situation.’ Following each workshop, students edit the picture and sound they captured.

EDITING I

Documentary films often find their true forms in the editing room. This makes the editing process extremely important because a story may take a different shape after the footage has been shot. In this course, students learn the fundamentals of using digital editing software while exploring the particular challenges of documentary storytelling. Through lectures, discussions and assigned projects, they will cover digital workflow, basic editing techniques and the logging and organization of their footage. Some class hours are devoted to guiding students through the process of editing their assigned four short film assignments.

PRODUCTION SOUND

This course provides hands-on training in the most commonly used digital sound equipment. Students will master recording techniques such as setting proper gain levels and sample rates for synch and non-synch sound. Field recording of wild sound and microphone techniques for recording voices are also covered. This class emphasizes the importance of recording usable location sound for a smooth transition into post-production. Students learn to problem-solve in various controlled and uncontrolled situations in such environments as sit-down interviews and on location.

WRITING THE DOCUMENTARY

Documentaries, just like fictional films, tell stories – the only difference is that the stories are real. This introductory course covers the importance of basic, original research in the development and planning of every documentary. Students will learn the crucial difference between topic and story, basic research techniques and how to identify and refine stories. Students are also introduced to journalistic standards and ethics. Through lectures, screenings, in-class exercises and assignments, students will also begin to explore the basic story elements: character, conflict, story structure, dramatic arc and theme.

Semester Two

DIRECTING THE DOCUMENTARY II: RESEARCH & DEVELOPMENT

In this course, students will complete two documentary projects: a Compilation film

and a Social Issue film. Compilation films are edited together from stock and archival footage and other previously created images but arranged in a new way to tell a specific story. Each student will then research and develop a documentary that addresses a significant social issue or problem. Students will conduct preliminary research and interviews in their field of inquiry and contact and cast potential subjects. They will use this information to guide their decisions about how best to present the issue effectively in a 10-minute film. Interview techniques and ways to gain the trust of interviewees will be covered. In addition, students will write narrative treatments, synopses, log lines, directors' statements and character bios. Once that has been accomplished, students are ready to break down the treatment into a scene-by-scene shooting script and begin practicing pitching their projects to potential participants and funders.

From research to shooting to editing, the subject matter may continue to reveal itself and evolve over time. Through research and development, they may revise the script until post-production ends.

Before beginning production on the Social Issue film, each student must first pass a Greenlight process demonstrating a well-thought out treatment and shooting plan.

Prerequisite(s): Directing the Documentary I, Writing the Documentary

CAMERA & LIGHTING II

Students are introduced to more sophisticated HD cameras and hybrid cameras (still & video) and techniques. Through classes and an all-day workshop,

this class further immerses students in the technical and creative demands of cinematography in relation to documentary storytelling. In the Production Workshop, handheld shooting, motivated camera moves and “shooting to edit” in an uncontrolled situation are emphasized. Students are challenged to think on their feet, solve location issues and adapt to last-minute changes. Students will be able to go beyond getting a basic image and focus on how to visually convey aspects of the story such as tone, mood, place and relationships. Advancing their understanding of lighting in special situations is an essential component of this class. They will gain practice in the “verité” style used by many documentary filmmakers. By the end of this course students will have an understanding of how cinematography serves their individual stories and will have developed shot lists for their Social Issue film shoots.

Prerequisite(s): Camera & Lighting I

EDITING II

In this course, students will continue to learn digital editing to master techniques that will allow them to form and sharpen their films. The goal is for students to master the technical editing process so that they have a range of tools with which to express their own POVs. Students will meet to critique their classmates’ works in progress and to give constructive feedback. By the end of this class, students will have gained a greater understanding of how to transform raw footage into compelling films.

Prerequisite(s): Editing I

POST-PRODUCTION SOUND

This class covers the technical side of syncing sound with picture and selecting appropriate sound effects to enhance the authenticity of the film. Students will learn how to use sound editing software. Cleaning up dialog and cutting voice over picture are important skills for students to enhance their storytelling techniques. They will also gain hands-on experience recording and editing narration and voice over. Students will be introduced to sound design as it relates to achieving the appropriate emotional tempo and mood for each scene. Students will learn to find and select music cues (both source and score) and sound effects. The culmination of the class is to combine all of the above elements for a professional sound mix.

Prerequisite(s): Production Sound, Editing I

PRODUCING THE DOCUMENTARY

The Producer takes care of the organizational side of making a documentary film. This course introduces producing responsibilities from preproduction through post. The coursework will show how to create a schedule, determine critical path and put together a budget using a template. There will be a focus on how to best manage time and resources, including managing crew and deal memos. In preparation for Greenlight, the students will implement steps to deal with copyrights, permits, insurance, interview and location releases that they will include in a full Production Notebook created for their Social Issue film.

Semester Three

DIRECTING THE DOCUMENTARY III: PRODUCTION & POST- PRODUCTION

The culmination of the first year is the production of a documentary about a subject of the student's own choosing. Through extensive research, writing and planning, each student should be prepared to produce a final documentary of approximately 15 minutes in length. Students will incorporate lessons from all other courses in the design and execution of their One Year Documentaries. In addition, students will learn to write properly formatted grant proposals for funding.

This course allows time for each student's shoot and for them to crew on their fellow classmates' shoots. NYFA instructors will work weekly with individual students to oversee production of each student's One Year Documentary project.

Two all-day seminars will be led by instructors during this semester. The first will help students prepare for their greenlight meetings and be ready to shoot the footage, interviews and sequences needed. The second seminar is to guide students in post-production elements for rough and final cuts of their documentary film.

Prerequisite(s): Directing the Documentary I & II, Producing the Documentary

PRODUCING ALTERNATIVE MEDIA

It is essential for the producer to keep abreast of evolution in new media technology and the many new outlets for distribution that continually emerge on increasingly rapid basis. Through in-class discussion and samples, students will be exposed to trends in these arenas. In this course, the student will pitch, develop and create an original piece of new media.

Prerequisite(s): Directing the Documentary I & II, Editing I & II, Writing the Documentary, Producing the Documentary

EDITING III

NYFA instructors will work weekly with individual students to oversee post-production of each student's One Year Documentary project. Classes and individual meetings with directing and editing instructors will teach students how to transcribe and organize footage and create first assemblies, rough cuts and final finished cuts of their documentaries.

Prerequisite(s): Editing I & II, Post Production Sound

VISUAL EFFECTS & GRAPHICS I

This course introduces the basics of Color Correction, Visual Effects and Graphics. Students will create simple graphics and title sequences for their One Year documentaries. In a series of hands-on exercises with their instructors, students learn more advanced post-production techniques including title creation, color correction, accommodating poor quality

footage, animating photos and maps, creating textures and lower thirds.

Prerequisite(s): Editing I & II

ADVANCED PRODUCING: THE BUSINESS OF DOCUMENTARIES

Producers are responsible for more than just the business side of making a documentary film. This course looks at the roles and responsibilities of the entire Producing Team, from executive producers to line producers, from preproduction to post. Students will learn how to identify potential funding and/or acquisition sources, create basic business and marketing plans, apply for grants and obtain fiscal sponsorship under an existing 501(c)3. Students will also be introduced to budgeting software and legal issues pertaining to documentary production. Multi-faceted distribution strategies ranging from television sales, theatrical windows to self-distribution and the role of film festivals in the marketing of documentaries will also be discussed.

Prerequisite(s): Producing the Documentary

Semester Four

REALITY TELEVISION

Reality television is the offspring of the documentary tradition, utilizing many of the same skills and techniques if not all of the traditional social and political concerns of documentary filmmakers. Because this genre is a source of employment for independent filmmakers, this course will introduce students to the formats, staffing structure and expectations of reality television

production.

Prerequisite(s): Directing the Documentary I, II & III, Producing the Documentary, Producing Alternative Media, Advanced Producing: Business of Documentaries

RESEARCHING & DEVELOPING THE THESIS DOCUMENTARY

Documentary filmmakers must learn not only to find the heart of the story they also must determine the particular visual style and directorial modes to use to create the strongest impact on the viewer. In this course, students will focus on researching and developing their ideas for their 30-minute Thesis Documentaries. Students focus on developing the directorial vision for their films. They will have the time to complete assignments to research and develop their own ideas in depth. In addition, they will locate subjects with which to conduct preliminary interviews, track down experts in the subject matter and find archival footage and other material that will add to the total picture. During the course of this class, students will write complete treatments for their thesis films as well as create a sizzle reel composed of stock and archival footage.

Prerequisite(s): Directing the Documentary I, II & III, Producing the Documentary, Advanced Producing: Business of Documentaries

DOCUMENTARY FILM ANALYSIS

This course surveys the world of documentary films through lectures, screenings and group discussions. Students will expand their understanding of the documentary genre as well as non-fiction

storytelling. Class will include analysis and the beginning of a critical dialogue. Current trends as well as past styles will be examined. Narrative films will be compared and contrasted for their similarities and differences.

Prerequisite(s): Cinema Studies, Survey of Documentary

COMMUNITY FILM PROJECT

Students, working together as a group, will produce a short film for a local non-profit organization. This process will bring together all of the skills they have learned in producing, directing, shooting, lighting, sound and editing as well as how to work together in a collaborative environment while meeting a client's needs and specifications.

Prerequisite(s): Directing the Documentary I, II & III, Producing the Documentary, Advanced Producing: Business of Documentaries

Semester Five

PRODUCING THE THESIS DOCUMENTARY

As their thesis scripts are finished and polished, students will apply their knowledge of production management to their projects in an intensive environment. Under the guidance of their producing instructor, students will thoroughly prepare their shooting scripts and schedules for production. They will perform all of the necessary logistical measures: obtaining location permits, securing interviewee/actor releases, clearances and buying insurance. In

addition, a detailed budget and calendar will be completed.

In addition, students will create a full Business Proposal in conjunction with the Marketing for Non-Fiction Film course.

Prerequisite(s): Producing the Documentary, Advanced Producing: Business of Documentaries, Directing the Documentary I, II & III

ADVANCED CINEMATOGRAPHY

Students expand on the cinematography skills they have acquired in previous semesters while working on increasingly more demanding and sophisticated multi-camera projects on location. Under the close guidance of an experienced Cinematographer / instructor, students refine their working knowledge of high-end HD cameras and advanced lighting techniques. The goal is for students to learn to think visually, to plan their shoots thinking both as directors and editors, and to experiment with visual ideas for their upcoming Thesis films.

Prerequisite(s): Camera & Lighting I & II

MARKETING THE NON-FICTION FILM

This class will help students to determine the final purpose of their thesis film and the steps that follow. The appropriate legal, business and marketing steps will be discussed in class. Regardless of direction, the first step is to copyright the film so that they own the rights to their intellectual property. Second is to create a website or Facebook page to show it and any other film work they may have done to others.

A pitch will be developed in class, along with a polished Business Proposal (in conjunction with the Producing the Thesis Documentary course). This course will identify student competitions and film festivals that are appropriate to the style of their film and how to apply. Students will learn about what kind of distribution is available (theatrical, iTunes, YouTube, etc.) and strategize about what distributors to target for their films.

Prerequisite(s): Producing the Documentary, Advanced Producing: Business of Documentaries, Producing Alternative Media

LEGAL & ETHICAL ISSUES IN DOCUMENTARY

Documentary filmmakers face a wide array of legal and ethical questions as they create and distribute their work. This class will focus on these issues from the blurred boundaries between documentarians and journalists, to understanding obligations to their subjects, including informed consent, and understanding and negotiating contracts. Students will get a basic background in copyright law and the Fair Use doctrine, rights clearance and For-Profit and Not-for Profit (501(c)3) business structures.

Prerequisite(s): Writing the Documentary, Producing the Documentary, Advanced Producing: Business of Documentaries

MUSIC & COMPOSERS

Working with composers to create an original score is one of the most effective and exciting aspects of bringing a director's vision to fruition. In this workshop students will meet and work with composers to learn

how to communicate their vision and allow for creative collaborations to take place. In addition, students will master the art of music cue placement. Time will be given to how to select source music and how to combine using a score and source to meet the director's goals, using each student's thesis film.

Prerequisite(s): Production Sound, Post-Production Sound

Semester Six

THESIS DOCUMENTARY PRODUCTION

At the beginning of this course, all student producers/directors must be given the go ahead (greenlight) from their instructors before they can check out equipment and assemble the crew they need to shoot their thesis film. Students will shoot their own film as well as crew for their classmates' films. Each student will have a thesis committee composed of their instructors and will meet with them on a regular basis to gauge the progress of their film and to receive feedback.

Prerequisite(s): Researching & Developing the Thesis Documentary, Producing the Thesis Documentary, Marketing the Non-Fiction Film, Legal & Ethical Issues in Documentary, Music & Composers

THESIS DOCUMENTARY POST-PRODUCTION

It is often said that the edit is the final rewrite of the script and this class helps guide the student through that process. Extensive notes are received from classmates

and the directing and editing instructors that must be analyzed and, either incorporated, interpreted or set aside. This process helps students gain a more objective perspective on their material and edit that "final rewrite" more effectively. All of the knowledge students have gained from previous classes in sound, color, and graphics will be brought together to create a fully realized professional film.

Prerequisite(s): Editing I, II & III, Researching & Developing the Thesis Documentary, Producing the Thesis Documentary, Music & Composers

VISUAL EFFECTS & GRAPHICS II

This course covers the essential elements of color grading, color balancing for photos and color mapping when more than one camera has been used to shoot the footage to enhance perceptual visual compatibility.

To add a professional look to their film, students will continue developing their use of graphic design elements. Graphics can convey important information and statistics quickly in charts, graphs and through animation. If reenactments are needed, motion graphics are a way of doing them in the documentary style. Titles and credits can

also benefit from a graphic artist's touch as well as give a cohesive look to subtitles. They can add excitement and draw the viewer into the film in the first minute. The second half of the course is devoted to color correction of the thesis documentary. This class will give directors an understanding of what graphics add to their film and gives them language to communicate their ideas to graphic artists.

Prerequisite(s): Visual Effects & Graphics I

SOUND DESIGN & MIXING

This class goes beyond editing sound elements to a more comprehensive view of the entire film. It requires understanding the director's vision and being able to interpret it with sound. Students will demonstrate an understanding of the value of setting the emotional timbre, mood, pacing and feel of each scene. Music can either be in the form of a score and/or source music that has already been prerecorded. Students will explore adding sound effects to animation or motion graphics and stills. Students will create a custom blend of all of the elements that enhance their story to give their thesis film a professional finish.

Prerequisite(s): Production Sound, Post-Production Sound, Music & Composer

MASTER OF FINE ARTS IN GAME DESIGN

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 62 Units

OVERVIEW

The New York Film Academy Master of Fine Arts in Game Design is a four semester conservatory-based, full-time study graduate program. The curriculum is designed to give gifted and energetic prospective video game developers the tools they need to become leaders in their chosen sector of the game industry - game design, coding, or producing. The New York Film Academy Master of Fine Arts in Game Design provides a creative setting with which to challenge, inspire, and perfect the talents of its student body.

LEARNING OBJECTIVES

The educational objectives in the Master of Fine Arts in Game Design are to teach students the art & craft of game design and coding at the professional level, through a strict regimen consisting of lectures, seminars and total-immersion workshops.

Students will:

- Students formally deconstruct and analyze games ranging from seminal works to current developments in the industry while being able to think and write critically about the theory and history of interactive tenets and Playcentric Design.
- Students use industry-standard programming and visual software tools to prototype and develop innovative digital games and/or research that add to the current canon of games and work in a meaningful way.
- During the first semester, students are introduced to the concept of game design by understanding the evolution of games. Students start with board and card games, then through paper and dice games to early digital games, to highly-advanced 3-D Students conduct playtest sessions and develop proposals which elicit formal feedback from playtesters and peers for the purpose of improving the player experience and executing research goals.
- Students create and present a broad range of produciorial materials essential to the business and research of game design including, schedules, pitches, budgets, and marketing plans using best practices from industry.
- Students develop strong proficiency in linear and non-linear storytelling and an understanding of narrative theory using the tenets of Playcentric Design in the creation of story scripts and dramatic elements including: premise, story, character, play, and dramatic arc.
- Students formulate their own artistic and design voice using the language of

Playcentric Design and visual storytelling skills as expressed by the execution of a collaborative thesis and/or an industry ready portfolio.

- Students formally practice collaborating and leading peers in a structured creative environment, through the creation of works with philosophical, social, cultural significance.

YEAR ONE

During the first semester, students are introduced to the concept of game design by understanding the evolution of games. Students start with board and card games, then through paper and dice games to early digital games, to highly-advanced 3-D graphics, deep, immersive story-driven games. Students begin designing games from the very beginning, as they are asked to modify a game from its original intent. They are introduced to the world of interactive writing, starting with Aristotle's Poetics, and traveling through postmodern narrative. Once a foundation in narrative theory is established, students are then introduced to the tools, theory and craft of storytelling in an interactive medium. They are given a foundational understanding of video games, which will create a baseline language for discussion and interaction throughout the program. Finally, students are introduced to essential game technology and coding, which helps inform what is possible today in video games. Students also have an introduction to animation class, which is intended to give our future designers and writers a taste of what goes into the 3-D animation process found in video games.

In the second semester, students continue game deconstructions, as a tool for deepening their understanding of game design. They also create their first original video game concept.

These ideas are shared and work-shopped in class, as they increase their skills and confidence in programming, narrative and design. Students also study the history of film, giving depth to their understanding of narrative culture.

YEAR ONE OBJECTIVES

Skills learned as a result of successful completion of this year include:

- Understand Playcentric Design and how to deconstruct any game into Formal, Dramatic, and Dynamic systems
- Be able to code games hands-on using Unity and C#
- Understand, through study, analysis and practical application, the theories of interactive storytelling; how to enhance player engagement; how to craft a character arc for a player; how to maintain a narrative structure in an interactive form.
- Understand the process of creating 3D art for video games.
- Deliver working software in collaboration with classmates.

YEAR TWO

In the third semester, learn about Virtual Reality Game design and get exposure to Level Design, Marketing, and the History of Video Games.

In semester four students create their fourth working game concept - this time as a collaborative thesis project. At the same time, they learn about Ethics of Video Games, Sound Design, and do an advanced analysis course called The Great Video Games.

YEAR TWO OBJECTIVES

Skills learned as a result of successful completion of this year include:

- Understand the process of coding video games.
- Master concepts of Agile development and gain knowledge of state of the art collaboration tools.
- Master the art of writing a 20-30 page Game Design Wiki, the underlying creative blueprint of every video game.
- Master, through frequent collaboration with peers the ability to work collaboratively in a high-pressure creative environment.
- Understand, through lectures, in-class exercises, and special guests, the composition of the video game industry, the functions of the various companies, the functions of the various employees within those companies, and how games go from “blue sky” idea to finished product.
- Master, through in-class exercises and special guests, the art of pitching a video game to developers and publishers, and how to effectively communicate and market the uniqueness and commerciality of a new video game concept.

CURRICULUM

<u>Semester One</u>		<u>Units</u>
GDSN500	Narrative Design Workshop	3
GDSN510	Game Design Studio I	2
GDSN520	Game Coding with Unity & C#, I	2
GDSN530	2-D Game Design	3
GDSN540	Playcentric Design	3
GDSN550	Introduction to 3-D Art	2
<u>Required</u>		<u>15</u>

<u>Semester Two</u>		<u>Units</u>
GDSN600	Systems Literacy	3
GDSN610	Game Design Studio II	2
GDSN620	Game Coding with Unity & C#, II	2
GDSN630	3-D Game Design	3
GDSN640	Publishing Video Games	3
GDSN650	Art Direction for Game Developers	2
<u>Required</u>		<u>15</u>

<u>Semester Three</u>		<u>Units</u>
GDSN710	Game Design Studio III	2
GDSN720	Sound Design for Games	3
GDSN730	Level Design	2
GDSN740	Narrative Theory	3
GDSN750	Virtual Reality Game Design	3
HATM530	Survey of Video Games	3
<u>Required</u>		<u>16</u>

<u>Semester Four</u>		<u>Units</u>
GDSN800	The Great Video Games	3
GDSN810	Game Design Studio IV	2
GDSN820	Collaborative Thesis	3
GDSN830	Advanced Level Design	3
GDSN840	Master's Thesis Production	2
ARHU520	Ethics of Video Games	3
<u>Required</u>		<u>16</u>

COURSE DESCRIPTIONS

Semester One

NARRATIVE DESIGN WORKSHOP

This course examines the critical elements that make strong story concepts and how they can be shaped to create the foundations of great games. Students will design narrative, game play, physical environment (world, gameplay spaces), and other key elements. Guest speakers will include veteran game designers and writers.

GAME DESIGN STUDIO I

This is a companion to the 2-D Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

GAME CODING WITH UNITY & C#, I

The course accommodates students of all levels of existing experience with computer programming. It is taught by professional game programmers who organize students into Beginner, Intermediate, and Advanced groups based on experience level. Individualized instruction and self-paced tutorials are given to each student to ensure a finished course with hands on ability as a programmer. The development platform used is Unity and the C# scripting language.

Unity is ubiquitous in the game industry. It features a highly accessible drag and drop interface and prebuilt libraries that enable working 2D and 3D games to be created quickly. Unity is extendable via the C# scripting language. C# is an object-oriented language that combines the computer power of C++ with the programming ease of Visual Basic. C# is based on C++ and contains features similar to Java. It is an accessible starting point to learn the craft of programming. Unity allows you to build your game once and deploy at a click across all major console, mobile, and desktop platforms including PS4, PS Vita, Xbox One, Wii U, Windows, Mac, iOS, Android, Oculus Rift, Steam OS, and the major web browsers. Each student will complete the course with a Github portfolio of coding modules and prototypes appropriate to their experience level.

2-D GAME DESIGN

This course exposes students to the beginning technology of 2D games. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more

sophisticated skills each successive semester. At the end of the degree they will have a portfolio of working software projects.

PLAYCENTRIC DESIGN

This course provides a foundation of knowledge for understanding games as playable systems. Students learn the language of Playcentric Design and practice the craft of prototyping, playtesting, and iteration in an environment independent of computers.

This is to provide the student with skills that can be used throughout a career in games – transcendent of changing technologies.

The student will:

- 1) Understand Fundamental Theory – See how any game breaks down into Formal, Dramatic, and Dynamic systems. And learn how the three interrelate.
- 2) Learn Core Development Process – Acquire the skills of prototyping, playtesting, iteration, presentation, and collaboration. These timeless skills can be applied to all game types present and future.
- 3) Practice, Practice, Practice – All students prototype multiple games on paper regardless of technical skills. All students gain extensive experience critiquing and analyzing games via formal playtests with fellow students.

At the end of the course each student will have a portfolio of paper game prototypes.

INTRODUCTION TO 3-D ART

This course introduces students to Autodesk’s “Maya” Animation, Visual

Effects, and Compositing software, a robust application used throughout the video game industry for the creation of visual assets. Students learn how to optimize the Maya interface for enhanced productivity. They are introduced to polygon tools and taught polygonal modeling in a hands-on environment. Students gain practical understanding of polygonal modeling for organic characters, and hard surface models. Students will also learn the basics of UV mapping, nurbs modeling, texturing and 3 point lighting using D-map and raytrace shadows.

Semester Two

SYSTEMS LITERACY

This course builds upon the foundations established in the Playcentric Design course, and focuses on advanced study of system design and play mechanics. The course is workshop-focused, meaning a substantial portion of time is spent actively engaged in the paper prototyping process. Readings and lectures supplement discussions as we explore more sophisticated facets of the playable systems and user experience design. Creating system literacy is the primary goal; and everything else we do supports that aim. Students will leave the course with multiple portfolio-ready game prototypes.

GAME DESIGN STUDIO II

This is a companion to the 3-D Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn

that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

Prerequisite(s): Game Design Studio I

GAME CODING WITH UNITY & C#, II

This course provides students of Intermediate and Advanced ability extended training with Unity and C#. Like its precursor course, it is taught by professional game programmers who organize students into groups based on experience level. Individualized instruction and self-paced tutorials are given to each student to ensure that hands-on skills with coding are improved and their Github portfolio site has additional modules and prototypes. Students will create at least one project that is deployed to three platforms e.g. console, mobile, and web browser.

Prerequisite(s): Game Coding with Unity & C#, I

3-D GAME DESIGN

This course exposes students to the intermediate technology of 3D games. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

PUBLISHING VIDEO GAMES

This course provides the student with an understanding of the business of video games with a special focus on game publishing, deal structures, and product lifecycle. Students learn to see the world through the publisher's eyes and in the process gain insight in how to plan, budget, pitch, launch, and monetize games. Students are exposed to these topics via lectures, exercises, and assignments. Students leave the course with a practical and state of the art knowledge of the game business including perspective on mobile games, console games, browser games, free to play games, and other business paradigms.

ART DIRECTION FOR GAME DEVELOPERS

This course examines the role of visual design in building games. The course exposes students to the craft of the Art Director via a combination of theory and practice. Students learn basic skill set presentation (art history, color theory, composition, typography, basic digital media skills). Students learn to think about projects in terms of the constraints of technology, client needs, and end-user experience. The course covers basic UX/UI concepts. Students learn formal ideation and problem solving for visual design. Students learn to master the look and feel of an experience.

Semester Three

GAME DESIGN STUDIO III

This is a companion to the Virtual Reality Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software - even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

Prerequisite(s): Game Design Studio II

SOUND DESIGN FOR GAMES

This course exposes students to the fundamentals of sound design in games including industry standard software tools for SFX and music. Students learn about techniques for recording, synthesizing, mixing, and editing digital audio.

LEVEL DESIGN

In this class students work on paper and with level editor tools from commercial games to create high quality play experiences within existing games. Students learn and practice scripting to optimize the play experience including pacing, save points, ratio of obstacles versus power ups, and other game play concepts.

NARRATIVE THEORY

This course builds on the knowledge from Narrative Design Workshop I and delves deeper into core concepts. Works of scholars

such as Henry Jenkins, Jesper Juul, and Gonzalo Frasca provide the student with an intellectual venture through advanced narrative theory supported by case studies.

Examples include Emergent versus Embedded Narrative, Narratology versus Ludology, and the Neuroscience of Narratives.

VIRTUAL REALITY GAME DESIGN

This course exposes students to the advanced technology of virtual reality. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working VR game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

Semester Four

THE GREAT VIDEO GAMES

Students play, study, and debate the video game canon. They gain understanding Formal, Dramatic, and Dynamic nuances of

seminal works. The course exposes students to principles of filmic storytelling and history through case studies of seminal cinematic games. The course has a comparative literature quality that enables students to compare and contrast pillars of the field across eras such as MULE, Tetris, Civilization, Super Mario 64, Zelda, The Sims, Bomberman, Braid, Flow, Ultima Online, and Bioshock.

GAME DESIGN STUDIO IV

This is a companion to the Thesis course. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

Prerequisite(s): Game Design Studio III

COLLABORATIVE THESIS

This hands-on course exposes students to the advanced responsibility of choosing their own technology (in collaboration with teammates) for their MFA thesis project.

Each student gets the experience of running their own game studio in collaboration with 14 classmates. Students deliver a working digital game at the end of the semester.

Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

ADVANCED LEVEL DESIGN

This course builds on the knowledge from the previous Level Design course and delves deeper into core concepts. Student's work with level editors from the games Minecraft, Little Big Planet, and Warcraft III to make sophisticated play experiences. Students are required to make Youtube videos of game play as potential portfolio pieces.

MASTER'S THESIS PRODUCTION

This course provides the student with thesis mentorship, support, and guidance through their final MFA semester. The course helps each student create a powerful, well-reasoned thesis argument to accompany their collaborative digital thesis project.

MASTER OF FINE ARTS IN 3-D ANIMATION & VISUAL EFFECTS

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 61 Units

OVERVIEW

The NYFA Master of Fine Arts in 3D Animation & VFX is a four-semester graduate degree program intended to prepare animation & visual effects artists for creative, technical, and logistical leadership and innovation in the various fields of the cinematic and emerging arts while nurturing a deep sense of service toward storytelling.

Students will:

- Develop a thorough technical and logistical understanding of the past, present, and future of animation & VFX workflows & pipelines.
- Analyze and identify the industry trends that affect the development and production of Animation & VFX and adjacent industries.
- Hone their craft in intermediate and advanced Digital Asset Creation, Motion Data Manipulation and Capture, Interactive and Real-Time Tools, Stereoscopic 3D, Post-Production/Image Manipulation, Data Acquisition & Capture.

The curriculum has been tailored to fit industry standard technical and artistic roles as laid out in the Visual Effects Societies Handbook. In these courses, students will master and develop tools and techniques to

create compelling 3D Animation & VFX shots that culminate in their final Thesis demonstrations.

At the master's level, NYFA does not just create artists or technicians; they effectively execute on a hybrid learning curriculum for students seeking to become leaders and innovators in 3D Animation, VFX, Computer Imaging, Feature Film, Television, New & Emerging Media, Research & Development, and the Interactive & Game Industries.

The MFA in 3D Animation & VFX program offers an academic and professional approach to 3D Animation & VFX and focuses on developing students' technical, artistic, and leadership skills through a combination of intensive computer imaging courses, traditional art courses, and project management courses in their core specializations within the pipeline of 3D Animation & VFX.

LEARNING OBJECTIVES

Successful graduates of the New York Film Academy MFA in 3-D Animation and VFX will be able to:

- Develop new techniques by deconstructing animation and visual effects, and their respective pipelines, in seminal works, current industry developments, and peer projects.

- Lead teams in the production process while giving and eliciting formal feedback to improve the aesthetic, social, and cultural significance of their work.
- Formulate their own artistic style within multiple chosen specialties in the animation and/or visual effects industry.
- Develop and present produciorial and technical materials essential to the business and development of animation and visual effects including schedules, shotlists, breakdowns, pitches, tools, white papers, and prototypes, using the best practices from the industry.
- Assemble and lead teams that create animation and visual effects shots using industry-standard and cutting-edge software tools and formal techniques.

SEMESTER ONE OBJECTIVES

Students will focus on the many specializations related to asset creation within the VFX & 3D Animation industry, learning what it takes to design and model 3D characters, props, and environments. Students will also be introduced to the fundamentals of production and what is needed to prep and produce 3D Animation and VFX on a global scale. By the end of the semester, students will have a grasp of not only the art and production tracks of animation, but will learn the history of the field and their place within it.

SEMESTER TWO OBJECTIVES

Students will round out their survey of artistic specializations within the VFX & 3D Animation industry. Following through to the next stages of 3D Animation specializations, students will learn how to texture, rig, and animate characters, props, and environments. Students will learn how these skills can be applied to adjacent industries like Stop Motion, Previs, Games, and VR.

They will also be introduced to the role of the VFX supervisor and begin learning the on-set techniques necessary to ensure a smooth and professional 3D Animation & VFX pipeline.

SEMESTER THREE OBJECTIVES

In this semester students will continue their training in VFX supervising, learning how to lead and manage complex production teams and pipelines. They will also expand their skill as technical artists, learning tools for creation, coding, and advanced data management systems.

The final two semesters develop the students into professional-caliber 3D artists, technical artists, or producers. Students will choose their preferred discipline—Art or Production—and are guided through developing professionally as either a Lead Artist, VFX Supervisor, or Production Manager as they produce an animated short film or demo reel with this focus in mind.

SEMESTER FOUR OBJECTIVES

Students will round out their technical art education with courses in FX animation and motion capture while they finish their short film or demo reel, focusing on professional development in their area of chosen specialization. Students will study the current state of their specialization: Lead Art, VFX Supervising, or Production Management. They will then research new developments within their specialization and present their findings on how to move their industry forward in the form of a research paper, white paper, business plan, or other relevant format.

CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></u>
ANIM500 Digital Modeling	2
ANIM510 Sculpture	2
ANIM520 Compositing	2
ANIM530 Character Design	2
ANIM540 Matte Painting & Digital Environments	2
ANIM550 Pre-Production & Prep	3
HATM550 Survey of Animation	3
<u>Required</u>	<u>16</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
ANIM600 Rigging & Character Setup	3
ANIM610 Character Animation	3
ANIM620 Texturing & Shading	2
ANIM630 Stop Motion	2
ANIM640 Previs, Interactive Games & Virtual Reality	2
ANIM650 Acquisition & Shooting	2
<u>Required</u>	<u>14</u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
ANIM700 Stereoscopic 3D	2
ANIM710 Python	2
ANIM720 Visual Effects	3
ANIM730 Lighting & Rendering	2
ANIM740 Animation Practices & Pipelines	3
ANIM750 Production Thesis Project I	3
<u>Required</u>	<u>15</u>

<u><i>Semester Four</i></u>	<u><i>Units</i></u>
ANIM800 Dynamic Effects & Particle Systems	2
ANIM810 Post Production Techniques & Practices	3
ANIM820 Simulation	3
ANIM830 Performance & Motion Capture	2
ANIM840 Topics in Animation & VFX	3
ANIM850 Production Thesis Project II	3
<u>Required</u>	<u>16</u>

COURSE DESCRIPTIONS

All **LIBERAL ARTS & SCIENCE** courses are listed separately.

Semester One

DIGITAL MODELING

In this course, students will build the foundations of 3D basics. They will apply knowledge of traditional sculpture to create organic models using digital sculpting techniques. This course will give students an understanding of anatomy and physiology as applied to real and fantastic creatures.

SCULPTURE

This course teaches the sculptural techniques in a variety of clays geared toward character-based and realism-based artworks. This course covers armature construction, neutral and dynamic posing, and production techniques.

COMPOSITING

Students will learn how to combine their 3D renders, matte paintings and digital video to create polished, professional-caliber VFX shots. Students will learn how to problem solve the types of 3D Animation & VFX elements typical of a production shoot including: Green Screen Composites, Tracking, and Color Correction.

CHARACTER DESIGN

This course will show various approaches to conceptualizing and designing believable and

original creatures/characters for feature films and video games. Using a "Function/Form/Content" approach, students will take a creature/character from rough thumbnails and silhouette studies, to final believable renders based on anatomically plausible construction and photorealistic presentation. This class will explore various techniques and software such as Zbrush, Maya, and Photoshop.

MATTE PAINTING & DIGITAL ENVIRONMENTS

This course will take students through the process of creating the impossible landscapes, imaginary vistas and set extensions that are physically impossible to film or too expensive to create using other mediums. The class will guide students through the process, starting with the concept of a shot, to final images including reference photography, Photoshop techniques, 3D projection, and integration.

PRE-PRODUCTION & PREP

This course covers pre-production relative to visual effects. This includes the budgeting of the visual effects and the decisions about what company and visual effects team will work on the show. More importantly, it explores the designs and techniques that will not only be used, but ultimately determine much of the success of the visual effects.

Pre-production is also a good time to develop new techniques, test ideas, and start the building of models when possible. Each production is unique, so the issues covered in this course are meant as a starting point for a typical production. The course

addresses varying budgeting requirements and resources in ever-evolving areas such as previs.

Semester Two

RIGGING & CHARACTER SET-UP

This class will focus on the deformations and skinning of characters, how skin folds, how muscles flex, facial setup, and deformation. Shot modeling, corrective pose modeling, and soft skin bodies will be covered. Students can either further refine their Character Setup rig or utilize one provided by the class. Software: Autodesk Maya.

CHARACTER ANIMATION

Students will focus on animation scenes that emphasize performance and emotional takes. Students will be asked to go beyond how a character moves and start asking how a character feels.

Students will also create animations for a variety of styles such as bipeds, quadrupeds, flying creatures, and also animate characters of vastly different scales to create the illusion of weight and size.

TEXTURING & SHADING

This class will introduce students to advanced techniques on texturing and shading models to achieve photorealistic results. Class will discuss the different approaches to both organic and hard surface texturing inside of Mari as well as look development inside of Chaos Group's V-ray photorealistic renderer.

Physically based render material creation will also be included.

STOP MOTION

To provide a fundamental understanding of the concepts within animation, students will be introduced to traditional straight-ahead frame-by-frame animation techniques in a variety of mediums. Students will explore the relationship of frames, frame rates, and time to animation scene presentations. Students will apply the animation principles of squash and stretch, anticipation, ease in and ease out, staging, follow through, arcs, secondary action, timing and exaggeration to their projects. Students will explore how to break down and design animation setups appropriate to animate people (pixilation), objects, voices, clay, puppets, and composite projects with live action. The class is designed to build a foundation of traditional animation work as preparation for digital processes and procedures.

PREVIS, INTERACTIVE GAMES & VIRTUAL REALITY

This course explores the fringe and sister industries that use the technical backbone of 3D Animation & VFX. Students will apply 3D in previsualization and tech-visualization, a side industry to live action filmmaking where shots are animated, lensed, timed, and plotted prior to filming. Students will also explore 3D roles in interactive media and games. They will also dive into virtual reality and augmented reality and their role in both interactive media and linear media.

ACQUISITION & SHOOTING

Students will learn how the visual effects team works on set during production to make sure that all of the shots that will require visual effects are shot correctly by obtaining the necessary data and references. Students will understand the different crew roles on set and their responsibilities including: VFX Supervisor, SFX Supervisor, Animation Supervisor, VFX Producer, Coordinators, & Data Collectors.

Semester Three

STEREOSCOPIC 3D

3D Stereoscopy creates the illusion of three-dimensional depth in films and games. Every year, more films are being released in “3D” and it is important for students to have an understanding of the processes involved in order to take advantage of this format.

This course will take students through the different processes of creating stereoscopic 3D, its tools and terminology, and the different types of stereo pipelines.

This class will instruct students on how to create stereoscopic imagery for film using Nuke 3D, Adobe Premiere, and Autodesk Maya for animation. Students will create all-CG stereoscopic shots for their reels using all available techniques.

PYTHON

In this course, students will learn the coding and scripting basics that allow for the creation of custom tools to be used in the 3D Animation & VFX pipeline. Students

will improve existing software by writing their own scripts and code to give the programs new non-native abilities. This powerful course will help even the most non-technical artists speed up their workflow by making mundane and difficult tasks easier through custom tool creation.

VISUAL EFFECTS

In this course students will take existing live-action footage and integrate (or composite) it with computer (or digitally) generated elements to create the illusion of one single photorealistic or stylized shot, sequence, environment, character, or prop. Students will learn the staples of the visual effects industry such as set-extension, green screen, and pyro effects.

LIGHTING & RENDERING

This course will introduce students to approaches and philosophies in creating both photorealistic lighting for live action as well as stylized lighting for animated feature films. The course will focus on a strong understanding of techniques used in practical “real” lighting and cinematography, and then applying those techniques into computer graphics to achieve better, and more grounded, realistic results. Students will also learn how to acquire lighting data in a live action set via HDRI, as well as traditional artistic lighting via V-ray rendering. Students will integrate their pre-existing models and textures into a fully lit, all-CG scene or a background live action plate.

ANIMATION PRACTICES & PIPELINES

The pipeline for digital production roughly encompasses Modeling, Texturing, Rigging, Animation, Rendering, Compositing- Students will learn how to manage and supervise the technological, human, and creative resources of a VFX house and/or animation studio. Student will learn how to foresee and overcome most pipeline-based problems.

PRODUCTION THESIS PROJECT I

In this course, students begin to create a demo reel that will be the synthesis of all the techniques they've learned throughout the program within their chosen specialization. By this point in the program, students will have determined which discipline(s) within 3D Animation & Visual Effects best suits their abilities and creative goals, and will highlight that discipline in a capstone final project. Throughout the semester, students will propose and pitch content to be added to their demo reel and screen "work in progress" results (or dailies) for both peer and instructor review. Approval of thesis content by a committee made up of senior instructors and the department chair(s) is necessary for a passing grade.

Semester Four

DYNAMIC EFFECTS & PARTICLE SYSTEMS

What is Hollywood blockbuster film without an explosion? This course will take students through the techniques of creating and controlling realistic natural phenomena such

as fire, smoke, dust, particle effects, and volumetric fluid dynamics. Students will also learn how to integrate dynamics into live action plates as well as CG features.

POST-PRODUCTION TECHNIQUES & PRACTICES

Students will learn the finishing and conform process of creating 3D Animation & VFX and how to integrate these pipelines back into traditional post-production pipelines. They will learn post and visual effects supervision practices such as: how to select proper codecs and understand how they have a large impact on the quality of the image as well as the storage requirements for the initial capture.

SIMULATION

This course will take students through the techniques of creating and controlling realistic natural phenomena such as fire, smoke, dust, particle effects, and volumetric fluid dynamics. Students will also learn how to integrate dynamics into live action plates as well as CG features.

PERFORMANCE & MOTION CAPTURE

The line between animator and actor becomes thinner and thinner with each technical generation. This course takes students through the basics of motion capture: how to use proprietary hardware to capture motion data, how to edit that motion data via keyframe manipulation software, and how to improve upon motion data with traditional animation software.

TOPICS IN ANIMATION & VFX

3D Animation as an industry is barely over 2 decades old. As a young industry, there are many problems to be solved and innovations to be made. In this course students will be exposed to technical, economic, artistic, and cultural problems that plague the industry. Students will be asked to identify an aspect of one of these problems and explore the underlying cause and possible solution to it.

PRODUCTION THESIS PROJECT II

In this course, students finish creating an original demo reel from their Production Thesis Project I, that will be the synthesis of all the techniques they've learned throughout the program. Throughout the semester, students will continue to propose and pitch content to be added to their demo reel, and screen "work in progress" results (or dailies) for both peer and instructor review. Approval of thesis content by a committee made up of senior instructors and the department chair(s) is necessary for a passing grade.

GRADUATE DEGREE PROGRAMS

MASTER OF ARTS

GRADUATE ADMISSIONS POLICY: MASTER OF ARTS

To be admitted into the Master of Arts program at NYFA, students must possess a Bachelor's degree from a post-secondary institution recognized by the United States Department of Education or a college or university outside of the U.S. that is recognized as a degree-granting institution by their respective governments. The ideal applicant must demonstrate a sincere passion and aptitude for visual storytelling and the ability and desire to pursue graduate-level work and scholarly research.

No particular major or minor is required as a prerequisite for admission, but applicants with a strong background in the visual arts are preferred. While an applicant's GPA will be taken into consideration and is an important component of the admissions process, the strength of the candidate's Narrative Statement and Creative Portfolio is a significant determining factor for admission.

All transcripts and supporting materials should be submitted to:

**New York Film Academy
Admissions Review Office
3300 W. Riverside Dr.
Burbank, CA 91505**

REQUIRED APPLICATION MATERIALS

Graduate (MA) applicants must submit the following materials for admission:

1. Completed Graduate Program Application
2. Application Fee
3. Undergraduate Transcript
4. Narrative Statement
5. Letters of Recommendation
6. Creative Portfolio
7. Proof of English Proficiency

The following sections provide detailed information regarding each required application material.

APPLICATION

Students must submit a completed graduate program application. Applications are available online at www.nyfa.edu/applications/ma1.php)

APPLICATION FEE

Students must submit a non-refundable \$75 application fee, payable online as part of the online application.

UNDERGRADUATE DEGREE TRANSCRIPT

- All students pursuing a graduate degree from the New York Film Academy must submit an official, final undergraduate transcript in order to complete their application.
- Hard copies of official transcripts must be mailed to New York Film Academy directly from the undergraduate institution in a sealed envelope.
- Students wishing to submit transcripts digitally can do so by contacting their NYFA admissions representative for instructions. Digital transcripts may be submitted using a digital submission service (such as Parchment) or your undergraduate institution's own digital delivery service.
- The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above.

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services.

NARRATIVE STATEMENT

Applicants must submit a mature and self-reflective essay (max. 5 typed pages) describing the applicant's reasons for pursuing a graduate degree in their chosen discipline and their intended contribution to the field and the department. The essay should take into account the individual's history, formative creative experiences,

contemporary influences and inspirations and overall artistic goals.

LETTERS OF RECOMMENDATION

Students must submit 2 Letters of Recommendation verifying the applicant's ability to successfully take on graduate study in their chosen field. Recommenders should be in a position to evaluate the applicant's readiness, such as teachers, supervisors, counselors, or coaches. Letters must be submitted directly to the Admissions Office by the individual writing on the applicant's behalf. Hard copy letters must be sealed and stamped. Alternatively, letters may be sent via email by the individual writing on the applicant's behalf.

CREATIVE PORTFOLIO

MA applicants must submit a portfolio, which may include one of the following:

All creative portfolio materials must be submitted digitally. Applicants should consult with their admissions representative for guidance on acceptable formats (such as pdf, text files, web links, etc.). All video submissions must be uploaded by the applicant to a streaming video site (such as Vimeo or YouTube), and a link to the site must be provided in the application materials.

All portfolio materials must be submitted with an accompanying description contextualizing the nature and purpose of the project.

Collaborative work may be submitted, but applicants must detail what role they had in the creation of the work.

Portfolio materials will not be returned.

MA IN FILM & MEDIA PRODUCTION

Portfolios may consist of:

Writing Sample (select from a, b, or c):

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

Visual Sample (select from a or b):

- a. Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing the submission
- b. Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

MA IN PRODUCING

Portfolios may consist of (select from a, b, or c):

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the form of:

- A TOEFL (Test of English as a Foreign Language) score of 550 or higher (213 for computer-based test or 79 for internet-based test); IELTS 6.5 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 550 Paper-based TOEFL Score.

Students might be eligible to receive an English proficiency waiver under the following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or
- Verification that the applicant has been studying in a high school where the sole language of instruction is English for at least 3 full years at the time of his or her application.

INTERVIEW

As part of the admissions process, graduate applicants may be interviewed by phone, web or in person by a New York Film Academy representative. The purpose of the interview is to identify the applicant's goals and prior experience. The interview is also an opportunity to review the program curriculum with the applicant and to ensure that s/he fully understands the level of commitment required to successfully complete the degree.

TUITION DEPOSIT

Once admitted to NYFA, students must pay a required deposit to secure their place in the MA program.

The deposit for all long-term programs (one year or longer) is \$500, which is applied toward the first term's tuition payment. Most of the deposit is refundable, except a \$100 administrative processing fee.

ADMISSION STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different

program of study better suited to the student.

MATERIALS REQUIRED FOR STUDENTS RE- APPLYING TO NYFA

There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office.

In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year up until Fall semester of the following calendar year) will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:

- Petition to the Director of Admissions.

Students who have withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:

- Petition to the Director of Admissions
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

Students who have withdrawn from one NYFA program and apply to a new program may require one or more of the following:

- Petition to the Director of Admissions
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have successfully completed one degree program and apply for a new degree program at a higher level (e.g., AFA to BFA; BFA to MFA) will require:

- Updated personal narrative
- New letters of recommendation (must include letters from at least 1 NYFA instructor and 1 non-NYFA recommender)
- Sample of creative work from the NYFA program the student completed.

Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:

- All materials needed
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

Students previously denied admission to a NYFA program now re-applying for the same or different NYFA program will require:

- All materials needed
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

MASTER OF ARTS IN FILM & MEDIA PRODUCTION

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 42 Units

OVERVIEW

The New York Film Academy Master of Arts (MA) in Film & Media Production is an accelerated, three-semester conservatory-based, full-time graduate study program. Designed to educate talented and committed students in a hands-on, total immersion, professional environment, the New York Film Academy Master of Arts in Film & Media Production provides a creative setting in which to challenge, inspire, and perfect the production and academic pursuits of its student body.

As film and media production evolve in the twenty first century, the Master of Arts in Film & Media Production provides creative visual storytellers with the foundational education needed to thrive and succeed in this new arena. An intensive curriculum with multiple learning and production goals prepares the students for media productions, while classes on media, motion picture history, and society provide students with the skills required to create media in today's ever evolving media platforms.

In a combination of hands-on classroom exercises, theoretical seminars, and intense on-location productions, students acquire a sound foundation of visual media production and aesthetics, and then learn to integrate this knowledge into their professional experiences.

LEARNING OBJECTIVES

Upon graduation from the Master of Arts in Film & Media Production Program, students will:

- Demonstrate a unique vision of cinematic storytelling skills through the creation of professional level media productions.
- Demonstrate a comprehension of new and evolving media formats, as well as production techniques and concepts, in order to understand their unique implications for production.
- Research and produce compelling academic and narrative writings based on Film and/or New Media concepts explored during the course of study.
- Demonstrate an understanding of the history of the medium and it's evolution into the 21st century.
- Examine the evolution of cinema and its integral role in shaping societal perceptions and popular opinion.

SEMESTER ONE OBJECTIVES

Students begin their immersion in filmmaking through a series of intensive sessions in film production, screenwriting, cinematography, and editing. These classes support a number of short film productions that allow their skills to be quickly placed

into practice, as well as assist them with developing proficiency with the overall production process.

At the same time, students begin to comprehend the evolution of the moving visual arts, and the role these arts have played in shaping perceptions today and throughout history.

While exploring the concepts and theories behind the medium, students begin to formulate ideas from which their thesis papers will be born.

Learning Goals:

- Gain an understanding of art, aesthetics, and technique of visual storytelling including directing, cinematography, and editing.
- A survey and examination of film studies from a director's perspective.
- Experience immersion in screenwriting craft.
- Develop a foundational knowledge of the history of cinema and the role of media in society.
- Begin to formulate compelling arguments to be explored in the thesis paper.

Production Goals:

- Collaborate on four short film exercises.
- Crew as cinematographer, gaffer, and/or assistant camera on approximately twelve additional films.
- Write, direct and edit a digital dialogue film.

SEMESTER TWO OBJECTIVES

In the second semester, students move into more advanced topics of directing, cinematography, screenwriting, and producing, all of which are geared toward the development of their Final Film. Through advanced study, students will look at Film and New Media from a fresh perspective with the goal of presenting audiences with new and challenging ideas.

Learning Goals

- Develop proficiency in the fields of directing, producing, and cinematography.
- Demonstrate collaboration and leadership skills in a variety of projects on and off-set.
- Develop a more sophisticated story development and screenwriting skills.
- Show how film and new media play a role in pop culture and society.

Production Goals

- Direct or DP a sync sound production workshop.
- Develop proficiency with the Intermediate equipment package.

SEMESTER THREE OBJECTIVES

The capstone of the MA degree program is the Research Thesis Paper with supplementary Final Film Project, a production of up to fifteen minutes in length, which is produced in the first part of Semester Three. This short film incorporates all of the disciplines instructed throughout the year.

Students will also expand their knowledge of production, and collaborative abilities, through acting as crew-members on five of their classmates' productions. Intensive classes in post-production assist the student not only with completing the final steps of the filmmaking process, but also with developing an ability to give and receive editorial and creative feedback on their project.

Learning Goals

- Defend a compelling argument in a Thesis paper that parallels ideas explored in the MA Final Film Project.
- Develop an ability to give and receive constructive editorial and creative feedback on a project.
- Display sophisticated picture editing techniques.

Production Goals

- Work with a Thesis Review Board to produce a high-quality thesis paper that meets the highest in academic standards.
- Direct and edit a sync-sound final film of up to fifteen minutes in length (shot on

16mm film, 35mm film, or High Definition Video).

- Participate as a principle crew-member in five fellow students' films.

YEAR-END SCREENINGS

The Final Film Project will be presented in the NYFA screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

CURRICULUM

Semester One

		<i><u>Units</u></i>
FILM505	Film Directing I	4
FILM515	Film Production I	3
FILM525	Screenwriting	2
FILM635	Thesis Development	1
ARHU550	Drawing Techniques for Storyboarding	3
HATM500	Cinema Studies	3
<u>Required</u>		<u>16</u>

Semester Two

		<i><u>Units</u></i>
FILM605	Film Directing II	4
FILM615	Film Production II	3
FILM625	Producing & New Media	2
FILM715	Thesis Review	3
HATM540	Media & Culture	3
<u>Required</u>		<u>15</u>

<i>Semester Three</i>		<i>Units</i>
FILM705	Final Film Production	3
FILM725	Emerging Formats	3
FILM735	Thesis Submission	2
ARHU530	Principles of Visual Aesthetics	3
Required		11

COURSE DESCRIPTIONS

Semester One

FILM DIRECTING I

In this course, students begin to learn the language and craft of film aesthetics from a director's perspective. They learn to integrate several concepts from the arts, the behavioral sciences, and the humanities to achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. This course requires that students challenge themselves not only to become competent directors but also compelling storytellers by utilizing the advanced expressive visual tools to tell their stories. Instructed by directors practiced in the art of visual storytelling, students are exposed to the unique ways that directors stage scenes and choose particular camera angles in creating a sophisticated mise-en-scène.

Students then take these complex concepts learned and apply them to production workshops where they work alongside directing and camera instructors in filming and producing short narrative scenes. The use of lenses, lighting, and editing are practiced and explored. Students learn how to speak the language of acting, identifying a scene's emotional "beats" and "character

objectives" in order to improve performances. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

FILM PRODUCTION I

Film Production I is designed to teach you the tools of the trade. Split up into intensive hands-on sessions exploring Cinematography and Editing students will learn the essential techniques needed to create professional, high-quality projects.

In this course, students are introduced to the ways camera and lighting can be used in visual storytelling. Students will be trained in the handling and operation of both 16mm and HD cameras, and will study how shot composition and lens choice can add subtext to a film's narrative. Through intensive in-class exercises, they will learn the principles of image exposure and how fundamental lighting techniques can support a story's mood and tone.

Editing: Students are taught multiple aesthetic approaches to editing film and video. They learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Students study both the nuanced effects of editing on storytelling, and then apply them to their own films. The results allow students to apply the psychological and emotional effects of editing to their overall stories.

SCREENWRITING

This course introduces students to the nuanced tools and language used in writing a film project. Students take a story from initial idea, treatment and outline to a rough draft, and finally, a shooting script. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. Students intensively workshop their ideas with classmates and instructors, providing constructive criticism while accepting critiques of their own work. Encouraged in the advanced methods of story design through visuals and action, the scripts they write become the basis for all projects in the first semester.

THESIS DEVELOPMENT

The written thesis is a demonstration of a graduate student's ability to research and investigate a certain topic or problem, and write an extended scholarly statement clearly, effectively and directly. In this course, students begin to formulate ideas that will serve as a basis for their final written thesis. Written thesis topics are derived from students' areas of research interest, and often work in conjunction with the students' final production thesis. Throughout the semester, effective strategies for finding topics, researching, and professional writing techniques will be explored.

Semester Two

FILM DIRECTING II

This class further explores the aesthetic elements of mise-en-scene: shot choice, composition, setting, point-of-view, action of the picture plane, and movement of the camera. Students practice different approaches to coverage by breaking down scenes from their own scripts, and applying sophisticated visual approaches. This class also takes a comprehensive look at casting from the actors and directors point of view. Students are asked to identify the dramatic beats of their scenes and translate this into effective casting choices. Students learn to adjust character objectives through rehearsal of their own scripts. A strong emphasis is put on establishing believable performances.

In a series of production exercises, these ideas are practiced in a setting where students shoot scenes on 16mm film and HD with the guidance and critique of their instructor. These practice scenes are fully pre-produced (storyboarded, cast, scouted, rehearsed and pre-lighted) and treated as actual productions. Students are more fully trained in the etiquette of the film set, and the intensive collaboration required for a professional film shoot. Filling all of the necessary crew roles, students spend a full production day shooting scenes with a more advanced grip and electric equipment package.

Finally, under the tutelage of their instructors, students submit detailed proposals for their Final films in preparation for their final third semester productions. Additionally, building off of concepts and

practices from the previous semester, production sound will be discussed, explored and practiced. This class will also include more advanced production sound equipment.

Prerequisite(s): Film Directing I

FILM PRODUCTION II

This class immerses students in the more advanced technical and creative demands of film and new media production.

Cinematography: Students will take a deeper look at cinematic design and aesthetic while working with advanced digital cinema cameras, 16mm film, and 35mm film. Through hands-on workshops and class sessions, they will develop a professional understanding of the roles that exist in the camera, electric, and grip departments. Special attention will be paid to camera movement, color theory, and lighting control, as students use new tools to fine-tune their visual language.

Prerequisite(s): Film Production I: Cinematography

Screenwriting: This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Final Films. Students critique each other's screenplays through table-reads and engage in lively roundtable discussions of each work. In the process, students learn that even the masters rewrite their work many times over while developing sophisticated visual stories on the page.

Prerequisite(s): Film Production I

PRODUCING & NEW MEDIA

Producing & New Media leads students through the entire pre-production process, as well as presents them with the possibilities of gaining exposure through the digital realm. Students also learn how to make creative choices from the producer's points of view, identifying target audiences, exploring audience expectations, and crafting realistic budgets for their films. Using script breakdowns, students learn how to plan and keep to a schedule and budget for their Thesis Film productions.

Prerequisite(s): Film Production I

THESIS REVIEW

Students will complete a thorough and fully researched draft of their written thesis in the second semester, building upon ideas, concepts, and theories explored in Semester 1. Students meet with a Thesis Adviser to oversee their progress, reviewing drafts and discussing the thesis research and writing process. Students submit a completed draft to their adviser by the end of Semester 2.

Prerequisite(s): Thesis Development

Semester Three

FINAL FILM PRODUCTION

Students start the third semester with a finished script of up to 15 pages, having fully developed their ideas and prepared the scripts for production. Working with instructors to develop a production schedule, students make final preparations on their film shoots, resulting in a production period that is intense and demanding. They continue to meet with

instructors in one-on-one advisement sessions to get feedback on their shooting script, casting, storyboards, floor plans, schedules and budgets.

Each week during the production period, students come together with their Directing and Producing instructors to debrief on the most recently completed production and green light the next production. The green light process requires students to present a production notebook to their instructors, who will determine that the student is fully prepared creatively and logistically.

After the production period, students build their films in the editing room. They screen rough-cuts of their films for their directing and editing instructors and receive feedback from their peers before presenting their finished films to an invited audience at the end of the semester.

Prerequisite(s): Thesis Development, Film Directing II, Film Production II

EMERGING FORMATS

As the tools of production have become more affordable, and the ubiquity of the Internet has created more media outlets, standing apart from the field is more important now than ever before. This class examines how to use these tools to create your own specific “brand”, and ultimately how to create a market for your projects, or intellectual property.

Prerequisite(s): Media & Culture

THESIS SUBMISSION

Students meet with a Thesis Defense Committee three times in the final semester, in which the committee evaluates the thesis and provides constructive feedback for students to follow. The final written thesis will be due for review prior the final committee meeting, which serves as a forum for formal approval of the written thesis. Each student must successfully defend the written thesis at the final committee meeting before the MA degree will be granted.

Prerequisite(s): Thesis Development and Thesis Review

MASTER OF ARTS IN PRODUCING

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 32 Units

OVERVIEW

The New York Film Academy Master of Arts (MA) in Producing is a two-semester, full time initial Master's program.

The proposed curriculum addresses the following core competencies:

- Students will compose well-researched scholarly papers, examining historical and contemporary cinematic innovators, their styles and influences on current trends in the entertainment industry.
- Students will develop and pitch original content, demonstrating their understanding of cinematic narrative structure.
- Students will analyze financing, marketing and distribution strategies as they pertain to feature films and apply these strategies towards their own business plans.
- Students will demonstrate a thorough understanding of fundamental principles of law and business affairs practices.

SEMESTER ONE OVERVIEW

Today's producers face a number of dramatic, logistical and managerial challenges in an ever-changing industry. In semester one, students develop fundamental creative and technical skills producers must

have to successfully navigate the entertainment industry. Through lectures and seminars, students are immersed in the world of the producer. Students will also gain an understanding of the history of cinema and the evolution of emerging media.

SEMESTER ONE OBJECTIVES

- Students will identify and analyze the roles, tasks and obstacles faced by film and television producers.
- Students will develop effective pitching techniques for their original concepts.
- Students will evaluate the role of media in today's society and examine their role and responsibility in that world.
- Students will develop a working knowledge of finance, marketing and distribution strategies.

SEMESTER TWO OVERVIEW

In semester two, students will broaden their understanding of the role of the creative producer, including working with unions and guilds and an understanding of the financial and legal challenges faced by producers. Students will also learn strategies for working in today's industry, including techniques in marketing themselves in the most effective way. Students will gain a

theoretical and stylistic understanding of genre and film aesthetics. Students will write a thesis paper as it pertains to the feature treatment they are developing. The semester culminates with students creating a complete business plan and packaging their treatments into marketable projects.

SEMESTER TWO OBJECTIVES

- Students will analyze and master key elements of the effective producers craft.
- Students will further develop and polish their treatments and business plans into working, marketable projects.
- Students will examine emerging new media trends in the entertainment industry.
- Students will compose a well-researched graduate Thesis, exploring a key element of their feature film treatment.

CURRICULUM

<i>Semester One</i>		<i>Units</i>
PROD500	Producer's Craft: Budgeting	3
PROD530	Entertainment Law & Business Practices I	3
PROD610	Business Plans & TV Show Bibles	3
PROD630	Writing the Feature Film & TV Pilot Treatment	2
HATM500	Cinema Studies	3
HATM540	Media & Culture	3
<u>Required</u>		<u>17</u>

Semester Two

PROD600	Producer's Craft: Creative	3
PROD605	Producing Practicum	2
PROD615	Thesis Development	1
HATM510	The Great Screenplays	3
ARHU530	Principles of Visual Aesthetics	3
FILM820	Master's Professional Development: Navigating the Industry	3

Required **15**

COURSE DESCRIPTIONS

Semester One

PRODUCER'S CRAFT: BUDGETING

This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Students will learn the importance of balancing the creative vision of a project with the logistics and budgetary constraints. Students will break down a script, create a shooting schedule, and learn how to identify all necessary elements. Students will then build a budget, learn about unions and guilds, and make critical assumptions. They will learn about film production incentives and how to track those costs. Students will be introduced to and trained on the industry-standard software used by producers; Movie Magic Scheduling and Movie Magic Budgeting.

ENTERTAINMENT LAW & BUSINESS PRACTICES I

This introductory course introduces the student to the legal and business aspects most commonly encountered in the Entertainment Business. Topics include intellectual property, fair use, clearance and licensing issues, music and trademark, and basic contractual terms and clauses. Students are further introduced to business entities, distribution, and marketing models for studio and independent films.

BUSINESS PLANS & TV SHOW BIBLES

Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles. Elements covered include developing an effective casting strategy, how to craft a comparable film or series table, and creating an appropriate financing and marketing strategy. The feature business plan and television-show bible developed in this course will be presented at the Producer's Pitch Fest. Participation in the Producers Pitch Fest is part of the course.

WRITING THE FEATURE FILM & TV PILOT TREATMENT

Through in-class instruction and critique, students will develop storytelling skills within the industry-standard format of the feature film & TV pilot treatment. In a workshop setting, each student will develop and write a detailed feature film or TV pilot treatment.

Semester Two

PRODUCER'S CRAFT: CREATIVE

This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, doing coverage for screenplays and pilots, working with agencies and writers and also packaging, as well as the television industry. Students will devise vision statements for a project and will also learn the basics of when and how to do various kinds of pitches, which they will workshop in class.

PRODUCING PRACTICUM

Students conceptualize and develop their Thesis Projects. Topics include executive summary, logline, synopsis, story and character development, researching and analyzing comparable films and developing effective comparisons. Through lectures and examples, students will learn the critical skills to develop effective feature film business plans.

THESIS DEVELOPMENT

Students will write a paper of at least 20 pages researching their feature film treatment. Topics will include the subject matter of their film, the period, the socio-economic influences of their story, as well as influences on theme, character, plot and style. This research paper will be written using MLA standards.

MASTER'S PROFESSIONAL
DEVELOPMENT: NAVIGATING
THE INDUSTRY

A broad cross-section of the film community is represented in this lecture series, exposing students to multiple avenues for pathways to break into the film industry. Mentors work individually with students to discuss the next step in their careers, and students are presented with a realistic yet hopeful vision of a future in the industry.

LIBERAL ARTS & SCIENCES COURSES

(FOR MASTER OF FINE ARTS & MASTER OF ARTS PROGRAMS)

OVERVIEW

This section lists the Liberal Arts & Sciences courses offered to graduate (MFA and MA) students.

HISTORY OF ART, THEATRE & MEDIA

Artists need to know the history and traditions of the forms and fields in which they work. Actors, directors, writers need to broadly know the history of film, theatre and other arts in order to enrich their own creativity and build on the work of great masters. The courses in the History of Art, Theatre and Media inspire and challenge students by exposing them to masterpieces of the past, creative trends of the present and innovative ideas for the future. Students gain an understanding of how their own works fit into the traditions of film and theatre, as well as an awareness of how to move that tradition forward through their own, personal, work.

<u>Courses</u>		<u>Units</u>
HATM500	Cinema Studies	3
HATM510	The Great Screenplays	3
HATM520	Survey of Documentary	3
HATM530	Survey of Video Games	3
HATM540	Media & Culture	3
HATM550	Survey of Animation	3
HATM740	Photographic Survey	3

ARTS & HUMANITIES

<u>Courses</u>		<u>Units</u>
ARHU510	Playwrights & Screenwriters	3
ARHU520	Ethics of Video Games	3
ARHU530	Principles of Visual Aesthetics	3
ARHU540	Critical Writing	3
ARHU550	Drawing Technique for Storyboarding	3

COURSE DESCRIPTIONS

CINEMA STUDIES

Cinema Studies introduces students to the evolution of the motion picture industry from its inceptions. Students will be given a thorough creative, technological and industrial view of the art of filmmaking from historical and theoretical viewpoints. While this course focuses primarily on American film history, the impact of international film industries and its filmmakers is given due analysis.

THE GREAT SCREENPLAYS

The Great Screenplays focuses on exploring Academy Award-winning American and foreign screenplays. Through in-class screenings, readings of screenplays, lectures, and discussions, students will gain a deeper understanding of how the art of screenwriting has evolved since the 1920s.

SURVEY OF DOCUMENTARY

This course will introduce students to the history and theory of documentary cinema. The course will review and analyze the evolution of the documentary film genre and the varieties of approaches adopted by non-fiction filmmakers. Study will include various modes of documentary form: expository, observational, interactive, reflective, and assorted hybrid modes. The course will also explore a number of other important areas in documentary filmmaking, including ethical and legal questions as well as the importance of thorough research.

SURVEY OF VIDEO GAMES

This course focuses on the rich history of digital games starting with MIT's Spacewar from 1962 and showing how and why the medium transformed through the 1970s when Pong and Atari first had mass cultural impact – all the way through each successive era to today's world of connected consoles, smart phones, and Google Glass.

MEDIA & CULTURE

In the twenty first century media is constantly in transition. New narrative formats are emerging almost daily and content producers must not be left behind in this dynamic environment. This course examines these new forms in depth and the unique requirements that they place upon narrative storytellers. Creating content for webisodes, mobile and alternative viewing platforms, branded entertainment, as well as commercials and the music videos are discussed in depth in this class.

SURVEY OF ANIMATION

This course focuses on the history and aesthetics of animation, with references to related arts such as live-action cinema, puppetry and comics. Screenings include a wide range of commercial and experimental works produced throughout the world. Students create small projects and written works pertaining to course topics.

PHOTOGRAPHIC SURVEY

This graduate level introductory photographic survey is predicated on the idea that the analysis of photography is a key entry point into identifying the current cultural crisis. Outlining the history of photography and the pervasive theories that have grown with it, the course guides students through the various genres in photography and considers the way photography has become a vital part of everyday life.

PLAYWRIGHTS & SCREENWRITERS

An advanced comparative investigation of playwrights and screenwriters' work, lives, cultural traditions, and times presents students with the theoretical basis to develop an aesthetic criteria for criticism and development of dramatic works to meet the professional standards of an ever changing, fractured and increasingly global media environment.

ETHICS OF VIDEO GAMES

Ethics refers to standards of right and wrong in society. Students study and debate ethics in play experiences and how play is a way of

learning about the real world. Poignant case studies are presented from games such as: September 12 (an anti-terrorism simulator), Grand Theft Auto (an amoral, open world), Populous (a god game), Bioshock (a game with a morality engine) and other games. Students learn about meta-game behavioral issues such as cheating, violence, and the four types of players found in online worlds - Explorers, Achievers, Socializers, and Killers.

PRINCIPLES OF VISUAL AESTHETICS

This course examines the major philosophical issues raised in connection with visual arts and contemporary media. Topics include the concept of beauty, critical evaluation, artistic truth, and meaning in the arts. Traditional, as well as post-modern viewpoints will be explored through such questions as: What is the nature of art? What is the value of art? What is the function of art? How do we evaluate art? and What is beauty?

CRITICAL WRITING

Critical Writing introduces students to techniques and principles of academic research and writing. The course compares the works of 20th century American playwrights and Oscar-winning screenwriters through various literary theories. The focus of the course emphasizes critical reasoning, research, and active use of source material in the creation of effective thesis statements, academic claims, and critical assessment of the artistic process.

DRAWING TECHNIQUES FOR STORYBOARDING

This studio-based course combines practical instruction on the basic principles of two-dimensional illusionistic space and knowledge from the history of film for graduate students to develop basic storyboarding skills. Techniques in linear perspective, light and shadow, and gestures of the human body will be taught in the context of filmmaking. In-class exercises will enhance students' abilities to solve visual problems and identify the narrative import of composition. By storyboarding their own projects, graduate filmmakers in this course will gain experience illustrating their scripts and understand the advantages of experimentation with drawing.

UNDERGRADUATE DEGREE
PROGRAMS

BACHELOR OF FINE ARTS

UNDERGRADUATE ADMISSIONS POLICY: BACHELOR OF FINE ARTS

All students pursuing an undergraduate Bachelor of Fine Arts (BFA) degree from The New York Film Academy must be proficient in English and have earned a high school diploma (at a minimum) or an acceptable equivalent. In addition to the Supporting Materials required, each applicant must submit a Creative Portfolio that illustrates the applicant's ability to take on undergraduate level study, and shows a potential for success within the profession.

All transcripts and supporting materials should be submitted to:

New York Film Academy
Admissions Review Office
3300 W. Riverside Dr.
Burbank, CA 91505

REQUIRED APPLICATION MATERIALS

Undergraduate (BFA) applicants must submit the following materials for admission:

1. Completed Undergraduate (BFA) Program Application
2. Application Fee
3. High School Transcript
4. Narrative Statement
5. Letters of Recommendation
6. Creative Portfolio
7. Proof of English Proficiency

The following sections provide detailed information regarding each required application material.

APPLICATION

Students must submit a completed undergraduate program application. Applications are available online at:

www.nyfa.edu/applications/bfa1.php.

APPLICATION FEE

Students must submit a non-refundable \$75 application fee, payable online as part of the online application.

HIGH SCHOOL TRANSCRIPT

- All students pursuing an undergraduate degree from the New York Film Academy must submit an official, final high school transcript in order to complete their application.
- Hard copies of official transcripts must be mailed to New York Film Academy directly from the high school in a sealed envelope.
- Students wishing to submit transcripts digitally can do so by contacting their NYFA admissions representative for instructions. Digital transcripts may be submitted using a digital submission service (such as Parchment) or your high school's own digital delivery service.

- Home-schooled students must submit an official, original transcript accredited by their home state.
- GED earners must submit an official, original state-issued high school equivalency certificate.
- The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above.

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services.

NARRATIVE STATEMENT

The narrative statement should be a mature and self-reflective essay (max. 3 typed pages) detailing the applicant's reasons for pursuing a Bachelor of Fine Arts degree in the visual arts. The essay should take into account the individual's history, formative creative experiences, contemporary influences and inspirations, and personal artistic dreams.

LETTERS OF RECOMMENDATION

BFA applicants must submit a minimum of two (2) letters of recommendation verifying the applicant's ability to successfully take on undergraduate study in the relevant field. Recommenders should be in a position to evaluate the applicant's readiness, such as teachers, supervisors, counselors, or coaches. Letters must be submitted directly

to the Admissions Office by the individual writing on the applicant's behalf. Hard copy letters must be sealed and stamped. Alternatively, letters may be sent via email by the individual writing on the applicant's behalf.

CREATIVE PORTFOLIO

BFA applicants must submit a creative portfolio, according to the below requirements:

All creative portfolio materials must be submitted digitally. Applicants should consult with their admissions representative for guidance on acceptable formats (such as pdf, text files, web links, etc.). All video submissions must be uploaded by the applicant to a streaming video site (such as Vimeo or YouTube), and a link to the site must be provided in the application materials.

All portfolio materials must be submitted with an accompanying description contextualizing the nature and purpose of the project.

Collaborative work may be submitted, but applicants must detail what role they had in the creation of the work.

Portfolio materials will not be returned.

3-D ANIMATION AND VFX BFA

Portfolios may consist of:

3-5 works, including drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, digital images, slides of 3-D models, sculptures, or other visual designs which display the applicant's

creative abilities.

ACTING FOR FILM BFA

The creative portfolio for Acting programs should be a selection of filmed monologues that show the breadth and depth of the actor's abilities. Applicants should submit two contrasting audition pieces in their portfolio: ideally, one dramatic monologue and one comedic monologue.

Monologue requirements:

- 2 contemporary (published after 1960) monologues.
- Monologues should be contrasting: one dramatic, one comedic.
- Monologues should be approximately 60-90 seconds in length each.

FILMMAKING BFA

Portfolios may consist of:

Writing Sample (select from a, b, or c):

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

Visual Sample (select from a or b):

- a. Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing

the submission

- b. Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

GAME DESIGN BFA

Portfolios may consist of (select from a, b, or c):

- a. 3-5 drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, storyboards, digital images, slides of 3-D models, sculptures, character designs, storyboards, 2D art and animation, 3D art and animation or other visual designs which display the applicant's creative abilities.

- b. 3-5 Unity prototypes, game modifications, Github profiles, code samples, paper game prototypes, level maps, design documents, skill trees, or system diagrams.

- c. 1-3 Game business plans and marketing one-sheets.

GRAPHIC DESIGN BFA

Portfolios may consist of:

- 3-5 drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, storyboards, digital images, slides of 3-D models, sculptures, character designs, storyboards, 2D art and animation, 3D art and animation or other visual designs which display the applicant's creative abilities.

PHOTOGRAPHY BFA

Portfolios may consist of:

5-10 photographs with an accompanying description contextualizing the submission.

PRODUCING BFA

Portfolios may consist of (select from a, b, or c):

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

SCREENWRITING BFA

Portfolios may consist of (select from a, b, or c):

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the

form of:

- TOEFL (Test of English as a Foreign Language) score of 520 or higher (190 for computer-based test or 68 for internet-based test); IELTS 5.5 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.

Students might be eligible to receive an English proficiency waiver under the following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or
- Verification that the applicant has been studying in a high school where the sole language of instruction is English for at least 3 full years at the time of his or her application.

OPTIONAL SAT /ACT

For US Citizens, Permanent Residents or applicants from English speaking countries:

New York Film Academy asks all applicants to submit SAT or ACT test scores. This allows us to gain a better understanding of our applicants throughout the admissions process in an effort to serve them better when they become students.

New York Film Academy does not have required minimum test scores. Above all, our undergraduate programs are intensive, rigorous and specialized, where standardized test scores are not always the most useful factor in predicting success. However, when considered thoughtfully among many other factors, test scores can

help give the admissions committee a useful indication of the applicant's academic abilities. Applicants are encouraged to discuss the use of SAT and ACT test scores with their admissions representative.

Please use the following institution DI codes when submitting test scores:

Los Angeles Campus: 6513

New York Campus: 7863

South Beach Campus: 7862

INTERVIEW

As part of the admissions process, BFA applicants may be required to have an interview by phone or in person with a New York Film Academy representative. The purpose of the interview is to identify the applicant's goals and prior experience. The ideal applicant has a passion for storytelling, creative expression, and artistic collaboration. The interview is also an opportunity to review the curriculum of the program with the applicant and to ensure that s/he fully understands the level of commitment required to successfully complete the degree.

TUITION DEPOSIT

Once admitted to NYFA, students must pay a required deposit to secure their place in the BFA program.

The deposit for all long-term programs (one year or longer) is \$500, which is applied toward the first term's tuition payment. Most of the deposit is refundable, except a \$100 administrative processing fee.

ADMISSION STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

MATERIALS REQUIRED FOR STUDENTS RE- APPLYING TO NYFA

There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office.

In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year up until Fall semester of the following calendar year) will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio

- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:

- Petition to the Director of Admissions.

Students who have withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:

- Petition to the Director of Admissions
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

Students who have withdrawn from one NYFA program and apply to a new program may require one or more of the following:

- Petition to the Director of Admissions
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have successfully completed one degree program and apply for a new degree program at a higher level (e.g., AFA to BFA; BFA to MFA) will require:

- Updated personal narrative
- New letters of recommendation (must include letters from at least 1 NYFA instructor and 1 non-NYFA recommender)

- Sample of creative work from the NYFA program the student completed.

Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:

- All materials needed
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

Students previously denied admission to a NYFA program now re-applying for the same or different NYFA program will require:

- All materials needed
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

BACHELOR OF FINE ARTS IN FILMMAKING

(OFFERED AT THE N.Y., L.A. & SOUTH BEACH CAMPUSES)

Total Credits Required: 135 Units

OVERVIEW

The New York Film Academy Bachelor of Fine Arts (BFA) in Filmmaking is a nine-semester conservatory-based, full-time undergraduate program. The curriculum is designed to immerse filmmakers in all aspects of the discipline and provides a creative setting with which to challenge, inspire, and perfect the talents of its student body. Students follow an intensive curriculum and achieve multiple learning goals in order to venture out into the world as storytellers and professionals.

The Bachelor of Fine Arts in Filmmaking allows students to learn and practice industry standards, while at the same time exploring the diverse medium in which they will work, not only through practical and theoretical film courses, but also a poignant mix of Liberal Arts and Sciences courses meant to supplement instruction on contemporary filmmaking.

LEARNING OBJECTIVES

Upon graduation from the BFA Film program, students will:

- Illustrate a personal vision and foundational storytelling skills through the creation of multi-media productions.

- Exhibit an understanding and put into practice cinematographic techniques, concepts, and technologies with the goal of becoming reliable and competent members of the professional filmmaking community.
- Display production management, collaboration and leadership skills.
- Demonstrate ability to write narrative scripts for a variety of media productions
- Interpret historical and contemporary film and its contextual role in students' own work.
- Demonstrate technical skills in picture and sound editing.

YEAR ONE

From day one, students experience a hands-on education in an environment that empowers them to thoughtfully tell their stories. Through a sequence of workshops, students begin to explore visual, dramatic, and technical challenges. They rapidly learn the fundamental creative and technical skills they need to make a film. All students participate in an intensive series of courses in Directing, Screenwriting, Producing, Camera, and Editing to prepare them for more advanced topics and their Intermediate Film production in Year Two.

YEAR TWO

The second-year concentrates on the filming and completion of the students' Intermediate Films, a project utilizing ideas, concepts, and practical skills learned throughout the first year. While the goal is to create a competent film, at the same time as exploring and experimenting with the medium, importance is placed on the collaborative process, as students not only crew on each other's work, but also provide valuable feedback to each other during the post production process.

The students then screen their Intermediate Films for friends, family, cast and crew. Students also continue to refine directing, producing, screenwriting, and cinematography skills through the filming of commercials and the development of feature film scripts.

YEAR THREE

Students begin their final year by working on advanced music videos or producing spec commercials, while at the same time refining their Thesis Film screenplays to prepare for production. The final thesis is intended to reflect the student's strengths as a filmmaker, and should demonstrate all of the concepts learned throughout the course of study. Similar to semester 4, students collaborate with instructors and classmates on completing their Thesis Films, however, more advanced courses in editing, sound design, and marketing prepare them for the world of filmmaking after graduation.

SEMESTER ONE OBJECTIVES

During the first semester, students gain a foundation in visual storytelling. Students study the requisite skills to write, direct, film and edit four short films. An accelerated pace of study develops students' basic narrative and visual literacy that further terms will build upon.

Along with hands-on production, students also attend Foundational Liberal Arts and Sciences Courses, including Film Art, where students gain essential insight into the evolution of motion pictures.

Learning Goals:

- Put into practice the fundamentals of directing and visual storytelling.
- Explore the foundations of Film and High Definition video production, along with digital editing.
- Experience immersion in screenwriting craft.
- Acquire an introductory knowledge of the history of motion pictures.

Production Goals:

- Write, direct and edit four short projects.
- Crew as cinematographer, gaffer, and assistant camera on approximately 12 additional projects.

SEMESTER TWO OBJECTIVES

In semester two, students continue to develop their filmmaking skills through further classes in screenwriting, directing, and editing, as well as exercises centered around point of view and subtext. Filmmakers are also introduced to acting. On-set, instructor guided production workshops allow students to hone their skills as crewmates, actors and directors. Sound design courses are also introduced, now that dialogue fully compliments the visual stories the students create.

The semester ends with students filming a 7-minute short film, utilizing all of the skills acquired thus far in the program.

Learning Goals

- Continue to develop fundamental filmmaking skills through courses in directing, screenwriting, producing, cinematography, and digital editing.
- Fundamental training in acting and directing actors.
- Put into practice the basics of producing for film.
- Continued use of collaborative strategies and techniques, while on-set, and in constructive classroom screen and critique sessions.

Production Goals

- Write, produce, and direct projects centered around point of view and subtext, while also crewing on classmates' projects.
- Write a complete short film screenplay with dialogue.

- Serve as an actor, as well as a director, cinematographer, or assistant director on at least one production workshop overseen by instructors.
- Film an end-of-semester Digital Dialogue Film of up to 7 minutes.

SEMESTER THREE OBJECTIVES

Students begin to look more closely at directing aesthetics while writing drafts of their Intermediate Film screenplays, to be produced in semester four. More advanced levels of production are covered in the third semester, with students continuing into advanced topics in producing, and on-set production. In this semester students are introduced to the equipment package that they will use in their intermediate films. Group sync-sound directing exercises increase students' comprehension of visual filmmaking as well as collaborative and leadership skills.

Learning Goals

- Develop a professional comprehension of filmmaking craft through directing, screenwriting and producing exercises.
- Continued use of collaborative strategies and techniques, while on-set, and in constructive classroom screen and critique sessions.
- Develop a story and visual design for the Intermediate Film.
- Develop a professional comprehension of filmmaking craft through sync-sound production workshops, as well as digital and film cinematography.

Production Goals

- Explore the role of the producer and implement advanced production tasks.
- Serve as director, cinematographer, or assistant director on at least one production workshop overseen by instructors on either 16mm film and HD video.
- Begin pre-production for the Intermediate Film.

SEMESTER FOUR OBJECTIVES

Building upon the filmmaking foundations learned in the previous semesters, students are expected to produce a polished short film up to 15 minutes in length (Intermediate Film). This film may be shot on 16mm film, 35mm film, or on High Definition video, depending on each student's personal aspirations, creative decisions, and budget. Each student must enter the fourth semester with a greenlit script (written in Semester Three) for the Intermediate Film Project.

Learning Goals

- Explore effective techniques for on set production through the development and production of the Intermediate Film
- Put into practice the basics of producing for film.
- Exhibit how to create directorial and producing pre-production deliverables.

Production Goals

- Direct and edit a film of up to 15 minutes (shot on 16mm film, 35mm film, or High Definition Video).
- Participate as a principal crew-member on fellow students' films.
- Complete professional quality producing and directing production books.

SEMESTER FIVE OBJECTIVES

With production concluded in the previous semester, students will now focus their attention on the post production process and completing their film. Each student meets with faculty members who assist each filmmaking student through post-production of the Intermediate Film. Students will also learn more advanced concepts in Cinematography and Production through their course work.

Learning Goals

- Examine enhanced editing and camera techniques.
- Demonstrate how to efficiently conduct post production on a short narrative film.
- Explore the psychology behind collaboration and film production.

Production Goals

- Complete a final edit of the Intermediate Film.

- Contribute to collaborative advanced cinematography exercises in camera and lighting.

INTERMEDIATE FILM SCREENINGS

The Intermediate Film will be presented in the NYFA screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

SEMESTER SIX OBJECTIVES

With the start of semester six, students begin to prepare for their upcoming thesis films. Students conduct work at a higher level, crafting more ambitious and precise scripts for these films. An advanced on-set production workshop mentors students through the process of applying these new skills to actual productions in the field.

Learning Goals

- Identify and produce films in alternative formats, such as music videos and commercials.
- Display the necessary tools needed in writing a feature film
- Examine enhanced directing, camera, and producing techniques through on-set collaborations with instructors.

Production Goals

- Collaborate on a spec commercial through a collaborative workshop.
- Write a rough draft of the short thesis script.

SEMESTER SEVEN OBJECTIVES

Semester seven features the production of an advanced music video, using the full equipment package offered to students on their upcoming Thesis films. Furthermore, as they finalize the scripts for their thesis projects, students discuss fundraising and potential production challenges in the Advanced Producing course, along with elaborate visual design strategies in Production Design and Director's Craft III.

Learning Goals

- Identify and produce films in alternative formats, such as music videos.
- Examine enhanced directing, camera, and producing techniques through weekend music video productions with classmates.

Production Goals

- Collaborate on a professional music video.
- Develop a comprehensive production design for the thesis film.
- Write a final draft of the short thesis film script.

SEMESTER EIGHT OBJECTIVES

Mentorship and pre-production classes in which students bring craft and theory together through production exercises help prepare students for thesis film production in the 8th semester. These Thesis Films are the capstone project of the BFA program, putting into practice the skills acquired throughout the previous terms.

Learning Goals

- Perform as an effective part of a creative team.
- Evaluate the creative and logistical aspects of a film for successful production.
- Apply advanced directing, camera, and producing techniques to the visual interpretation of a story idea.

Production Goals

- Create professional quality producing and directing production books.
- Write, produce, and direct a thesis film that can be up to 30 minutes in length.
- Serve as principal crewmembers on several classmates' projects.

SEMESTER NINE OBJECTIVES

Semester nine provides an opportunity for students to complete post-production on their thesis films and expand their knowledge of the entertainment industry. They will also undertake instruction in preparing to produce their own projects outside of the school environment, while writing a full draft of a feature screenplay.

Learning Goals

- Explore the current state of the film industry, film marketing, and opportunities in new media.
- Evaluate films on an advanced level, and interpret critiques of one's own work.
- Refine advanced post-production techniques in editing and sound design.

Production Goals

- Edit and mix the thesis film.
- Further develop a comprehension of feature film screenplay structure.

FINAL THESIS SCREENINGS

A final celebratory screening will be held at the end of Semester Six. The thesis films will be projected in large format in an open screening for friends, family and invited guests. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements in the BFA program.

CURRICULUM

Semester One

		<u>Units</u>
FILM101	Director's Craft I A	2
FILM111	Cinematography I	2
FILM121	Digital Editing I	3
FILM131	Screenwriting I	2
FOUN100	English Composition	3
FOUN171	First Year Seminar	3
<u>Required</u>		<u>15</u>

Semester Two

		<u>Units</u>
FILM141	Screenwriting II	2
FILM151	Director's Craft I B	2
FILM161	Digital Editing II	2
FILM171	Acting for Directors	1
FILM201	Digital Production Workshop	2
FOUN101	Advanced English Composition	3
FOUN121	Film Art	3
FOUN161	Drawing	2
<u>Required</u>		<u>17</u>

Semester Three

		<u>Units</u>
FILM181	Director's Craft II	1
FILM191	Screenwriting III	2
FILM221	Collaboration Workshop	3
FILM231	Producing I	1
FILM241	Cinematography II	2
FOUN131	Public Speaking	3
FOUN141	Critical Thinking	3
HATM101	Critical Film Studies	3
<u>Required</u>		<u>18</u>

Semester Four

		<u>Units</u>
FILM243	Intermediate Film Prep	3
FILM251	Intermediate Film Production	4
FILM211	Sound Design	2
SOSC211	Psychology of Production	3
<u>Required</u>		<u>12</u>

Semester Five

		<u>Units</u>
FILM351	The Director's Team	2
FILM261	Intermediate Film Post-Production	2
FILM281	Cinematography III	2
FOUN151	College Mathematics	3
ARHU191	Literature & Society	3
Students must complete 1 of the following History of Art, Theatre & Media courses:		
HATM201	Topics in Film Studies	3
HATM211	Art History	3
<u>Required</u>		<u>15</u>

Semester Six

		<u>Units</u>
FILM271	Feature Screenplay I	3
FILM291	Screenwriting Short Thesis A	2
FILM301	Sync Sound Commercial Workshop	3
ARHU251	The Effective Artist: Critical Concepts in the Arts	3
NASC211	Science in the Movies	3
<u>Required</u>		<u>14</u>

Semester Seven

		<u>Units</u>
FILM311	Director's Craft III	2
FILM321	Screenwriting Short Thesis B	3
FILM331	Production Design	1
FILM341	Advanced Producing	1
Students must complete 1 upper-division Arts & Humanities course.		
-	Choose from course list.	3
Students must complete 1 upper-division Natural & Computing Science course.		
-	Choose from course list.	3
Students must complete 1 upper-division Social & Behavioral Science course.		
-	Choose from course list.	3
<u>Required</u>		<u>16</u>

<u><i>Semester Eight</i></u>		<u><i>Units</i></u>
FILM361	Short Film Directing	3
FILM371	Thesis Film Prep	3
FILM381	Thesis Film Production	6
<u>Required</u>		<u>12</u>

<u><i>Semester Nine</i></u>		<u><i>Units</i></u>
FILM391	Thesis Film Picture Editing	2
FILM401	Digital Editing III	3
FILM411	Thesis Film Sound Design	2
FILM421	Feature Screenplay II	3
Students must choose 1 of the following Electives:		
FILM441	Marketing & Distribution	3
FILM451	Professional Development	3
Students must complete 1 upper-division History of Art, Theatre & Media course.		
-	Choose from course list.	3
<u>Required</u>		<u>16</u>

COURSE DESCRIPTIONS

Semester One

All **LIBERAL ARTS & SCIENCE** courses are listed separately.

DIRECTOR'S CRAFT I A

An introduction to the fundamentals of visual storytelling, beginning with the basic unit of any film: the shot. Informed by in-class lectures and demonstrations, students direct 3 self-written projects of increasing complexity, culminating in a Non-Synch Film of up to 5 minutes. Production Workshops allow students to further develop their filmmaking skills under instructor supervision, while on-set crewing puts into practice the vital concept of

production collaboration. In-class screening and critiquing of student projects encourages students to apply a critical eye to their own work and others' in this and future production-oriented classes.

CINEMATOGRAPHY I

This course introduces students to the fundamentals of cinematography. Students will be trained in the handling and operation of 16mm and HD cameras, and will learn the principles of image exposure, shot composition, and cinematic lighting. As the course progresses, students will focus on how lens choice, camera placement, and lighting style can be used to support the mood of their stories.

DIGITAL EDITING I

This course presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The course will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate non-linear editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

SCREENWRITING I

This course introduces the established tools of screenplay format and storytelling terminology used in writing a short film project. Students will take a story from

initial idea, logline, and synopsis as first steps to writing a rough draft. In-class discussion provides students with constructive analysis and support to develop the script into a final draft. Instruction focuses on the fundamentals of visual storytelling so that the students will tell their stories visually, rather than rely on dialogue. The intersection of story structure, theme, character, tension, and conflict is examined through scene analysis and writing assignments.

Semester Two

SCREENWRITING II

In addition to providing an in-depth study and exploration of dialogue in film, Screenwriting II focuses on the writing, rewriting, and polishing of the Digital Dialogue Film scripts. Students will develop and write their own screenplays and read several drafts of their colleagues' screenplays and engage in instructor-led discussions of the work. Greater attention will be paid to character development and conflict through the use of dialogue as an aid to raising the stakes in a story. The goal of this semester is to increase the writer's use of all tools of screenwriting outlined in Screenwriting I.

Prerequisite(s): Screenwriting I

DIRECTOR'S CRAFT I B

Expanding upon the fundamentals learned in the first semester, students explore a broader vision of the director's palette, including incorporation of dialogue and synch sound. While crewing on classmates' films, students write and direct 3 projects, culminating in a Digital Dialogue Film of

up to 10 minutes. Classroom exercises and instruction focus on directing actors, both in rehearsal and on the set; director preparation and shot design; cinematography and production design as storytelling tools; as well as set protocol and responsibilities.

Prerequisite(s): Director's Craft I A

DIGITAL EDITING II

This course teaches students more advanced editing techniques to edit their sync-sound projects. Students are encouraged to expand upon previously mastered techniques to establish a consistent editing design, dialogue rhythm, and sense of pacing and continuity that compliments the story as a whole.

Prerequisite(s): Digital Editing I

ACTING FOR DIRECTORS

This course adheres to the philosophy that, in order to direct actors, one must understand and experience acting as art and methodology. Directing students will become actors. Students learn how to identify a screenplay's emotional "beats" and "character objectives" in order to improve their actors' performances. Students are prepared to not only communicate and collaborate with their actors, but to actualize the best emotional outcome of a scene.

Prerequisite(s): Director's Craft I A&B

DIGITAL PRODUCTION WORKSHOP

Students prepare, rehearse and shoot dramatic or comedic exercises under the supervision of instructors. Stressing the importance of scene analysis and the creation of truthful on-screen characters, students will direct, act and crew on a series of digital production exercises. Shooting on locations of the students' choosing (either on-campus or off), emphasis on set protocol, professionalism, and technical operation of equipment is a major feature of both in-class and on-set instruction. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

Semester Three

DIRECTOR'S CRAFT II

With a focus on the production of the upcoming Intermediate Film in Semester 5, students develop their screenplays from the director's viewpoint, while examining the many aesthetic elements of the director's toolkit, including shot choice, composition, setting, point of view, character and camera movement. Exploring directorial approaches by breaking down scenes from their own scripts as well as viewing and analyzing examples from professional and student films, students are encouraged to develop their own cinematic style, as they move towards production of the Intermediate Film.

Prerequisite(s): Director's Craft I A & B

SCREENWRITING III

A further exploration of the narrative form, this course focuses on the writing and rewriting of the Intermediate Film Script. Narrative lessons learned from the production of the Digital Dialogue Film are incorporated into the more refined and nuanced Intermediate Film Scripts.

Prerequisite(s): Screenwriting I & II

COLLABORATION WORKSHOP

Through a series of instructor-supervised, full-day Workshops, students practice professional set protocol and etiquette, while further exploring the importance of the actor/director relationship in bringing a scene to cinematic life. With students responsible for casting, actors and filmmakers come together for rehearsal classes before shooting. Filmed on both HD and 16mm film, Workshops are fully pre-produced (scouted, scheduled, shot-listed, and lighting-planned) and discussed in crew meetings prior to production. Each student serves as director, cinematographer or assistant director on at least one production. Filling all of the necessary crew positions, students work with a more advanced camera, grip and lighting equipment package. Additionally, building off of concepts and practices from the previous semester, production sound will be discussed, explored and practiced. This class will also include more advanced production sound equipment.

PRODUCING I

This course leads students through the entire process of pre-production, including scouting and securing of locations, permits, and casting. The producing instructor and students design a production schedule for the entire class. The instructor encourages students to form realistic plans for successfully making their films. Using script breakdowns, students learn how to plan and keep to a schedule and budget for their productions. They use their own finished scripts in class as they learn how to take advantage of budgeting and scheduling forms and methods.

This course prepares students for their final presentation of their Intermediate Film production book. Through a combination of lectures, exercises, and individual mentoring sessions, the skills required to produce a detailed production presentation, including both aesthetic and production goals, will be taught. The student will make a final presentation for project approval, and participate in an analysis of their production experience after completion of principal photography, in this class.

CINEMATOGRAPHY II

This course takes students beyond simply “getting an image” and focuses on the nuances of visual storytelling. In addition to being trained on high-end digital cinema cameras, students will work with 16mm and 35mm film during intensive hands-on workshops and classes. Special attention will be paid to camera movement, color theory, and lighting control as students study various cinematic styles and approaches in preparation for their

Intermediate Films.

Prerequisite(s): Cinematography I

Semester Four

INTERMEDIATE FILM PREP

As students prepare for their Intermediate Film Production, Intermediate Film Prep will serve as a forum for students to meet with both Directing and Producing instructors to help finalize their greenlighting binders as well as preparing for their upcoming productions.

INTERMEDIATE FILM PRODUCTION

Students are challenged to incorporate concepts, lessons and practical experience gained in the first four semesters with their own artistic vision, as they design and execute their Intermediate Films of up to 15 minutes. Instructors monitor student progress and provide final production approval through a rigorous Greenlight process, while also de-briefing recently completed productions in class. Instructors may also visit student sets to assess productions. In addition to directing their own films, students are required to work as crew on 3-5 (depending on class size) additional productions.

Prerequisite(s): Successful Completion of Semester Three

SOUND DESIGN

Students receive instruction in fundamental post-production sound techniques such as Sound Effects and Sound Mixing. In the

process, they learn the significance of sound design in improving the look of their Digital Production Workshop projects.

Semester Five

THE DIRECTOR'S TEAM

Through a series of in-class lectures, demonstrations, exercises and homework, students are introduced to the functions and tasks of the unit production manager/line producer, assistant director, and script supervisor. Focused on scheduling, budgeting, script breakdown and set management, the course explores the vital work of these key collaborators and the pertinent aspects of their job responsibilities as they relate to the effective and efficient execution of a film production.

INTERMEDIATE FILM POST-PRODUCTION

Through a series of one-on-one consultations with directing and editing instructors and in-class screenings and critiques, students navigate the editing and post-production process of their Intermediate Films. Students are assessed on their proficiency and final product, as they take their films from rough assembly to locked picture to a finished film with sound mix and titles. Creative problem-solving is a vital component of the process, as students strive to improve each iteration of their film, culminating in a final screening for the class and invited guests.

Prerequisite(s): Successful Completion of Semester Four

CINEMATOGRAPHY III

This course is designed to expand on students' knowledge of cinematography, and introduces them to a wider range of professional camera and lighting equipment. In addition to studying advanced approaches to lighting and camera movement, students will learn professional stagecraft and set practices. As the course progresses, students will take a deeper look at the cinematographer's process in pre-production, production, and post-production as they prepare to film a capstone project in cinematography during the course's Offsite Shoot.

Prerequisite(s): Cinematography II

Semester Six

FEATURE SCREENPLAY I

The goal of this workshop is to fully immerse each student in an intensive and focused course of study, providing a solid structure for writing a feature film treatment. Students will learn the craft of writing by gaining an understanding of story, structure, character, conflict, and dialogue. With strict adherence to professional standards and self-discipline, students will complete a treatment of a feature-length script that will be further developed in the third year of the program.

Prerequisite(s): Screenwriting I

SCREENWRITING SHORT THESIS A

Building upon the narrative short film screenwriting skills developed in Terms One and Two, this course focuses on

advanced narrative storytelling techniques to be applied in the thesis project scripts. Students will take their projects from log lines to completed scripts in this class. A supportive workshop environment will allow students to work through multiple scenarios as they hone their narrative vision for these thesis projects.

Prerequisite(s): Screenwriting I & II

SYNC SOUND COMMERCIAL WORKSHOP

Following in-class pitches, students prepare and shoot fully-produced commercials under instructor supervision. Putting into practice the skills learned in previous semesters, students film the commercial projects using the advanced equipment package, providing an opportunity to acquire practical experience with the filmmaking tools they will be employing on their upcoming Thesis Films. Each student will serve as either director, cinematographer or assistant director on at least one commercial workshop and as a key crew member on all other workshops. By applying their skills and knowledge across a variety of crew roles, students will gain experience in the effective functioning of a film crew.

Prerequisite(s): Collaboration Workshop

Semester Seven

DIRECTOR'S CRAFT III

Incorporating in-class screenings, presentations and discussions regarding the history and art of the music video, students pitch proposals for music videos, which

they will then have two days to shoot using the advanced equipment package. All students are required to serve as either director, cinematographer or assistant director on at least one music video, while working as crew on the other productions. By applying their skills and knowledge across a variety of positions, students will gain further experience in the efficient functioning of a film crew. Additionally, the class will focus on advanced scene work with actors, as well as the early development stages of students' upcoming Thesis Films.

Prerequisite(s): Director's Craft II

SCREENWRITING SHORT THESIS B

A continuation of Screenwriting Short Thesis A, this course takes students through multiple drafts, ultimately leading to the final draft of the thesis project. Workshop and instructor feedback, in addition to class exercises and assignments, will provide crucial insights as these projects become production ready.

Prerequisite(s): Screenwriting Short Thesis A

PRODUCTION DESIGN

This workshop helps students prepare for the design requirements of their thesis film projects. Topics covered in this hands-on workshop include the collaboration between cinematography and design, set construction, creating the visual language of the film, costume design, and prop choices.

ADVANCED PRODUCING

Student's work on more advanced concepts of scheduling and budgeting, and learn about the nuances of legal contracts, deal memos, and working with guilds and unions. Instructors use case studies to help students hone group problem-solving skills, a film industry must-have. Most notably, as they develop their thesis ideas, they will learn the craft of pitching their project ideas.

Prerequisite(s): Producing I

Semester Eight

SHORT FILM DIRECTING

In preparation for the upcoming Thesis Film, the course examines the challenges inherent in directing the short film at a more advanced proficiency. Higher-level concepts such as control of tone and style are explored in depth as they relate to the short film format. Lectures and exercises contribute to students' understanding of the qualities of an effective short film, leading to a more satisfying implementation of their creative vision. Students' submission of their Thesis Film Director's Books and in-class presentations maintain focus on the ongoing development of their capstone projects.

Prerequisite(s): Director's Craft III

THESIS FILM PREP

Similar in nature to Intermediate Film prep, this course prepares students for their final production of their Thesis Film. Through a combination of lectures, exercises, and individual mentoring

sessions.

Prerequisite(s): Successful Completion of Semester 7

THESIS FILM PRODUCTION

The culmination of their visual arts education, students are challenged to incorporate the concepts, knowledge and practical experience acquired during the previous 7 semesters with their own, fully developed artistic vision, as they direct their Thesis Films of up to 30 minutes. Instructors monitor student progress and provide final production approval through a rigorous Greenlight process, while also debriefing recently completed productions in class. Instructors may also visit student sets to assess productions. In addition to directing their own films, students are required to work as crew on 3-5 (depending on class size) additional productions.

Prior to entering into final film production, all candidates must pass a final evaluation by their directing and producing instructors, ensuring that all academic requirements and standards for the previous semesters have been achieved.

Semester Nine

THESIS FILM PICTURE EDITING

Through a series of one-on-one consultations with directing and editing instructors and in-class screenings and critiques, students navigate the editing and post-production process of their Thesis Films. Students are assessed on their proficiency, as they take their films from rough assembly to locked picture to a finished product with sound mix and titles.

Creative problem-solving is a vital component during this stage, with the project grade for the Thesis Film evaluated on the quality of the final product. A Thesis Film screening for the class and invited guests is the final event prior to students' graduation.

Prerequisite(s): Successful Completion of Semester 8

DIGITAL EDITING III

The finer points of digital editing are mastered as this course seeks to increase students' proficiency as editors in a professional environment. The course also increases their knowledge of complex post-production elements such as color correct and compositing, as well as electronic and traditional film finishing.

Prerequisite(s): Digital Editing II

THESIS FILM SOUND DESIGN

Through instructor guidance, students apply skills and knowledge gained from the Sound Design course of the third semester in the mixing of their BFA Final Films.

Prerequisite(s): Sound Design

FEATURE SCREENPLAY II

Through collaborative workshopping sessions, students take treatments developed in semester four and turn them into fully-realized feature-length screenplays. Students will also learn the essentials of marketing and selling a feature screenplay.

Prerequisite(s): Feature Screenplay I

Semester Nine: Electives

MARKETING & DISTRIBUTION

Every great filmmaker has also been an excellent self-promoter, using their storytelling skills to convince people to support their next great project. This class examines all of the twenty first century tools that can be put into service of this age-old task. Internships, social media, new media, websites, director's reels and the ability to create opportunity out of obstacle are all explored in this hands-on class. Various projects will help prepare the students to promote themselves in the real world after graduation.

PROFESSIONAL DEVELOPMENT

Building relationships is key to succeeding within the film industry. In Professional Development, students acquire internships with established production companies throughout Los Angeles, in order to learn first-hand how the industry operates, as well as begin to cultivate the relationships necessary to build their careers after graduation.

BACHELOR OF FINE ARTS IN ACTING FOR FILM

(OFFERED AT THE N.Y., L.A. & SOUTH BEACH CAMPUSES)

Total Credits Required: 130 Units

OVERVIEW

The New York Film Academy (NYFA) Bachelor of Fine Arts (BFA) in Acting for Film is an eight-semester conservatory-based, full-time study program. The curriculum is designed to immerse gifted and energetic prospective actors in all aspects of the discipline. The New York Film Academy Bachelor of Fine Arts in Acting for Film provides a creative setting which challenge, inspire, and hone the talents of its student body. Students follow an intensive curriculum to achieve multiple learning goals.

Our prescribed eight semester acting curriculum serves to address the following core competencies:

DEGREE LEARNING OBJECTIVES

In addition to providing a solid base of collegiate-level general education and specified undergraduate-level knowledge, the educational objectives in the Bachelor of Fine Arts (BFA) in Acting for Film Degree Program are to teach students the art and craft of acting and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion

workshops to excel in the creative art of acting for film.

- Critically analyze dramatic texts across diverse cultural and historical lenses to construct characters using critical thinking, analysis, interpretation and knowledge of dramatic structure.
- Create believable characters with emotional and psychological depth, demonstrating dependable and repeatable acting techniques
- Practice professional etiquette and communication skills when working independently and collaboratively in a creative environment.
- Demonstrate a broad knowledge of the history of theatre and film necessary to creating a historical and social context that inform acting choices and character development.
- Create original work that demonstrates a unique voice and vision and utilizes the technical and aesthetic tools of the major disciplines of the cinematic arts.
- Audition at a professional level and apply best practices for the entertainment industry.

YEAR ONE

In Year One, bachelor students undergo a thorough regimen of class work that lays the foundation for the introduction of the craft of acting in the film arts.

SEMESTER ONE OBJECTIVES

During the first semester, students will develop a foundational understanding of the major tools and techniques used by the actor. All students participate in an intensive sequence of classes in Technique & Scene Study I, Voice & Speech I, Movement I, Filmcraft, and Introduction to Acting for Film as well as general education courses in liberal arts.

Learning Goals:

- Achieve an understanding of the fundamental principles of acting on camera.
- Develop a basic understanding of the principles of Filmcraft.
- Execute basic acting techniques and apply them to classical scene study.
- Examine and analyze fundamentals of script and text analysis.
- Execute a variety of vocal and movement techniques.
- Achieve an understanding of the development of film acting styles from silent movies to present day, as well as developing a working knowledge of films that span the history of movies in America.

Production Goals:

- Present in-class monologues or scenes for critique
- Shoot in-class on camera and participate in several production workshops with Filmmakers and Acting Instructor
- Participate in a Filmcraft shoot.

- Edit a short film.

SEMESTER TWO OBJECTIVES

In the second semester, students will build upon what they learned in semester one. Their courses include Technique & Scene Study II, Voice & Speech II, Movement II, Acting for Film I, as well as continued general education courses.

Learning Goals:

- Develop a more thorough understanding of the craft of acting through the study and in-depth exploration of a variety of scenes and acting techniques that will help the actor find a new level of emotional availability.
- Demonstrate more advanced understanding of on-camera acting techniques.
- Understand the nuances and differences between staged and on-camera performances.
- Analyze the relationship between their physical and emotional life and apply these discoveries to acting choices.

Production Goals:

- Shoot and edit in-class on camera scenes for critique.
- Shoot in-class on camera a final movement performance.
- Perform in an end of semester live presentation that is filmed.

SEMESTER THREE OBJECTIVES

The third semester provides further training with Technique & Scene Study III, and Acting for Film II as well as their general education courses.

Learning Goals:

- Develop a deeper comprehension of acting skills through further exploration of scenes and various acting techniques, finding a new level of richness within the student's instrument.
- Demonstrate advanced understanding of on-camera acting technique.
- Examine and analyze the nuances and differences between staged and on-camera performances.

Production Goals:

- Shoot and edit in-class short scenes, as well as a final scene to be screened.
- Perform in an end of semester live presentation that is filmed.

YEAR TWO

In Year Two, students continue a thorough regimen of class work and film acting progressing into ensemble work and professional prep work such as creating material for a voice-over reel.

SEMESTER FOUR OBJECTIVES

The fourth semester students continue to cultivate their acting skills in the medium of Acting for Film III: Scripted TV, Technique & Scene Study IV and general education courses.

Learning Goals:

- Develop an acute understanding of the demands of Acting for scripted television.
- Explore more advanced in-depth portrayals of human behavior and demonstrate a more connected understanding of their skills as an Actor.

Production Goals:

- Film both a Scripted Television Sitcom and Dramatic episode for critique.
- Perform in an end of semester live presentation that is filmed

SEMESTER FIVE OBJECTIVES

The fifth semester provides further training with Improvisation, Technique & Scene Study V (Period Styles), Writing for Actors, Voice-Over, as well as their general education courses.

Learning Goals:

- Explore & Develop techniques required to complete projects of increasing complexity including heightened language & period styles.
- Strengthen improvisational skills by access to the fundamental games and rules.
- Comprehend sound writing principles.
- Perform in a variety of scripts for voice over work.

Production Goals:

- Perform an in-class presentation based on the work in the Technique & Scene Study Period Styles course.
- Create material for a voice over reel.
- Complete a screenplay to be filmed in the Acting or Film IV course.
- Perform in an in-class live improvisational performance which is filmed.

SEMESTER SIX OBJECTIVES

In the sixth semester provides further training with Performing Shakespeare, Acting for Film IV, an Acting Elective and their general education courses.

Learning Goals:

- Develop deeper comprehension of stage vs. film performance and the demands of a professional film set.
- Analyze and understand the work of Shakespeare

Production Goals:

- Perform in a final film project for final screening.
- Develop a demo reel needed to market themselves in the industry.
- Perform an in-class live Shakespearean performance which is filmed.
- Performance in a chosen Acting Elective that will be filmed.

YEAR THREE

Through exposure to the many facets of the professional world of film acting, the third year prepares students for their Final Projects and Industry Showcase. Year Three BFA students must complete a series of highly specialized courses, participate in a play production workshop, and ultimately deliver a Final Project of their own creation.

SEMESTER SEVEN OBJECTIVES

The focus of this semester is on refining performance skills. Semester Seven classes are New Media, Play Production Workshop, Advanced Voice & Movement: Characterization for the Stage and are infused with an emphasis on perfecting their craft. This is intended to prepare BFA students for their Final Projects as well as for a life in the industry after graduation.

Learning Goals:

- Develop the regimen required of the Actor to be a part of a full length theatrical production

- Demonstrate further development of voice & movement in creating a specific character to be performed
- Examine and understand the aspects of creating content to use in New Media productions.

Production Goals:

- Perform in a live full-length, multi-performance theatrical production that will be filmed.
- Create a Pilot Script and a Blueprint for Pitch Kit or “Bible” for a media project.

SEMESTER EIGHT OBJECTIVES

In their eighth and final semester students will complete their training with their Final Project, Business of Acting, Audition Technique, and Industry Showcase and their final general education courses.

Learning Goals:

- Demonstrate a deeper understanding and insight into their skills as an Actor, allowing them to perform at a professional level.
- Development of skills necessary for auditioning and the realities of the Acting industry and the business of Acting.
- Development of one’s own vision and voice and a creative artist.
- Construct a Final Project written and performed for critical evaluation.

Production Goals:

- Create a Final Project including inception, writing, and performance to be filmed and screened in class.
- Develop the Professional Package needed to market themselves in the industry including headshot, resume and an acting reel.
- Final performance in a live showcase for an invited audience.

CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></u>
ACTI101 Introduction to Acting for Film	2
ACTI111 Technique & Scene Study I	4
ACTI121 Voice & Speech I	2
ACTI131 Movement I	2
ACTI141 Filmcraft	2
FOUN100 English Composition	3
FOUN171 First Year Seminar	3
<u>Required</u>	<u>18</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
ACTI151 Acting for Film I	4
ACTI161 Technique & Scene Study II	4
ACTI171 Voice & Speech II	2
ACTI181 Movement II	2
FOUN101 Advanced English Composition	3
FOUN121 Film Art	3
<u>Required</u>	<u>18</u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
ACTI191 Acting for Film II	4
ACTI201 Technique & Scene Study III	4
FOUN131 Public Speaking	3
FOUN151 College Mathematics	3
HATM101 Critical Film Studies	3
<u>Required</u>	<u>17</u>

Semester Four **Units**

ACTI211	Acting for Film III: Scripted TV	4
ACTI221	Technique & Scene Study IV	4
FOUN141	Critical Thinking	3
ARHU211	Dramatic Literature	3
SOSC201	Psychology of Performance	3
<u>Required</u>		<u>17</u>

Semester Five **Units**

ACTI231	Technique & Scene Study V (Period Styles)	4
ACTI241	Improvisation	2
ACTI251	Writing for Actors	2
ACTI261	Voice-Over	2
NASC211	Science in the Movies	3
HATM221	History of Theatre	3
<u>Required</u>		<u>16</u>

Semester Six **Units**

ACTI271	Acting for Film IV	4
ACTI281	Performing Shakespeare	2
ARHU251	The Effective Artist: Critical Concepts in the Arts	3
	Students must complete 1 Acting elective.	
-	Choose from course list.	2
	Students must complete 1 upper-division Natural & Computing Science course.	
-	Choose from course list.	3
	Students must complete 1 upper-division Social & Behavioral Science course.	
-	Choose from course list.	3
<u>Required</u>		<u>17</u>

Semester Seven **Units**

ACTI301	New Media	2
ACTI311	Play Production Workshop	5
ACTI321	Advanced Voice & Movement: Characterization for the Stage	2
	Students must complete 1 upper-division Arts & Humanities elective.	
-	Choose from course list.	3
	Students must complete 1 upper-division History of Art, Theatre & Media course.	
-	Choose from course list.	3
<u>Required</u>		<u>15</u>

Semester Eight **Units**

ACTI341	Industry Showcase	2
ACTI361	Thesis Production	3
ACTI371	Business of Acting	2
ACTI381	Audition Technique	2
	Students must complete 1 Arts & Humanities upper-division elective.	
-	Choose from course list.	3
<u>Required</u>		<u>12</u>

Electives **Units**

ACTI402	Sketch Comedy	2
ACTI412	Contemporary Dance	2
ACTI422	Stunt Workshop	2
ACTI442	Advanced Stage Projects	2
ACTI452	Entertainment Law	2
ACTI462	Building the Reel	2

COURSE DESCRIPTIONS

All **LIBERAL ARTS & SCIENCE** courses are listed separately.

Semester One

INTRODUCTION TO ACTING FOR FILM

This course introduces the beginning Acting for Film student to the skills necessary for creating a fully realized performance on camera. The primary emphasis of the class is two-fold: a study of film terminology and set etiquette and an introduction to the acting challenges unique to the art of cinema, such as shot size and how it relates to performance, continuity, hitting a mark, eye line, and the importance of subtlety and nuance. The differences and similarities between acting for film and acting for the stage are also explored. Students collaborate in a supervised Production Workshop with film students, which is a full immersion production approach to Acting for Film instruction.

TECHNIQUE & SCENE STUDY I

Technique & Scene Study I provides students with the building blocks which lay a solid foundation from which to go deeper into the craft. Students in this course will examine the various acting techniques of the 20th Century, including but not limited to Stanislavsky, Chekhov, Strasberg, Hagen, and Meisner. Students will practice relaxation, concentration and specificity exercises as well as learn to analyze scripts

and break them down into units or 'beats'. Students will work on monologues and short scenes from plays applying the techniques they have studied.

VOICE & SPEECH I

In this course students will begin to develop a free and healthy voice and an awareness of vocal tendencies and adverse conditioning. Various techniques will be taught, including and not limited to, Fitzmaurice Voicework, Knight-Thompson Speechwork, Linklater, Lessac, and Skinner. Through exploration of phonetic sounds and optimal vowel formation a deeper, more precise and nuanced experience of sounds will be felt. Students will experience a more visceral and more direct connection to their voice unimpeded by habitual tension. An ability to connect images while letting the image resonate through the voice with supported breath will be emphasized through working with text.

MOVEMENT I

In this course students will explore their ability to engage the body in a full and courageously unedited manner as a tool for performance. A focus of this course is to cultivate tools with which the students can externalize their internal life in an authentic manner on impulse and through movement. Various training methods will be taught, including but not limited to Viewpoints, the Suzuki Method, Dance, Yoga, Laban Analysis, Contact Improvisation, Grotowski, and Chekhov Technique. Through immersion in these various techniques this course will provide the foundation of movement analysis and

the application of movement exercises to develop the physical life of a character.

FILMCRAFT

Filmcraft provides the Acting for Film students a full-immersion experience into the world of film production. Students gain basic working knowledge of directing, cinematography, writing, producing and editing, inhabiting rotating crew positions, allowing for real-time experience in a short in-class shoot, supervised by the instructor.

Semester Two

ACTING FOR FILM I

In Acting for Film I the primary emphasis is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. They will explore the character's motivations and intentions and discover how these are revealed by action. Students will shoot with their instructor in an Advanced Production Workshop, as well as shoot a variety of scenes in class.

TECHNIQUE & SCENE STUDY II

Technique & Scene Study II continues the exploration of relaxation, sensory awareness, and creative choice-making and individual performance elements in exercises designed to enhance the students' ability to synthesize their own practical techniques for performance on screen or

stage. Students will learn to extract given circumstances from the text, to create strong objectives and to use active verbs to create dynamic performances. Exercises may be taped for in-class critique and evaluation. They will perform in a taped live presentation for an audience at the end of the semester.

VOICE & SPEECH II

Building upon the foundations established in Voice & Speech I students explore the application of learned vocal techniques to text in order to expand vocal variety and organic connection to the character and story. There will be a focused refinement of vocal production and a deeper connection to images and text. Various techniques will be taught, including and not limited to, Fitzmaurice Voicework, Knight-Thompson Speechwork, Linklater, Lessac, and Skinner. The students will explore text work by focusing on the enhancement of the variety of vocal choices, along with intelligibility and breathe support that is connected to image and character.

MOVEMENT II

Expanding upon the techniques and skills learned in Movement I, students will continue their exploration to refine their ability to express character and emotion through the body. Continuing the use of multiple approaches to movement and its analysis, which includes and is not limited to, Viewpoints, Composition work, Contact Improvisation, Dance, Yoga, Laban Movement Analysis, Grotowski, Chekhov Technique, Movement II will refine and expand students' proficiency of their

physical instrument. This course will focus on applying physicalization to character through improvised and scripted performance.

Semester Three

ACTING FOR FILM II

In Acting for Film II students apply their previous training in Introduction to Acting for Film and Acting for Film I to more complex scenes, bringing more fully realized characters to the screen. Students will prepare and tape a variety of scenes during class. They will apply their editing skills towards editing their own scenes to better understand how the mechanics of a performance affect the final edit. Scenes will be screened for critique in class. Students will also prepare, act in and edit a semester-end shoot shot by an on-staff professional DP and Director.

TECHNIQUE & SCENE STUDY III

Students learn how to assess the needs of the scene through application of text analysis, inhabiting given circumstances, development and pursuit of strong objectives, incorporation of voice and movement training and technique, breaking text into beats and making strong choices, moment to moment communication with a scene partner, and the give and take between scene partners throughout the scene. Performances will be taped in a live presentation at the end of the semester.

Semester Four

ACTING FOR FILM III: SCRIPTED TV

This course introduces the concepts and skills students need for today's sitcom shoot. The instructor will work with the class to determine casting needs and a full or partial comedy script will be chosen to accommodate the class. There may be double casting involved. There will be in-class Comedy TV Shoots in which students assist with crew positions when not acting. The aim of this course is to have the actor experience the acting and production techniques used in today's television sitcom, both the multi camera and single camera format. Emphasis is on students gaining practical experience in this genre of on-camera acting so that they will be prepared for the pacing, tone and adjustments necessary for today's TV actor. They will shoot a full or partial sitcom episode teaching them the techniques of a traditional multi-camera and single camera set.

TECHNIQUE & SCENE STUDY IV

This course will allow students to continue to explore their acting and technical skill through studying an advanced and in-depth level of one Acting technique for an entire semester. It is a regimented course that could explore but is not limited to the Acting techniques of: Stanislavsky, Chekhov, Strasberg, Hagen, or Meisner. Upon studying the techniques, the student will then apply the skills to text. The course will culminate in an in-class presentation at the end of the semester.

Semester Five

TECHNIQUE & SCENE STUDY V (PERIOD STYLES)

This course will explore Acting techniques for heightened language and period styles with an emphasis on effective vocal/rhetorical techniques and on the use of poetic rhythm and imagery in creating a role psychologically as well as physically. The course will explore the definition of style/language analysis, Greek period style, the comic impulse in Commedia Dell'arte, Comedy of Manners and Theatre of the absurd.

IMPROVISATION

Improvisation encourages students to skillfully nurture their instincts and freely release their creative impulses through a variety of individual and group exercises.

WRITING FOR ACTORS

Students learn sound writing principles and apply them to creating a variety of scripted projects. Multiple writing exercises are designed to spark the creative process. Actors refine their work through multiple rewrites, focusing on character driven pieces.

VOICE-OVER

Students learn sound writing principles and apply them to creating a variety of scripted projects. Multiple writing exercises are designed to spark the creative process. Actors refine their work through multiple

rewrites, focusing on character driven pieces.

Semester Six

ACTING FOR FILM IV

This course teaches advanced Acting for Film skills necessary for creating a fully realized performance over the course of a short film. Students will shoot the script prepared in the Writing for Actors course in the previous semester. Rehearsals may be digitally taped for students to receive critique and adjustments from instructor. Students will also do pre-production prep in class as well as rehearse an entire short film for shoot. Students will be intensively involved in production as well as acting throughout the shoot days. This final filmed project will be screened at graduation.

PERFORMING SHAKESPEARE

This is an Actor's course for performing Shakespeare. As a realistic/film Actor, the student will learn to evaluate what the language is doing and the action that is implied. Students will develop the fundamental concepts of scansion, meter, text analysis and scene study as it pertains to the demands of performing heightened language. Performing Shakespeare will guide them to further development of the vocal and physical dexterity demanded by the text. The course will culminate in either a taped and/or live performance of Shakespeare's works via sonnets, monologues, soliloquies and/or scenes from his various plays.

Semester Seven

NEW MEDIA

The New Media course introduces students to New Media landscape and presents an overview of the tools that can help students take control of their careers. Each student will create, pitch and write a “pilot” for a scripted Webisode. The pilot scripts should not exceed five pages, and will be accompanied by a Blueprint for a Pitch Package or “bible” that will outline future episodes for a completed series and introduce the world that the show will create on the web. The class is broken down into both Lecture and Workshop where students will present material for the New Media concept and project.

PLAY PRODUCTION WORKSHOP

Initially, students work on basic performance skills through individual and ensemble exercises in acting, voice & speech, and movement. Students expand on basic performance skills with an emphasis on the actor's approach to text, intentionality and motivation. Objectives, obstacles, and tactics used in realizing physical actions in performance, will also be explored in rehearsal. This course focuses on the practical dynamics of being a member of an acting ensemble. The course culminates in multiple performances of a full-length theatrical performance in front of a live audience, one of which will be taped and made available to students.

ADVANCED VOICE & MOVEMENT: CHARACTERIZATION FOR THE STAGE

In this advanced voice and movement course students will focus on creating well-developed and fully-realized characters to be performed in the Play Production Workshop course. The students will begin this course by learning how to create characters based on archetypes and circumstance. They will then progress to connecting the learned techniques and tools to the script and characters of the Play Production Workshop course. As both courses move towards the mounting of the live performance this course will be focused on students taking the familiarity of the vocal and physical characterization they have created into the final stages of rehearsal. Having now explored and solidified well-developed characters students will be able to bring a deeper, more heightened degree of variety of characterization into their performance.

Semester Eight

INDUSTRY SHOWCASE

Students will have the opportunity to create their capstone project in this course, which will include both a creative project and substantial supporting written documentation. The Final Project will consist of the creation of a role that has significance to the actor, a self-written/performed and filmed scene or scenes, and a critical essay regarding the actor's statement of purpose and the creation of a character from inception to

performance. The class will be composed of discussion of the production details, polishing of the script, preparation for the film shoot and writing the critical essay. The final film will be screened for a live audience.

THESIS PRODUCTION

Students will have the opportunity to create their capstone project in this course, which will include both a creative project and substantial supporting written documentation. The Final Project will consist of the creation of a role that has significance to the actor, a self-written/performed and filmed scene or scenes, and a critical essay regarding the actor's statement of purpose and the creation of a character from inception to performance. The class will be composed of discussion of the production details, polishing of the script, preparation for the film shoot and writing the critical essay. The final film will be screened for a live audience.

BUSINESS OF ACTING

This course teaches advanced Business of Acting skills to students on the verge of graduating with a BFA in Acting for Film. Students will create a business plan which includes research on headshot photographers, writing resumes, researching and targeting appropriate agencies and managers, understanding basic contracts and industry standards as well as honing auditioning skills for today's industry. They will put together a Professional Portfolio which will include their headshot, resume and demo reel.

AUDITION TECHNIQUE

Actors will develop their cold reading and auditioning skills through weekly drills of mock, on-camera audition situations. Work will be viewed and critiqued weekly with the aim of preparing students to enter today's highly competitive industry.

Electives

Electives are subject to change and are offered based on demand and teacher availability.

SKETCH COMEDY

This workshop is designed for actors with comedy improvisation experience who are interested in writing and performing sketch comedy. Each class will involve instruction on the variety of ways sketch comedy is created, using improvisational comedy to bolster the writing process, and brainstorming to help each student discover their unique comic voice. Students will perform in a semester-end Sketch show to be taped and performed in front of a live audience.

CONTEMPORARY DANCE

This course will provide an opportunity for students to experience a variety of dance styles and choreography inside and outside the parameters of western contemporary dance. Students pursue weekly research and movement based activities that explore a range of choreographic themes.

STUNT WORKSHOP

This course is designed to develop the specialty skills and techniques of stunt work with specific emphasis on film combat. The students will focus on the awareness and development of body mechanics as a tool for the actor through emphasis on stage fighting, circus skills, stage stunt work, as well as complex on-camera combat techniques and choreography. This course also includes an instructional component where the students choreograph their own staged fight scenes.

ADVANCED STAGE PROJECTS

This course is an individualized project-based curriculum culminating in a taped live performance for an audience. The scope of learning includes creating and developing a theatrical performance. The course is an exciting open-ended acting based course. The student will synergize all of the methodologies and skill-sets developed in their other acting courses. The productions may include and is not limited to the exploration of certain playwrights and the demands of those particular texts, ensemble work, devised theatre, or one-person show development.

ENTERTAINMENT LAW

This course is an overview of basic entertainment law and how it affects actors, the business of acting and basic content creation. Acting students will study legal issues that affect actors and content creators in television, film, recordings, live performances and other aspects of the entertainment industry.

BUILDING THE REEL

An overview of the basics of digital editing. Students will learn by experience exactly what is needed to match shots, which will help them understand how to tailor their performances accordingly. Students will also work on building their own acting reel for industry submission.

BACHELOR OF FINE ARTS IN SCREENWRITING

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 123 Units

OVERVIEW

The New York Film Academy (NYFA) Bachelor of Fine Arts (BFA) in Screenwriting is an eight-semester, full-time study undergraduate program. The curriculum is designed to immerse gifted and energetic prospective Screenwriters in all aspects of the discipline and many forms of writing for visual media. The New York Film Academy Bachelor of Fine Arts in Screenwriting provides a creative setting in which to challenge, inspire, and perfect the talents of its student body. Students follow an intensive curriculum and achieve multiple learning goals.

LEARNING OBJECTIVES

Upon graduation from the Screenwriting Bachelor of Fine Arts Program, students will be able to:

- Create professional quality scripts and proposals for film, television, comic books, games, and webseries that demonstrate mastery of cinematic storytelling concepts and techniques.
- Build stories around the wants & needs of three dimensional characters with distinctive voices.
- Develop, write and rewrite stories and scripts in accordance with project guidelines and deadline from industry

executives while still maintaining an individual artistic voice.

- Utilize critical thinking skills and a knowledge of film history and genre to provide critique of stories, scripts and films.
- Produce professional quality written treatments of their stories and deliver oral pitches to producers, agents and managers.

Overall, the first five semesters concentrate on developing the tools required to create believable characters and stories in the three major fields of Screenwriting: film, television, and the emerging field of Transmedia. The sixth semester they learn the vital skills of rewriting while plotting and developing their thesis script. The final two semesters concentrate on using those tools and skills to create a final thesis script that is compelling and professional-caliber.

For general education, students complete the majority of the required Foundation Studies in the first two semesters. Courses taught in the area of Foundation Studies focus on communications, analysis and deductive reasoning. Students practice critical thinking, scholarly research, writing and reading. These courses build a foundation for more specialized subjects requiring advanced written and oral communication skills in later semesters. The skills mastered will prepare students for the advanced course work of constructing an authentic voice in their writing projects.

REQUIRED SOFTWARE & PRINTING

While NYFA is committed to reducing the use of paper in classrooms, some teachers and subjects may require printouts of your written work for the entire class. As part of your program's tuition at New York Film Academy, each semester you will be given a copy card with a preloaded number of copies. You will also receive a digital license for the purchase of Final Draft screenwriting software to help you write your material in a more professional format. Use of Final Draft will be required in all your writing classes.

You will also be required to purchase a flash drive and a portable hard drive for storage of the footage from your produced work.

SEMESTER ONE OBJECTIVES

During the first semester, students will develop a foundational understanding of cinematic storytelling and the tools required to create a story in Elements of Screenwriting. The students are introduced to film theory and begin generating story ideas in their first week of class, and will learn how to find and generate story ideas and how to develop those ideas into full narratives for film. By the end of the semester, students will write a short film screenplay. Students will learn habits for College Success and will also bolster their screenwriting with a course in English Composition.

Learning Goals:

- At the end of Semester One, students will know how to:
- Create stories using classic screenplay structure.
- Demonstrate proficiency with theme, subtext, style, tone, visualization, discipline, and genre through examination of films and film scenes and writing practice scenes
- Write in industry-standard screenplay format.
- Explore the history and evolution of cinema as a medium and an art form.
- Build stories around a variety of inspirations, ranging from art and current events to legends/folklore and social media.
- Cultivate healthy and productive writing habits.
- Formulate a clear written thesis about a work of literature and support it with specific examples.
- Develop methods for working with personal and school-or work-related stressors and pressures in a positive, productive way.
- Write a treatment for a feature film story.
- Write a short film.

Production Goals:

At the end of Semester One, students will have produced:

- Short treatments for two possible feature length films.
- A developed treatment for a feature film screenplay.
- A script for a short film (3-5 minutes).

SEMESTER TWO OBJECTIVES

In the second semester, students will build upon what they learned in semester one. Courses continue to develop screenwriting skills through continued writing, this time taking the treatment they developed in Semester One and writing their first feature length screenplay. They will study the history, structure and format of television, and come up with story ideas for spec episodes of existing television series. In addition, the class Script to Screen will allow students to gain an understanding of how the written word translates to action on screen as they learn traditional and contemporary acting and filmmaking techniques. Students will rewrite the short script written last semester and will direct and edit their own short film. Critical Film Studies will introduce a number of historical film movements that provided the framework for many of cinema's greatest auteurs. They will continue their Foundation Studies with a course in Public Speaking.

Learning Goals:

At the end of Semester Two, students will know how to:

- Write an entire first draft of an original feature-length film script.
- Take, process, and interpret script notes.
- Understand significant historical movements in cinema & television.
- Develop and cultivate professional-level oral and written communication skills.
- Act in a short scene.
- Direct a short film.

- Edit a short film.

Production Goals:

At the end of Semester Two, students will have produced:

- A full-length feature screenplay.
- Story ideas for spec episodes of existing TV series.
- A digital short film.

SEMESTER THREE OBJECTIVES

In semester three, students will advance their knowledge of television by writing their first scripts. They will expand upon the ideas they generated last semester and plot sample episodes of a current one-hour television drama and a current half-hour comedy, and then write one of the two. In Genre Studies, students will examine the conventions and expectations of Hollywood genre storytelling.

In New Media, students will expand their writing skills by exploring the current media landscape, in which content is delivered through ever-evolving avenues and formats such as web series, branded content and other short-form content options. The world of transmedia will be introduced, with a focus on brand integration across multiple platforms and creating immersive worlds. Students will deepen their understanding and appreciation of the arts and literature. They will round out their Foundation Studies and expand their knowledge base and analytical skills through a Critical Thinking course as well as Mathematics.

Learning Goals:

At the end of Semester Three, students will know how to:

- Write spec episodes of existing half-hour and hour-long television shows.
- Develop ideas for the new media landscape working with its special artistic considerations.
- Write a pilot for a viable web series.
- Direct and produce their own web series.
- Understand the basics of college-level mathematics.
- Develop skills for critical and analytical thinking in problem solving and textual comprehension/critique.
- Critically analyze literature.
- Construct screenplays that utilize storytelling conventions and expectations of standard Hollywood film genres.

Production Goals:

At the end of Semester Three, students will have produced:

- An outline of a half-hour spec television episode.
- An outline of an hour-long spec television episode.
- A complete draft of a half-hour or hour-long spec television episode.
- A fully produced and edited pilot for a web series.

SEMESTER FOUR OBJECTIVES

In semester four, students will refine their feature film writing skills by drafting a second original screenplay, this time with a more detailed method of plotting their work before writing the script. They will have one of two courses on New Media formats: In Sequential Art, they will learn and practice the unique storytelling forms of graphic novels, comic books, and manga. Or in Interactive Narrative, they study games as a medium for stories and story worlds, and build a game idea. In The Great Screenplays, students will deepen their knowledge and critical understanding of Academy Award-winning and nominated screenplays, analyzing the techniques used by the great screenwriters. Adaptation I will introduce students to the unique opportunities—and challenges—of writing stories based on pre-existing material. Art, Culture, and Society will help students understand their role as writers and give more depth to their scripts.

Learning Goals:

At the end of Semester Four, students will know how to:

- Plot a feature film through a detailed breakdown.
- Study great screenwriters and screenplays of the past, as well as their impact on current screenwriting conventions.
- Understand historic and current artistic and cultural schools of thought through studies of the arts and humanities.

- Explore the connection between art and the socio-political climate of its time.
- Examine non-cinematic stories for their potential for adaptation.
- Plot and write a story for sequential art.

OR:

- Conceive of a board game, card game or videogame.

Production Goals:

At the end of Semester Four, students will have produced:

- A detailed beat breakdown and first draft of a second original screenplay.
- A proposal for an original comic book, graphic novel or manga and a script for the first issue or chapter.

OR:

- A Game Proposal for a board, video, roleplaying, card or other game.

SEMESTER FIVE OBJECTIVES

Students will continue their practice of television writing, this time by creating an original television series and writing the pilot episode. In Adaptation II, students will take what they learned about adapting material last semester and put it into practice. They will build a treatment for a feature film based on pre-existing source material. Students will broaden their General Education studies into the natural, behavioral and social sciences, allowing their writing to pull from a deeper base of knowledge, as well as providing a deeper exploration of theater, art or film.

Learning Goals:

At the end of Semester Five, students will know how to:

- Write an original television pilot.
- Construct a proposal for an original television series.
- Take an idea for a film or television series and develop the thematic core and character arcs that will structure the story or series.
- Draw upon a deeper understanding of theater and the arts to enrich their writing for the screen.
- Draw upon a deeper understanding of psychology to enrich their writing for the screen

Production Goals:

At the end of Semester Five, students will have produced:

- A pilot script and a series proposal/bible for an original television series.
- A short proposal for an additional television series.
- A treatment or outline for an adaptation of a non-cinematic source material.

SEMESTER SIX OBJECTIVES

During semester six, students will take their screenwriting skills further with a Rewriting Workshop, in which they will take one of their previous feature scripts and build a plan to revise it based on previous and current feedback, and then follow through

on a thorough second draft of that script. This revision will allow the students to work more deeply and critically on their scripts than they have so far. In Thesis and Character Development, students will take a semester to plot the project they will write in their final year as their thesis script. By taking a semester to go over the story, the world, and the characters, students will learn that a great deal of writing can, and should, be done before a single word of script is written. In conjunction with this class, students will start to build their thesis committee by selecting a Thesis Advisor from the screenwriting faculty. This advisor will meet with the student individually while the student develops the idea in class. Students will chronicle their notes, and their responses to them, in a thesis review journal that they will present at their thesis meetings. Their responses and creative processes are as important as their final story and script. In Screenwriting Discipline and Methodology, students learn and apply techniques of goal setting, project management, workflow, and creating and adhering to productive and creative work habits. In The Great Playwrights, students will study writers for the stage and how they are connected to the screenwriters of today. A social science course further rounds out the students' education.

Learning Goals:

At the end of Semester Six, students will know how to:

- Take, process, and interpret script notes and build a blueprint for a revision of that script.
- Revise a script based off a revision blueprint, building a new

understanding of the revised material.

- Work with an executive to develop an idea.
- Construct deep and rich characters and arcs as the basis for a story or series of stories.
- Create effective goal-setting and implementation habits that will carry students over into the professional world.
- Draw upon a deeper understanding of the social sciences to inform their writing.
- Use a familiarity with the works of great playwrights to better understand how to create cinematic works which have a cohesive through-line based in theme and character.

Production Goals:

At the end of Semester Six, students will have produced:

- A revised feature film treatment or series proposal and pilot beat sheet to be used for a thesis script.
- A revision of a feature script written in a previous semester.

SEMESTER SEVEN OBJECTIVES

In semester seven students will begin writing their thesis projects, based on the treatment or series proposal they developed in semester six. In this semester, students will write a first draft of their film or a draft and rewrite of their series pilot and deliver the script to their thesis committee. The committee will be comprised of their thesis

instructor and advisor. In addition, each committee may have one faculty member serve as a reader. Before the end of the semester students will meet with their committee to get notes on their first draft. At the end of the semester, students will have built a plan to address these notes, which they will carry into their final semester. Using study of trade publications and via a guest speaker series, *The Business of Screenwriting* introduces students to the practices, conventions, and players in today's entertainment industry, and the role of the screenwriter in it. Students will develop valuable skills such as script coverage, pitching, and researching industry trends in order to prepare them for professional life after graduation. In addition, the students take part in internships at production companies, studios, television networks, or talent agencies, gaining invaluable industry knowledge and contacts. In *Playwriting*, students will create an original short play to help add a new dimension to their creative portfolio. A natural science course further rounds out the students' education.

Learning Goals:

At the end of Semester Seven, students will know how to:

- Examine entertainment industry players, practices, and methods by following the trades.
- Find an internship in Hollywood.
- Write industry caliber script coverage.
- Write a script based on a continued development process.
- Write a short play.
- Study the natural sciences, methods of conducting systematic, scientific

research, in order to use these techniques when broaching new subjects.

Production Goals:

At the end of Semester Seven, students will have produced:

- A first draft of a feature film screenplay or revised draft of a pilot teleplay.
- A revision blueprint for their thesis script.
- An original short play.

SEMESTER EIGHT OBJECTIVES

The eighth and final semester sees the students complete their revised thesis projects. They will receive notes from their committee and build a plan for any future rewrites or polishes. Then their plans for a rewrite and their review documents will be the subject of a greenlight meeting, where students explain their responses to notes before they complete a rewrite of their thesis project. In *Scene Study*, students work deeper than ever before to perfect individual scenes from their scripts. Whereas the focus up until now was mostly on overall story structure and character arc, *Scene Study* affords students the chance to gain skills and confidence in making the actual beats of their scenes resonate more than ever. Actors are brought into this class for in-class exercises during which the writers get to see their scenes played out in real time as they make adjustments. Finally, *Business of Screenwriting II* focuses more and more on the art of the verbal pitch, a

crucial selling tool for any screenwriter. Students will also participate in industry internships at production companies, agencies, management companies, or studios. The program culminates in a pitch event in which invited industry executives come hear the students present their thesis projects in a round-robin night of pitching, an opportunity for the students to further develop their professional skills and networks. Classes in art and theater deepen the students' general knowledge and enrich their scripts.

Learning Goals:

At the end of Semester Eight, students will know how to:

- Examine a scene and rewrite it to strengthen character goals and scene structure.
- Execute a revision or rewrite of their script based on feedback from executives.
- Pitch their thesis idea to industry professionals.
- Work with actors.
- Construct a five-minute pitch for their story.

Production Goals:

At the end of Semester Eight, students will have produced:

- A revised draft of their thesis screenplay or teleplay.
- A complete thesis review journal, which chronicles their notes, inspirations, problems and processes in creating their thesis over the last two semesters.

- A revision blueprint for future revisions to their thesis script.
- A five-minute pitch for their thesis project.
- A list of log lines for the portfolio built over their eight semesters.

NYFA PITCH FEST

To celebrate the completion of the BFA Screenwriting Program, New York Film Academy hosts a pitch event for graduating BFA writing students in good academic standing whose pitch and script is deemed industry ready. Representatives from top Hollywood agencies, management companies, studios and production companies attend the event to hear NYFA students pitch their thesis projects. While this event has opened industry doors to students in the past, the primary intent of the Pitch Fest is to provide students with pitching experience and feedback outside the classroom walls.

Please note that students who complete the BFA after doing the first 4 semesters as part of NYFA's AFA program may have their Pitch Fest after they graduate rather than at the end of their final semester.

CURRICULUM

<u>Semester One</u>	<u>Units</u>
SCRE101 Elements of Screenwriting	6
SCRE111 Advanced Story Generation	2
FOUN100 English Composition	3
FOUN171 First Year Seminar	3
<u>Required</u>	<u>14</u>

<u>Semester Two</u>		<u>Units</u>
SCRE121	Feature Film Workshop I	3
SCRE131	Script to Screen	3
SCRE133	Introduction to Television	3
FOUN101	Advanced English Composition	3
FOUN121	Film Art	3
<u>Required</u>		<u>15</u>

<u>Semester Three</u>		<u>Units</u>
SCRE141	Genre Studies	3
SCRE151	Television Workshop I: Specs	2
SCRE161	New Media	3
FOUN131	Public Speaking	3
FOUN141	Critical Thinking	3
HATM101	Critical Film Studies	3
<u>Required</u>		<u>17</u>

<u>Semester Four</u>		<u>Units</u>
SCRE171	Feature Film Workshop II	4
SCRE173	Adaptation I	3
FOUN151	College Mathematics	3
ARHU191	Literature & Society	3
NASC211	Science in the Movies	3
Students must complete 1 of the following Screenwriting electives:		
SCRE181	Sequential Art	2
SCRE191	Interactive Narrative	2
<u>Required</u>		<u>18</u>

<u>Semester Five</u>		<u>Units</u>
SCRE193	Adaptation II	2
SCRE201	Television Workshop II: Pilot	4
ARHU451	The Great Screenplays	3
SOSC211	Psychology of Production	3
Students must complete 1 upper-division Social & Behavioral Science course:		
-	Choose from course list.	3
Students must complete 1 of the following lower-division History of Art, Theatre & Media courses:		
HATM201	Topics in Film Studies	3
HATM211	Art History	3
<u>Required</u>		<u>18</u>

<u>Semester Six</u>		<u>Units</u>
SCRE211	Thesis & Character Development	3
SCRE221	Rewriting Workshop	4
SCRE231	Screenwriting Discipline & Methodology	3
ARHU251	The Effective Artist: Critical Concepts in the Arts	3
ARHU321	The Great Playwrights	3
<u>Required</u>		<u>16</u>

<u>Semester Seven</u>		<u>Units</u>
SCRE241	The Business of Screenwriting I	3
SCRE251	Playwriting	2
SCRE261	Advanced Thesis Workshop I	4
Students must complete 1 upper-division Natural & Computing Science course.		
-	Choose from course list.	3
<u>Required</u>		<u>12</u>

<i>Semester Eight</i>		<i>Units</i>
SCRE281	The Business of Screenwriting II	3
SCRE291	Scene Study	3
SCRE301	Advanced Thesis Workshop II	4
Students must complete 1 upper-division History of Art, Theatre & Media course.		
-	Choose from course list.	3
Required		13

COURSE DESCRIPTIONS

LIBERAL ARTS & SCIENCE courses are listed separately.

Semester One

ELEMENTS OF SCREENWRITING

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. Over the course of six learning modules, students will study the basics of drama, multiple approaches to the three-act structure, character design, scene and sequence writing, world-building, theme, and genre. In the final weeks of the semester, students will put the skills learned in each module to use writing a screenplay for a short film they will direct and produce next semester.

ADVANCED STORY GENERATION

Story Generation is designed to help writers become what the film industry needs most: prolific sources of story ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for various genres and

mediums, from film to television and emerging media like comics or web series. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become versatile, adaptable, and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will commit to one of their story ideas and develop it into a treatment for a feature film to be used in their Semester Two Feature workshop.

Semester Two

FEATURE FILM WORKSHOP I

Feature Film Workshop I is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length script, developing and writing a screenplay from the treatment they developed in Story Generation. By the end of the course, students will write a first draft of a feature-length screenplay.

Prerequisite(s): *Advanced Story Generation*

SCRIPT TO SCREEN

Script to Screen is designed to help writing students see what happens to their words when they go into Production. The class is divided into two components: Acting for

Writers and a fifteen-week Filmmaking Seminar.

Acting for Writers introduces students to the theory and practice of the acting craft. By exploring how actors build characters and performances based upon the information provided in a film script, writers will learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue, characters and action writing. The acting classes culminate with a trip to the Universal Backlot, where students will be filmed acting in a scene with classmates.

The Filmmaking Seminar trains students in the fundamentals of film directing, which in turn facilitates an understanding of the filmmaking process as it relates to screenwriting. It is our belief that a student who actually picks up a camera, blocks a scene and directs actors from a script is far better prepared to then write a screenplay. If a writer has actually translated a shot on the page into a shot in the camera, then the writer has a much sharper perspective on the writing process.

Students come into the class with a screenplay for a short film, written in Elements of Screenwriting, which they will rewrite based on production considerations. Hands-on classes in directing, editing, cinematography, and production give an overview of the creative and technical demands of telling a story with moving images. Then, working in small crews, students will shoot their short film using

digital video cameras. Afterward, students will edit their footage.

Prerequisite(s): Elements of Screenwriting

INTRODUCTION TO TELEVISION

This course introduces students to the history of television, and how modern teleplays are structured, formatted and paced. Topics covered will include the transition from radio to television, the early days of network TV, the advent of syndication and cable TV, and TV's expansion into home video, digital and streaming platforms. Students will learn the formats and story elements of standard half-hour and hour-long television scripts. They will learn the differences between procedural and serialized storytelling. They will study the various networks and distribution platforms for television and how they shape stories and their structure. Course will include a mid-term exam and final presentation focused on television's transformation from its earliest inception to modern-day storytelling.

Semester Three

GENRE STUDIES

Genre Studies is a critical studies course focused on exploring different genres of film. Through out-of-class screenings, lectures, and in-class scene breakdowns, students will begin to identify the models and audience expectations of different genres, starting from broad categories like comedy and drama and then moving into more specific genres like adventure, horror, and romantic comedies.

TELEVISION WORKSHOP I: SPECS

Building on the lessons of Introduction to Television, this workshop is a fast-paced, intensive workshop class, consisting of individual writing, reading aloud of student work in class, and workshop discussions. Students write ‘spec’ episodes of existing television series, using the story ideas which were developed in the previous semester. By the end of the course, each student will have plotted both a one-hour television spec script and a half-hour spec script, and they will have written a draft of one of these two scripts. Students will be encouraged to write through difficult spots with the belief that getting to “The End” is more important than polishing along the way. Workshop sessions will simulate a TV writers’ room, and will be an environment in which students evaluate their own and their classmates’ work. A constructive, creative and supportive atmosphere will prevail, where students will guide and encourage each other in their writing.

Prerequisite(s): Introduction to Television

NEW MEDIA

In this course, students will be given an overview of the concept and current state of Transmedia, as well as the concept of Franchises or Story Worlds. In the introductory portion of the class, topics will include the concept of the “Immersive World,” the history of Transmedia, Branded Content, and Brand Integration. Then students will take classes in producing, camera and directing, and will shoot their web series pilot. Following production, students will attend editing classes, and have two weeks to edit their works. Their pilots will then be presented

in-class and critiqued by the instructor as well as the rest of the class. Additionally, the students will have the opportunity to select an elective area of study in either comics or games to further explore storytelling across multiple platforms.

Prerequisite(s): Script to Screen

Semester Four

FEATURE FILM WORKSHOP II

Feature Film Workshop II builds upon knowledge gained in Feature Film Workshop I, in which students loosely plotted and then wrote a feature-length film script. This course is divided into two components: in the first half, students will build a detailed breakdown of a new story idea – learning the value of plotting in detail before writing. In the second half, the students will write a draft of that script. Each week, students will bring in a sequence of their scripts to be workshopped, and will adjust their breakdown as they go to reflect the changes that happen to a plot when writing begins.

Prerequisite(s): Feature Film Workshop I

ADAPTATION I

In today’s Hollywood, adaptation is everywhere – it’s extremely common to see a “based on” credit ahead of the screenwriter’s name. Historically, novels, short stories, plays, and magazine articles have served as underlying source material, but in the last few decades, comic books, graphic novels, TV shows, board games, theme park rides, even old films, have increasingly become fair game. The end

result is this: a tremendous number of potential jobs for new screenwriters involve adaptation. This course explores the challenges surrounding adapting non-cinematic and non-dramatic works for the screen. Students will compare a selection of source materials to the films based upon them, analyzing the externalization and structuring of conflict, how cinema transforms exposition and internal monologue into visual images, dialogue, flashbacks, and voiceover narration, ways in which a source's characters and world can be expanded or scaled down to fit the demands of the feature film, and how screenwriters can deviate from the original material yet remain faithful to the spirit of the story.

SEQUENTIAL ART (ELECTIVE)

For generations, sequential storytelling in America was the domain of the costumed superhero, but with the expanding field of Japanese manga and a wide array of publishers selling graphic novels of all genres, the field is now wide open. This study provides a complete introduction to the medium and to the craft of writing stories for comics in all their many forms. Students will learn the various styles of formatting and story structure as well as how to tell a story visually and pace it.

Prerequisite(s): New Media

INTERACTIVE NARRATIVE (ELECTIVE)

The video game industry creates a billion dollar product and while blockbuster genre films spawn games, films created from established games are increasingly the

norm. In modern Hollywood, games are even created and sold as part of studio pitches. The primary objective of Interactive Narrative is to explore key aspects of gaming and game development and design. Students examine the history, theory, mechanics and storytelling techniques of various types of game play including board games, card games, casual, console, MMO, mobile, and emerging forms. This class will also feature guest speakers and the development of an initial Game Proposal.

Prerequisite(s): New Media

Semester Five

ADAPTATION II

Having studied adaptations of original source material into films in Adaptation I, students will now select a work to adapt or update. They will start with two ideas - one in the public domain and one that requires that they secure the underlying rights. Students will write a detailed report of what it would take to secure those rights. By mid-semester, students will choose which story to develop and generate a 10-15 page treatment or outline based on the material. They will maintain the essence of the original story while making sure to imbue the new screenplay with its own dramatic impact.

Prerequisite(s): Adaptation I

TELEVISION WORKSHOP II: PILOT

In this advanced television workshop, students will create an original television series, including completing a series

proposal and the script for the pilot episode. Topics will include: introducing your central character and core cast, creating a series "template," creative solutions to providing back story, and building the show's world and tone. Students will learn from individual writing, group workshops, short lectures, television screenings, and story analysis to create two pieces of writing. The workshop portion of the class will be constructed to simulate a TV writers' room, with students reading, evaluating, and assisting each other from "breaking story," building outlines, all the way to a completed draft.

The primary goal of the class will be for students to leave with a series proposal and a full draft of a television pilot script for an original show, either one-hour or half-hour. Students will also generate additional series ideas that they will take with them into the second year of the program.

Prerequisite(s): Television Workshop I: Specs

Semester Six

THESIS & CHARACTER DEVELOPMENT

This course is designed to teach a basic truth of writing: most writing is done before a single page is scripted. The first steps of writing are developing an idea into a story, then taking that story and building a structure. In this class, students will bring a variety of ideas, some from the first five semesters of their BFA, and pick which idea they will write in Advanced Thesis Workshop in their final year. To help them in this process, students will work with a

development committee, where their instructor will meet with their Thesis Instructor and an Advisor of the student's choosing to help shepherd the idea from beginning to a full treatment or series proposal. Part of the process of development will focus on characters, relationships, and character arcs. A secondary focus of the class will be on teaching students to write compelling characters and relationships that help to create more effective screenplays and teleplays. The character work aims to allow students to access story at a deeper level, via true engagement with protagonists, antagonists and other secondary characters. Over the course of the semester, students will choose between writing a film or an original pilot. At the end of the class the students will have a revised treatment or a revised series proposal and beat sheet for a pilot episode. They will take this work into Advanced Thesis Workshop.

Prerequisite(s): Feature Film Workshop I & II; Television Workshop II: Pilot; Advanced Story Generation

REWRITING WORKSHOP

The art of writing is really the art of rewriting. A successful writer must know how to take notes on their story and their writing, and find something useful in every note. In this class, students will revisit one of their feature scripts written in previous workshops, and take the feedback they have received up until now, plus new feedback from this class, and build a revision blueprint - a plan to address the notes and improve the story and how it is told. Lectures will develop key concepts in rewriting and exercises will teach vital skills

in revision. Finally, students will rewrite the script in a way that addresses the feedback yet still serves the writer's vision and voice.

Prerequisite(s): Feature Film Workshop II

SCREENWRITING DISCIPLINE & METHODOLOGY

Goal-setting, project planning, time management and project management skills are essential for the creative artist. It is crucial for screenwriters, and all creative artists, to have the discipline to meet deadlines (especially self-imposed deadlines) and the tools and skills to complete the tasks they set. This course will explore different methodologies and the best resources for students to uncover the tools they need to meet and exceed their goals. Students will also meet with successful industry professionals during special guest lectures to uncover their tools and techniques.

Semester Seven

THE BUSINESS OF SCREENWRITING I

This class introduces students to the practices and players of the entertainment industry from a historical perspective. Students learn about the birth of film as a dramatic medium and how the major studios—the juggernaut of a new industry—grew out of this development.

By studying the roots of the film industry, students will also learn how the business works today. Also addressed is the role of the screenwriter in the process and business of filmmaking. In-class lectures and primary-

source research projects are supplemented with in-class guest lectures from prominent figures in the entertainment industry. Students will also learn the basics of pitching, to begin preparing them for next semester's Pitch Fest.

Students may intern at a film or television production company, film or television studio, management company, or talent agency. Students are encouraged to choose their internship wisely, based on individual interests and strengths honed during the program. Students will be expected to write reports on their internship experiences, and internship supervisors will assess the students' performance at the work site. Instead of an internship, students may write a Research Paper. Papers must be at least 15 pages in length and must reference a comprehensive list of research sources.

PLAYWRITING

Ever since the advent of the motion picture camera, the Great White Way of Broadway has served as an express lane to Hollywood. Many modern screenwriters - including John Logan, Jane Anderson, Danai Gurira, Kenneth Lonergan, Teresa Rebeck and Neil LaBute - have spent their time in a darkened theater watching their words come alive on the stage. Building on the lessons of The Great Playwrights, Playwriting will give our screenwriting students a chance to hone their dialogue and scene writing, while creating original plays to add to their portfolio.

Prerequisite: The Great Playwrights

ADVANCED THESIS WORKSHOP I

This course continues the Thesis process that began in Thesis & Character Development, as students write a first draft of the feature film or television series they developed in that course. Students will chronicle their work on this project in their Thesis Journals, detailing their process, the notes they received and their reactions to those notes. The entire thesis process will mirror the majority of the writing deals being given in Hollywood today. Each student started by developing a detailed Feature Treatment or Series Proposal last semester. From there students take it to a First Draft of either the Feature or the Series pilot and build a plan for a rewrite based on development notes. Next semester they will do a rewrite and plan a polish or further revision. At each step, students will receive notes from their Thesis Committees and record every step of the process in their Thesis Development Journals. At the end of this semester, students will complete a draft, and have a Committee meeting for the notes that will guide their rewrite. They will start developing a Blueprint for that rewrite, which will continue into Thesis II next semester.

Prerequisite(s): Thesis & Character Development

Semester Eight

THE BUSINESS OF SCREENWRITING II

After The Business of Screenwriting I, screenwriters should be skilled in the creation of log lines and the writing of coverage. While they have been introduced

to the five-minute pitch, they have not yet perfected it. This will be the primary focus of Business of Screenwriting II. The class builds to a pitch event at the end of the semester, where students present their ideas to the faculty, with a chance to join NYFA's MFA Pitch Fest, where they'll be able to pitch to experts and industry professionals. As part of this course, in the final semester of the program, students will take part in an industry internship or may instead choose to write an industry-related research paper.

Prerequisite(s): The Business of Screenwriting I

SCENE STUDY

This is the class in which students get to leave behind the big picture for a while and pull out the microscope to study their scenes in great detail. Using short excerpts (3-5 pages) from screenplays they have already written - preferably from their thesis scripts - students will focus on emotional progression, dialogue, action, character logic and motivation, scene beats, tone and tonal shifts, writing style, subtext, events, and transitions, in order to revise their material. During the first half of the course, a different type of scene will be covered each week, and sessions will consist of a combination of reading scenes aloud, critique, in-class assignments, lecture, and watching film clips. Actors will be brought in for the second half of the course to do cold readings of scenes and to provide their unique perspective on character development, motivation, and beats.

Prerequisite(s): Advanced Thesis Workshop I

ADVANCED THESIS WORKSHOP II

This course continues where Advanced Thesis Workshop I left off. It will focus entirely on the rewriting process. This course will teach students to dig deeper into their stories than most of them ever have. Through workshop and discussions, students will take the notes they received last semester and develop a revision blueprint for the script (and if writing television, update the series proposal) and chronicle their choices during the first draft and in building this blueprint in their Thesis Journal. Then, students will have a Revision Greenlight meeting. In this meeting, the students will discuss their plan, their Journal, and the entire Thesis process. Once the students have received a greenlight, they will begin their second draft of their thesis project. Should this draft (and the Pitch for this project) be deemed ready, they will be invited to pitch at NYFA's year-end industry Pitch Fest.

Prerequisite(s): Advanced Thesis Workshop I; Rewriting Workshop

BACHELOR OF FINE ARTS IN PRODUCING

(OFFERED AT THE L.A. CAMPUS ONLY)

**Please see the Amendment to the 2020-21 NYFA LA Course Catalog for curriculum updates.*

Total Credits Required: 127 Units

OVERVIEW

The New York Film Academy Bachelor of Fine Arts in Producing is an eight-semester program intended to prepare film, television and other visual media producers for training in the fields of creative producing (story development, business vision) and production (physical, line and technical) management.

Producing is the core focus of this BFA program and we developed our instruction to represent a progression of knowledge that provides the undergraduate student with academically rigorous and creative challenging courses. Students will continue to enhance and practice their producing and production management skills in intermediate and advanced specialized courses.

All courses are taught in a linear progression thereby allowing the producing student to further their interdisciplinary knowledge through the execution of a specific practicum and under the specialized instruction.

The Producing and Liberal Arts & Science curricula are integrated to offer a well-rounded education. NYFA's instruction in Producing represents a two-pronged system of teaching both creative producing and production management. As with our MFA and AFA Producing programs, we blend a curriculum designed for the student seeking to explore both sides of the producing discipline. Through a variety of courses, each designed to focus on one of the many specialized areas within the discipline, students will be introduced to and instructed in the mastery of tools and techniques critical to successful producing and production management. Our producers will be prepared to function in the professional workplace whether in a creative producing environment or in a physical production where production management skills are required. (Please note, the AFA in Producing not intended to be a component of the proposed BFA in Producing nor it is structured for transfer.)

LEARNING OBJECTIVES

- Demonstrate a broad understanding of the full range of producing functions in the film, television, and related industries.
- Demonstrate an overall knowledge of production management and post-production skills and methodologies

through the execution and completion of visual media projects.

- Display a working knowledge of the production crafts and their functions, organization and workflow on professional-produced film and television series.
- Exhibit a broad understanding and application of financing, marketing and distribution strategies and practices in both independent and studio models.
- Demonstrate a thorough understanding of treatment and script development, conventions, structures, execution and presentation in accordance with industry standard practices.
- Demonstrate an overall understanding of fundamental principles of law and business affairs practices pertaining to the entertainment industry.
- Exhibit a thorough understanding of historical and contemporary cinematic innovators and styles and their influences on current trends in the entertainment industry.
- Demonstrate a broad understanding of professional work environment skills and practices common to the entertainment industry.
- Demonstrate a thorough understanding of project pitch and presentation practices and methodologies to financial and creative collaborators.

SEMESTER ONE OBJECTIVES

In the first semester, students are introduced to key principles of producing for film and television and will develop the tools required for effective producing.

Through coursework in directing, cinematography and editing, in a supervised setting, each student will direct their own individual mise-en-scene and will collaborate to develop, prep, shoot and edit a short film exercise on the Universal Studio Backlot.

Learning Goals:

- Students will gain a working knowledge of the roles, tasks and obstacles faced by film and television producers.
- Students will understand through analysis and application the development, physical production and post processes.
- Students will gain a working knowledge of industry trade newspapers, magazines and websites.
- Students will gain an appreciation for the filmmaking process from the perspective of the director, actor and cinematographer.
- Students will gain a working knowledge of the current and evolving structure of studios, networks and labor unions.
- Students will learn the roles of talent agents and managers.
- Students will understand through analysis and application scheduling and budgeting principles critical to effective producing.
- Students will develop positive and effective practices for working with personal, school- or work-related stressor and pressures.

SEMESTER TWO OBJECTIVES

In the second semester, students will build upon their semester one learning and will continue to challenge their production abilities artistically and technically. Students

are instructed in the craft of screenwriting and will learn storytelling concepts of structure, formatting, style, conventions and character development through writing an original short narrative script. They will develop and produce a short documentary and put into practice their increased production skills.

Learning Goals:

- Students will read and analyze several important screenplays.
- Students will develop and execute an original short narrative screenplay.
- Students will demonstrate an understanding of cinematic storytelling.
- Through practice and execution, students will work in small collaborative teams to develop, fund, produce and shoot a short documentary.
- Students will develop critical and analytical thinking skills as they pertain to problem solving and textual comprehension and technique.

SEMESTER THREE OBJECTIVES

In semester three, students will research and analyze newsworthy and relevant topics pertaining to the entertainment industry. They will write an original reality television series proposal. They will advance their line producing skills through their collaborations with NYFA filmmakers whereby students will be hired by the filmmakers to line produce a longer form short narrative film. They will be introduced to financing, marketing and distribution principal's integral to the entertainment industry and will learn the

fundamental principles of entertainment law and business practices.

Learning Goals:

- Students will understand through execution how to develop and present an original reality television series proposal.
- Students will employ creative producing and production management skills during collaborations with NYFA filmmakers.
- Students will learn through practice and execution the process of auditioning and casting.
- Students will learn through practice and execution location scouting, film permitting and executing insurance documentation for locations.
- Students will practice scheduling and budgeting skills through scheduling and budgeting of short narrative films.
- Students will develop skills for formulating and delivering a clear, logical and compelling oral presentation.

SEMESTER FOUR OBJECTIVES

Students will develop and write an original television series pilot treatment and an original feature film treatment. They will develop and complete an alternative media group project where they will develop, produce and shoot content for web and/or mobile. They will learn principles of business affairs relevant to the entertainment industry.

Learning Goals:

- Students will develop and write an original television series pilot treatment.
- Students will develop and write an original feature film treatment.
- Students will demonstrate discipline and methodology for submitting quality written material on deadline.
- Students will develop the skills to create and articulate a clear, concise and engaging pitch.

SEMESTER FIVE OBJECTIVES

In semester five, students will write, develop, prep, produce and shoot their own individual short film. Students will write a first draft television pilot script. They will learn the principles of entertainment accounting and cost management, and will interact with industry leaders in a seminar setting in order to learn their varied beginnings and paths to success.

Learning Goals:

- Students will gain a working knowledge of line producing skills required to develop, produce and complete a short narrative film.
- Students will develop and write a first draft television pilot script.
- Students will gain a familiarity of editorial workflow.
- Students will develop the skill of giving story and script notes.
- Through study and analysis, students will develop skills to interpret financial accounting and cost management documents.

- Through research and preparation, students will interact effectively with producers and industry leaders.

SEMESTER SIX OBJECTIVES

Students will develop a first draft feature screenplay. They will be exposed to acting techniques and methodologies and will learn the components of effective feature film business plans for investors and for studios, as well as the elements of standard television series show bibles. Students will collaborate for the purpose of developing an original script and develop story analysis to professionally guiding a writer and give story notes.

Learning Goals:

- Through practice and execution, students will write a first draft feature screenplay.
- Students will develop and create an original piece of new media.
- Students will employ creative producing skills through the start of an ongoing collaboration with a screenwriter.
- Through analysis and practice, students will develop and understand acting technique.

SEMESTER SEVEN OBJECTIVES

In this semester, students begin to synthesize their coursework to date and begin to position their thesis efforts for the final two semesters of the BFA program. They will continue their creative

collaboration with a screenwriter; they will additionally analyze and identify issues and pitfalls inherent in managing post production and learn advanced sound design. Students will build upon their entertainment law coursework with the analysis of legal cases and will further analyze financial, marketing and distribution models. They will participate in an industry internship for practical, supervised experience or will prepare a scholarly research paper on a topic of relevance to the entertainment industry.

Learning Goals:

- They will further the skill of analyzing financial, marketing and distribution models.
- Students will further develop the skill of collaborating with a screenwriter, giving story and script notes as they complete the collaboration process.
- Students will decide on and begin work on a thesis project.
- Students will begin developing their business plans and television show bibles.

SEMESTER EIGHT OBJECTIVES

During the eighth and final semester, students focus primarily on their thesis projects and will continue to research, develop and finalize the multiple components of the thesis requirements. Students practice goal setting, workflow management, and adherence to productive work habits and deadlines. They will undertake an advanced directing practicum that exposes them to advanced directing

techniques. Students will learn advanced cinematography, sound design, and lighting techniques. They will develop and master a refined pitch of their thesis and will either participate in an industry internship for practical, supervised experience or prepare a scholarly research paper on a topic of relevance to the entertainment industry.

Learning Goals:

- Students will reinforce their directing, camera, lighting and sound techniques.
- Students will master their pitching technique.
- Students will finalize and present their business plans and television show bibles.

The BFA program culminates in a Pitch Fest in which students who have fulfilled the requirements have the opportunity to pitch their projects to industry professionals. Transfer students graduating in a semester without a Pitch Fest, will be eligible to pitch their project at the next available one.

CURRICULUM

<i>Semester One</i>	<i>Units</i>
PROD101 Producer’s Craft: Budgeting	3
PROD111 Directing for Producers I	3
PROD121 Cinematography, Lighting & Editing	2
FOUN100 English Composition	3
FOUN171 First Year Seminar	3
<u>Required</u>	<u>14</u>

Semester Two **Units**

PROD131	Producer's Craft: Creative	3
PROD141	Elements of Screenwriting	3
PROD151	Producing Documentaries	1.5
PROD161	Sound for Producers	2
FOUN101	Advanced English Composition	3
FOUN121	Film Art	3
<u>Required</u>		<u>15.5</u>

Semester Three **Units**

PROD171	Entertainment Law & Business Practices I	3
PROD181	Producing Reality Television	2
PROD191	Film Production I	2
FOUN131	Public Speaking	3
FOUN141	Critical Thinking	3
HATM101	Critical Film Studies	3
<u>Required</u>		<u>16</u>

Semester Four **Units**

PROD281	Producing Alternative Media	2
PROD211	Business Affairs	3
PROD221	Writing the TV Pilot Treatment	2
PROD231	Writing the Feature Film Treatment	2
FOUN151	College Mathematics	3
ARHU191	Literature & Society	3
<u>Required</u>		<u>15</u>

Semester Five **Units**

PROD241	Film Production II	2
PROD251	Industry Speaker Series	2
PROD261	Writing the TV Pilot Screenplay	2
PROD271	Budgeting & Entertainment Accounting	2
ARHU251	The Effective Artist: Critical Concepts in the Arts	3
SOSC211	Psychology of Production	3
NASC211	Science in the Movies	3
<u>Required</u>		<u>17</u>

Semester Six **Units**

PROD201	Business Plans & TV Show Bibles	3
PROD291	Acting for Producers	1
PROD301	Writing the Feature Screenplay	2
PROD311	Script Collaboration I	2
SOSC301	Introduction to Economics	3
Students must complete 1 upper-division Natural & Computing Science course.		

- Choose from course list. 3
Students must complete 1 of the following lower-division History of Art, Theatre & Media courses.

HATM201	Topics in Film Studies	3
HATM211	Art History	3
<u>Required</u>		<u>17</u>

Semester Seven **Units**

PROD321	Thesis Development Workshop I	3
PROD331	Entertainment Law & Business Practices II	3
PROD341	Script Collaboration II	2
PROD351	Post for Producers	2

Students must complete 1 upper-division Arts & Humanities course.

- Choose from course list. 3
Students must complete 1 upper-division History of Art, Theatre & Media course.

-	Choose from course list.	3
<u>Required</u>		<u>16</u>

Semester Eight

Units

PROD361	Thesis Development Workshop II	3
PROD371	Advanced Pitching Workshop	2
PROD381	Directing for Producers II	2.5
Students must complete 1 upper-division Arts & Humanities course.		
-	Choose from course list.	3
Students must complete 2 upper-division History of Art, Theatre & Media course.		
-	Choose from course list.	6
Required		16.5

COURSE DESCRIPTIONS

All **LIBERAL ARTS & SCIENCE** courses are listed separately.

Semester One

PRODUCER'S CRAFT: BUDGETING

This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Students will learn the importance of balancing the creative vision of a project with the logistics and budgetary constraints. Students will break down a script, create a shooting schedule, and learn how to identify all necessary elements. Students will then build a budget, learn about unions and guilds, and make critical assumptions. They will learn about film production incentives and how to track those costs. Students will be introduced to and trained on the industry-standard software used by producers; Movie Magic Scheduling and Movie Magic Budgeting.

DIRECTING FOR PRODUCERS I

Effective producers create a collaborative and artistic production environment that enhances each director's skills and provides the support needed to make the best possible project. Students will work in collaborative groups to develop and shoot a short film. In addition, each student will direct their own individual mise-en scene. Students will learn the basics of film directing and how to collaborate to tell a visual, narrative story. Students will learn film production standards and practices, working with basic production documents, working with actors and the fundamentals of telling a story through a camera.

CINEMATOGRAPHY, LIGHTING & EDITING

Students will learn the basics of live-action motion picture cinematography in a hands-on workshop environment. They will gain an overview of working with film and video cameras, lighting, image construction and composition. Students are instructed in the basic techniques of digital editing. They will learn the basics of motion picture editing and post production techniques. They will gain an overview of non-linear editing, post-production audio, basic visual effects and professional post-production workflow.

Semester Two

PRODUCER'S CRAFT: CREATIVE

This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, doing

coverage for screenplays and pilots, working with agencies and writers and also packaging, as well as the television industry. Students will devise vision statements for a project and will also learn the basics of when and how to do various kinds of pitches, which they will workshop in class.

Prerequisite(s): ***Producer's*** ***Craft:***
Budgeting

ELEMENTS OF SCREENWRITING

Producing students will gain firsthand knowledge of cinematic storytelling techniques to lay the foundation for their future roles as storytellers who can identify marketable scripts, collaborate with screenwriters in script development, and promote scripts to business and creative partners. Through lectures, out-of-class reading, and writing exercises, students will learn the basics of character development, story structure, and screenplay formatting. Students will analyze scripts from various celebrated films, view films and television pilots for character and story structure analyses, learn elements of successful scenes, write effective action and dialogue to create subtext and advance dramatic tension. Students will demonstrate their mastery of these skills by writing a short film script that may serve as the basis of their individual films in Film Production II.

PRODUCING DOCUMENTARIES

This course offers producing students an introductory exposure to documentary storytelling and filmmaking. Working in small collaborative teams, students will pitch, develop and shoot a short

documentary. Teams will bring cuts of their films to class for feedback and go through a notes process for their rough, fine, and final cuts, ultimately delivering a cut ready for distribution.

SOUND FOR PRODUCERS

Motion picture sound is often overlooked and taken for granted. In this course, students will learn about the fundamentals of both production sound and post-production sound and gain an understanding of how sound can enhance their stories. In a studio environment, students will get hands-on experience working as sound mixers as well as boom operators. They will also gain knowledge in how to add sound effects, music and dialog replacement to their films.

Semester Three

ENTERTAINMENT LAW & BUSINESS PRACTICES I

This introductory course introduces the student to the legal and business aspects most commonly encountered in the Entertainment Business. Topics include intellectual property, fair use, clearance and licensing issues, music and trademark, and basic contractual terms and clauses. Students are further introduced to business entities, distribution, and marketing models for studio and independent films.

PRODUCING REALITY TELEVISION

Students will learn the basics of producing for reality television, and the genre's relationship to other platforms and formats through the analysis of existing successful reality programming. Students will develop, create and pitch an original reality television proposal.

FILM PRODUCTION I

Students will further develop critical line producing skills. Working with NYFA filmmaking students, producing students will line produce a filmmaker's Intermediate Film. In addition, students will gain a greater understanding of production management, working with guilds and unions, marketing and distribution.

Prerequisite(s): *Producer's Craft: Budgeting*

Semester Four

PRODUCING ALTERNATIVE MEDIA

It is essential for the producer to keep up-to-date on evolutions in media technology and storytelling innovations that continue to emerge on an increasingly rapid basis. In this course, students will get the opportunity for real world, hands on experience as they produce their own content for web and/or mobile, where they will learn developing, producing, distributing and promoting content. Students will also learn about the most current alternative media formats, branded

entertainment, web series history, social media promotion and funding options.

BUSINESS AFFAIRS

Students analyze and discuss legal topics such as contract negotiations, marketing projects to financiers and distributors, and audience and research testing.

Prerequisites: *Entertainment Law & Business Practices I*

WRITING THE TV PILOT TREATMENT

Through a combination of in-class instruction and workshops, students will apply the skills they learned in the prerequisite course "Elements of Screenwriting" to the development of an original TV pilot treatment. With an emphasis on dramatic structure and character development, this process will teach students how to craft stories that meet the specific needs of genre, format, and buyer. Students will learn how to "sell" their stories by writing a compelling TV pilot treatment that meets industry standards.

Prerequisite(s): *Elements of Screenwriting*

WRITING THE FEATURE FILM TREATMENT

Through a combination of in-class instruction and workshops, students will apply the skills they learned in the prerequisite course "Elements of Screenwriting" to the development of an original feature film treatment. With an emphasis on genre, dramatic structure, and character development, this process will

teach students how to “sell” their stories by writing a compelling treatment that meets industry standards.

Prerequisite(s): Elements of Screenwriting

Semester Five

FILM PRODUCTION II

Producing students will develop, prep and shoot their own individual short films. Students will receive instruction in a workshop setting on the fundamentals of sound recording. Working in teams, students will function as crew on each other’s productions. Scripts will be developed in Elements of Screenwriting and finalized in this course. In the early part of Semester Six, students will edit and prepare their projects for a final screening.

Prerequisite(s): Film Production I, Elements of Screenwriting

INDUSTRY SPEAKER SERIES

These informative sessions feature discussions with producers and other industry professionals. Each session includes a Q&A, providing each student access to first-hand impressions of real-world circumstances faced by working industry professionals.

Prerequisite(s): Producer’s Craft: Budgeting

WRITING THE TV PILOT SCREENPLAY

Students will further develop the TV pilot treatment written in the prerequisite course “Writing the TV Pilot Treatment” into a

first draft of a TV pilot screenplay. Through a combination of lectures and workshops, students will learn the fundamentals of character development, scene craft, dialogue, and professional screenplay language and formatting. Workshops will also teach students the art of taking and giving story notes, central to the producer’s role in working with studio executives and writers.

Prerequisite(s): Writing the TV Pilot Treatment

BUDGETING & ENTERTAINMENT ACCOUNTING

This course provides an overview of production budgeting and financial, cost and managerial accounting functions specific to the film industry, with application to other areas of media production, including television. Students analyze techniques and control procedures for accurate preparation and presentation of budgets and financial statements. Topics include budgeting, cost reporting and film accounting terminology.

Prerequisite(s): Producer’s Craft: Budgeting

Semester Six

BUSINESS PLANS & TV SHOW BIBLES

Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles. Elements covered include developing an effective casting strategy, how to craft a comparable

film or series table, and creating an appropriate financing and marketing strategy. The feature business plan and television-show bible developed in this course will be presented at the Producer's Pitch Fest.

Prerequisite(s): Producer's Craft: Budgeting, Writing the TV Pilot Treatment, Writing the Feature Film Treatment

ACTING FOR PRODUCERS

In a workshop setting, students will develop a critical understanding of the acting process and what each actor brings to the collaborative process of filmmaking.

WRITING THE FEATURE SCREENPLAY

Students will further develop the film treatment written in the prerequisite course "Writing the Feature Film Treatment" into a first draft of a feature film screenplay. Through a combination of lectures and workshops, students will learn these fundamentals of screenwriting: character development, story structure and professional screenplay language and formatting. Through the workshops, students will also learn the art of "notes", central to the producer's role in working with writers.

Prerequisite(s): Writing the Feature Film Treatment

SCRIPT COLLABORATION I

In this course, students will be instructed and supervised in seeking and securing an ongoing collaboration with a screenwriter

for the purpose of developing an original script. Students will employ their creative producing skills to communicate script notes and desired changes and developing a positive working relationship with the screenwriting collaborator.

Semester Seven

THESIS DEVELOPMENT WORKSHOP I

Students begin to conceptualize and develop their Thesis Projects. Topics include executive summary, logline, synopsis, story and character development, researching and analyzing comparable films or television shows and developing effective comparisons. Students will view and critique sample teasers for creative style and effectiveness. Through lectures and examples, students will learn the critical skills to develop effective feature film business plans and television show bibles. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects.

ENTERTAINMENT LAW & BUSINESS PRACTICES II

This course offers a deeper analysis of contract law and critical issues raised in contract negotiations. Copyright law and the protection of intellectual property are further analyzed. Focusing on domestic, international, and independent finance, marketing and distribution, and using case studies of actual campaigns, this course focuses on successful strategies for each of

these vital aspects of producing.

Prerequisite(s): Entertainment Law & Business Practices I

SCRIPT COLLABORATION II

Students will continue with their screenwriter collaborations for the purpose of completing a fully developed second draft of their scripts.

Prerequisite(s): Script Collaboration I

POST FOR PRODUCERS

This course will explore the entire post-production workflow for both film and digital formats. In addition to the technical aspects of physical post-production, the artistic and managerial aspects will also be addressed. Post-production for all current exhibition venues, including theatrical, DVD, satellite and streaming will be reviewed. Students will also learn more advanced post-production sound techniques to enhance their films.

Semester Eight

THESIS DEVELOPMENT WORKSHOP II

Students continue to refine and finalize their Thesis projects. Option A candidates will prepare for their production green lights, while Option B candidates will finalize multiple components of their required thesis documents. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects

and they will create and maintain a production company website.

Prerequisite(s): Thesis Development Workshop I

ADVANCED PITCHING WORKSHOP

This Course provides students with a comprehensive understanding and means to effectively pitch their projects in a variety of industry situations. By using their thesis projects, students will acquire advanced techniques in developing and executing persuasive pitches (i.e. selling to studios, financing, distribution, bringing on board talent) as well a practical understanding on who they should be pitching to in order to achieve their goals. The course culminates in a Pitchfest in which students who have fulfilled the requirements have the opportunity to pitch their projects to industry professionals.

Prerequisite(s): Producer's Craft: Creative, Business Plans & TV Show Bibles

DIRECTING FOR PRODUCERS II

Through in-class exercises, students will gain a deeper understanding of the director's integral creative role and directing craft. In a workshop setting, students learn advanced camera techniques, lighting concepts and production sound. Working with the Thesis Option A equipment package and through a series of exercises, students will develop a deeper understanding of cinematography, lighting and sound needs and how to creatively meet those needs.

Prerequisite(s): Directing for Producers I

BACHELOR OF FINE ARTS IN PHOTOGRAPHY

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 124-146
Units

OVERVIEW

The Bachelor of Fine Arts in Photography Program at the New York Film Academy is a dynamic, eight-semester program that provides candidates with a thorough grounding in the fields of commercial, fine art and documentary photography.

Students will be instructed in the essential tools and techniques critical to a successful photography practice. By the end of the BFA program students will be thoroughly equipped with the creative and business skills necessary to succeed in the highly competitive marketplaces of photography. However, the program also has a broader, cross-disciplinary structure that will empower students with the knowledge to apply their core skills to a range of complementary fields, giving them a wide choice of professional paths to pursue.

The BFA program requires between 124 and 130 credits to be considered for graduation. 130 credits are included as part of the flat-fee and all additional credits will be billed at a per-credit rate.

Across eight semesters, undergraduates are immersed in all aspects of photographic study in courses that are academically rigorous and creatively challenging. Classes are in constant engagement with a multitude of perspectives and aesthetic practices, in which students mine diverse understandings of cultural identity, beauty and symbolism, in the collective pursuit of artmaking. Students' creativity is constantly nurtured as they are encouraged to find and develop their own unique voice, visual language and vocabulary, through research, creative concepting, critique, self-reflection and practice.

In addition to required core courses, students will complete a required number of credits in the following areas of study: Lighting, Imaging/Printing, Business/Marketing, Theory/ History and Art Practice.

At the New York Film Academy students engage with a diverse international student body and a core faculty of working professionals. In addition to classes, students will have the opportunity to attend artist talks; have critiques with visiting photographers, artists, reps, and curators; and visit museums and galleries. Students will also have the opportunity to exhibit in various group shows, and to work on the student run magazine, FAYN.

Degree Program Learning Objectives

Upon graduating from the program, students will be able to:

- Apply lighting techniques with digital and analog camera systems, in projects that reflect their style.
- Produce high quality visual imagery and digital output to appropriate project specifications.
- Apply to their creative work a considered understanding of the visual language of photography
- Apply knowledge of industry standard business practices to their personal work.
- Identify technological, artistic, social and cultural currents, within the history of photography and contemporary photographic practice.
- Conceptualize, construct and complete self-directed projects that culminate in a cohesive body of work for exhibition.

Project Goals:

- Students will create multiple individual projects that apply critical and conceptual ideas to work produced in a minimum of 18 required studio courses.
- Employing technical knowledge learned in their classes, students will create photo series in multiple genres of photography.

SEMESTER ONE OBJECTIVES

In the first semester, students are introduced to core photography skills in digital and analog capture, lighting, imaging, printing and photo history. Participation in critiques further develops students' skills at articulating, conceptualizing, pre-visualizing, composing, and editing images. Students learn to recognize the revelatory power of dramatic light and the imaginative potential of shadows as they work with natural and artificial light sources to illuminate subjects with intention. Even as students learn traditional 3-point lighting, they are asked to create lighting techniques with the emotional impact most appropriate to communicate their ideas.

Students are taught non-destructive image editing, RAW processing, workflow scanning, and basic printing skills. Students also study photographic history up to the 1960s, gaining a strong foundation in art history and photographic innovation. Students are encouraged to think beyond convention and apply what they have learned to their creative work.

Learning Goals:

Students will:

- Effectively evaluate components of exposure
- Photograph competently using digital SLRs and 35mm analog cameras
- Perform working digital darkroom and library management skills using Adobe Photoshop and Adobe Lightroom.
- Demonstrate knowledge of film scanners
- Apply basic color management and be able to output accurate prints to modern inkjet printers
- Recognize the characteristics and make creative use of basic lighting tools and camera position to create drama and emotional impact under typical lighting conditions
- Develop a community of creative peers and participate in critical feedback.

SEMESTER TWO OBJECTIVES

In the second semester, students will continue to challenge their photographic abilities, both artistically and technically. Students are instructed in the intricacies of available and artificial lighting while expanding their repertoire of techniques as they work with professional lighting, light modifiers and grip hardware, in and out of the studio. Art direction and design elements are employed to create distinctive visual styles. Students are also introduced to medium and large format film cameras, and the differences between digital and film in terms of color, tone and resolution. In Post Production, students move beyond basic

color and tonal correction into sophisticated compositing techniques, dynamic range extensions, advanced retouching, and masking techniques.

Students are introduced to theories of aesthetics, semiotics, design and color, which will enhance their visual vocabulary. They explore contemporary movements in photography and visual arts, and discuss the work of seminal artists, applying this knowledge to their assignments.

Learning Goals:

Students will:

- Light a subject or scene with advanced studio lighting techniques, and make use of light modifiers, camera positions and grip equipment
- Learn how to load, shoot and develop medium and large format film
- Apply theories of lighting using medium and large format film cameras
- Apply theories of aesthetics, semiotics, design, composition and color
- Demonstrate advanced knowledge of film scanners.
- Apply advanced knowledge of Adobe Photoshop to process images for digital printing

SEMESTER THREE - EIGHT OBJECTIVES

By this point in their education students have a solid foundational understanding of photographic lighting, shooting, imaging and printing. They are able to use a variety of cameras - from DSLRs to 4x5 film cameras - and will now decide for

themselves which camera is most appropriate to use for their self-directed assignments, and which ones they will use to refine their craft. In semesters three to eight, students select their classes from the following categories across genres, satisfying requirements in:

- Lighting
- Imaging/Printing
- Business/Marketing
- Theory/History
- Art Practice

In semesters three to eight, students will refine their pre-visualization skills with more complex and concept-driven assignments. They will delve deeply into the characteristics of artificial and mixed lighting, effectively controlling and expanding their knowledge of the results. Students will explore the language of visual culture with a particular focus on the symbols, strategies, and messages employed in major works of visual art. Students will have the opportunity to study commercial photography - fashion, still life, architecture, portraiture - as well as contemporary practices in the field of fine art and documentary photography.

Students will further their analytical skills during class discussions and assignments by looking at key histories and theories underpinning the cultural, historical, and social contexts in which photographs are produced and distributed. Students also learn to apply essential business elements that professional photographers oversee routinely, including research, assignments, bidding, stock imagery, studio organization,

contracts, exhibitions, grant writing and licensing, in their specific area of interest.

Learning Goals:

Students will:

- Create advanced lighting scenarios that match their personal vision
- Examine current trends in portfolio presentation, and apply these to final output
- Analyze the effect that visual media has on society
- Demonstrate the critical thinking skills necessary to interpret images.
- Apply current business practices in the professional photography industry to their business and marketing plans and materials
- Produce marketing materials appropriate to their field and promote themselves within it
- Articulate in verbal and written form, the key technical, formal and conceptual issues in their creative work and the work of others.
- Conceptualize and implement objectives for a body of work

SEMESTER SEVEN OBJECTIVES

In addition to student selected classes, in semester seven students are required to take Thesis Research and Methodology in which they conduct research for their upcoming Thesis Project. In this class students research and write a persuasive thesis paper that explores the ideas they will pursue in semester eight. Students then present their paper to a formal review panel and defend

it orally. Students are now synthesizing the vast amount of information they have learned, culminating in mature photographic practices.

Learning Goals:

Students will:

- Produce photographic work consistent with high professional standards.
- Research and write a 10-15 page paper that explores their ideas relating to their final thesis project.

SEMESTER EIGHT OBJECTIVES

During the final semester students focus primarily on their thesis project in the genre of their choice, beginning with a clearly stated objective. Students will demonstrate advanced technical skills, creative vision, and personal aesthetic in the production of a book, and a body of work for their thesis exhibition. Peer and instructor critiques help guide them through these steps. The BFA program culminates in a final group exhibition in a professional gallery, attended by industry professionals. This event is an opportunity for students to exhibit their thesis work and to develop their professional network. Students will also focus on marketing and self-promotion on- and offline.

Learning Goals:

Students will:

- Analyze and discuss the ideology behind their work.
- Conceptualize and implement a series of images that investigates an idea
- Produce a body of work to professional standards for print, online, and gallery exhibitions.
- Apply contemporary exhibition protocols, sequencing images and mounting, framing, and hanging techniques to their planning and design of their final thesis exhibition.

LIGHTING LEARNING OUTCOMES

- Make well composed and well lit photographs using DSLRs and fixed and zoom lenses
- Evaluate the components of exposure by comparing and contrasting aperture ranges, shutter speeds, lenses, lighting tools, and filtration options on a wide variety of subjects.
- Recognize the characteristics of light and make creative use of lighting tools, perspective, and environments.
- Pre-visualize an image and realize it through lighting and photographic techniques.

IMAGING/PRINTING LEARNING OUTCOMES

- Apply advanced digital darkroom skills using Adobe Photoshop and Lightroom
- Output accurate color and density prints to inkjet printers
- Manipulate tone and color through Adobe Photoshop, Lightroom and Capture One to accurately create a specific aesthetic
- Investigate the role that photographic materials, processes, and techniques play in the pursuit of photography as a creative medium
- Utilize Adobe Lightroom as a file management, workflow processing, and resolution tool

BUSINESS/MARKETING LEARNING OUTCOMES

- Produce business and marketing plans appropriate to current business practices in the professional photography industry.
- Identify and apply best business practices for their chosen genre
- Examine and apply elements of successful branding and marketing
- Demonstrate innovative entrepreneurial and networking skills
- Prepare relevant marketing plans and branding to reach their targeted professional audiences
- Apply advanced technical skills, creative vision, and personal aesthetic to their final portfolios and exhibition

THEORY/HISTORY LEARNING OUTCOMES

- Apply advanced theories of aesthetics, semiotics, design, composition and color
- Analyze theoretical history of photography texts and apply them to their work and the work of others.
- Demonstrate critical thinking skills in evaluating a diverse range of historical and contemporary art works
- Examine and discuss the work of seminal visual artists from the 20th and 21st centuries
- Investigate current trends and key technical, formal, and conceptual issues in photography, and articulate these in verbal and written form
- Apply technological, artistic, social, and cultural currents from the history of photography and contemporary photographic practice, and be able to relate their work to photographic history and practice

ARTS PRACTICE LEARNING OUTCOMES

- Analyze the effect visual media has on the way contemporary society reads images
- Identify key technical, formal, and conceptual issues in their creative work and the work of others, and articulate these in verbal and written form
- Develop an authentic voice and style.
- Write a 5 - 10 page research paper that meets high expectations and supports their thesis project

- Plan and design their final thesis exhibition, including the sequencing, sizing and printing of images, using mounting, framing, and/or hanging techniques, with awareness of contemporary exhibition protocols

CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></u>
PHOT100 Lighting I	2
PHOT200 Imaging I	2
PHOT202 Printing I	2
FOUN100 English Composition	3
FOUN171 First Year Seminar	3
HATM111 History & Aesthetics of Photography I	3
<u>Required</u>	<u>15</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
PHOT101 Lighting II	2
PHOT201 Imaging II	2
PHOT203 Printing II	2
FOUN101 Advanced English Composition	3
FOUN121 Film Art	3
HATM121 History & Aesthetics of Photography II	3
<u>Required</u>	<u>15</u>

Semester Three *Units*

Students must complete 3 Photography courses from the below categories:

Choose from course list: Lighting	2-3
Choose from course list: Imaging/Printing	2-3
Choose from course list: Business/Marketing	3
Choose from course list: Theory/History	3
Choose from course list: Art Practice	3
FOUN131 Public Speaking	3
FOUN151 College Mathematics	3
FOUN161 Drawing	2
HATM101 Critical Film Studies	3
<u>Required</u>	<u>17-20</u>

Semester Four *Units*

Students must complete 3 Photography courses from the below categories:

Choose from course list: Lighting	2-3
Choose from course list: Imaging/Printing	2-3
Choose from course list: Business/Marketing	3
Choose from course list: Theory/History	3
Choose from course list: Art Practice	3
FOUN141 Critical Thinking	3
ARHU191 Literature & Society	3
Students must complete 1 of the following History of Art, Theatre & Media courses:	
HATM201 Topics in Film Studies	3
HATM211 Art History	3
<u>Required</u>	<u>15-18</u>

Semester Five **Units**

Students must complete 5 Photography courses from the below categories:

Choose from course list: Lighting	2-3
Choose from course list: Imaging/Printing	2-3
Choose from course list: Business/Marketing	3
Choose from course list: Theory/History	3
Choose from course list: Art Practice	3
SOSC211 Psychology of Production	3
NASC211 Science in the Movies	3
<u>Required</u>	<u>16-21</u>

Semester Six **Units**

Students must complete 4 Photography courses from the below categories:

Choose from course list: Lighting	2-3
Choose from course list: Imaging/Printing	2-3
Choose from course list: Business/Marketing	3
Choose from course list: Theory/History	3
Choose from course list: Art Practice	3
ARHU251 The Effective Artist: Critical Concepts in the Arts	3

Students must complete 1 upper-division Social & Behavioral Science course.

- Choose from course list.	3
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Students must complete 1 upper-division Natural & Computing Science course:

- Choose from course list.	3
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Required **17-21**

Semester Seven **Units**

PHOT408 BFA Thesis Research & Methodology	2
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Students must complete 4 Photography courses from the below categories:

Choose from course list: Lighting	2-3
Choose from course list: Imaging/Printing	2-3
Choose from course list: Business/Marketing	3
Choose from course list: Theory/History	3
Choose from course list: Art Practice	3

Students must complete 1 upper-division Arts & Humanities course.

- Choose from course list.	3
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Required **13-17**

Semester Eight **Units**

PHOT409 BFA Thesis Project	4
PHOT410 BFA Printing III	3

Students must complete 3 of the Photography electives.

Choose from course list: Lighting	2-3
Choose from course list: Imaging/Printing	2-3
Choose from course list: Business/Marketing	3
Choose from course list: Theory/History	3
Choose from course list: Art Practice	3

Students must complete 1 upper-division History of Art, Theatre & Media course:

- Choose from course list.	3
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Required **16-19**

CORE COURSE OFFERINGS

Lighting Units

PHOT102	Contemporary Still Life: The Craft of Consumption	2
PHOT103	Deconstructing the Body: Exploring the New Beautiful in Fashion	2
PHOT104	Let's Get Personal: Identity & Photography	2
PHOT105	Architecture & the Urban Landscape	2
PHOT106	En Vogue: Lighting & Fashion	2
PHOT107	Self-Portraiture	2
PHOT108	Advanced Studio Photography: Special Topics	2
PHOT109	Lighting for the Composite	2
PHOT110	What I Had for Breakfast	3
PHOT111	From Mugshot to Headshot	3
PHOT112	Still Life: Desire & Disgust	3

Imaging/Printing Units

PHOT205	Darkroom Printing	3
PHOT206	Size Matters	2
PHOT207	Alternative Processes	3
PHOT208	Roy DeCarava Printing	3
PHOT209	Truth & Fiction in Photoshop	2
PHOT210	Dreaming in Collage	2
PHOT211	Portfolio Development	2
PHOT212	Advanced Retouching	2
PHOT213	Is that Really Her? Advanced Retouching	2
PHOT214	Experimental Concepts & Techniques in Digital Imaging	2
PHOT215	Graphic Design: The Poster	2
PHOT216	Digital Mythologies	2

Business/Marketing Units

PHOT300	Entrepreneurial Strategies	3
PHOT301	Demystifying the Art World	3
PHOT302	From Concept to Creation: How Advertising Images are Made	3
PHOT303	Self-Promotion	3
PHOT304	Breaking Through the 'Gram: Branding & Marketing	3

Theory/History Units

PHOT340	Voyeurism vs. Muse	3
PHOT341	Poetics	3
PHOT342	Design History	3
PHOT343	The Theatrical Tableau	3
PHOT344	Photojournalism: Inside & Outside the Frame	3
PHOT345	Domesticated: Humanity's Complex Relationship to Nature	3
PHOT346	History of Performance & Video Art	3
PHOT348	Photography's Other Histories	3
PHOT349	Time Travel	3
PHOT350	Ecology, Ethics & Activism	3
PHOT351	Buying the Dream: The Role of Photography in Capitalism	3
PHOT352	Culture's Monstrosities	3
PHOT353	Fashion History	3
PHOT354	Identity & Geography	3

<i><u>Art Practice</u></i>		<i><u>Units</u></i>
PHOT400	FAYN Magazine - From Curation to Print	3
PHOT401	Muscle Memory	3
PHOT402	The Chosen Family	3
PHOT403	The Sacred & the Profane	3
PHOT404	Objectivity & Subjectivity	3
PHOT405	The City as Portrait	3
PHOT406	Intro to Music Video	3
PHOT407	Performing for the Camera	3
PHOT411	The Cameraless Image	3
PHOT412	FAYN Magazine – Part One: Hands-on Curation, Editorial & Art Direction	3
PHOT413	FAYN Magazine – Part Two: Hands-on Editorial Work & Publication Design	3
PHOT414	From Pitch to Publish	3
PHOT415	The Social Occasion	3
PHOT416	Fluid Dynamics	3
PHOT417	Pause Pause Play	3

COURSE DESCRIPTIONS

Semester One

LIGHTING I

A hands-on foundational course focusing on key camera, lighting, and aesthetic skills across a series of lectures, demonstrations, assignments and peer critiques. An essential skills component of the program, Lighting I introduces students to the mechanics of cameras and lenses along with the basics of using DSLRs and 35mm film cameras for still photography. Students will explore the myriad components of exposure, composition and aesthetics, as well as develop an understanding of the intrinsic relationship between light and the photographer's process, discovering the

unique reactive nature of light in a variety of situations including direct light, diffused light, and reflected light. Learning how to correctly apply these skills will open up a world of creative opportunity.

IMAGING I

This course offers an intensive introduction to Adobe Photoshop as a digital darkroom tool, and Adobe Lightroom as a RAW digital editing and image library management system. Students learn Adobe Lightroom's modules, preferences and settings as well as image file management and organization. Students are introduced to scanning 35mm film, and color control and retouching play key roles in assignments, explored through a variety of lectures and demonstrations. There is also lab time to practice and perfect these image-editing skills.

PRINTING I

In Printing I students acquire key digital darkroom techniques from nondestructive editing software to final inkjet prints. Students learn how to set up custom ICC profiles for a variety of papers, and how to manage color and color accuracy in contemporary printing practices. Students print for all assignments in this class and learn how far they can shift shadows, light and color to create optimum prints.

Semester Two

LIGHTING II

This course teaches the advanced lighting and camera techniques needed to execute commercial and personal assignments. Students explore conventional lighting tools such as hot and cool continuous sources, studio and portable strobe lighting, professional grip hardware and light modifications. Students master the intricacies and importance of light, and how to shape and control it. Students work with DSLRs and 35mm, and are also introduced to 120mm and 4x5 film cameras, which are used in the studio and on location. Students are also introduced to shooting tethered with Capture One software to provide real-time capture and display of RAW images. Class exercises and discussions will be based around topics such as Still Life, Fashion, Portraiture, and Location photography.

Prerequisite(s): Lighting I

IMAGING II

This course centers around acquiring the perceptual and practical skills to realize a personal vision of the external world through photography. Students study color theory, design principles, human perception, digital imaging, commercial retouching, and compositing using Adobe Photoshop and Lightroom. Students also learn to scan all film formats and process, retouch, color correct, and critique work.

Prerequisite(s): Imaging I

PRINTING II

Students explore the advanced technical controls of printing workflows for digital imaging with a view to outputting images for their final body of creative work. Students are immersed in advanced color correction techniques for digital prepress and framework-based tone and color manipulation, to orchestrate visual attention from advanced printing to critiques. Students learn the difference between RGB and CMYK color spaces. Students design and self-publish a book of their final project, in addition to portfolio prints.

Prerequisite(s): Printing I

Semester Seven

BFA THESIS RESEARCH & METHODOLOGY

Through intensive research and discussion, students develop a point of view and write an argumentative paper developing and proving a theory. Students also outline what their thesis project explores, why they chose it, and how they plan to complete it. Students are expected to thoroughly research their chosen genre, explaining its historical precedents and influences.

Semester Eight

BFA THESIS PROJECT

Assisted by weekly critique sessions students develop, execute and complete their own thesis projects, culminating in a group exhibition at a professional gallery.

Students begin with a clearly stated thesis objective. Through peer and instructor feedback, weekly critiques, formal Thesis Committee reviews, an artist's statement, editing sessions, planning and designing their exhibition, sequencing images, mounting/framing/hanging techniques and the installation itself, they will refine their body of creative work until it matches their objective.

BFA PRINTING III

This intensive practicum encompasses comprehensive advanced digital photographic and printing techniques. Students learn unparalleled color and tonal control over their images. Students explore the advanced technical controls of printing workflows for digital imaging with a view to outputting portfolio and exhibition quality prints of their best images for their final body of creative work.

CORE COURSE OFFERINGS

Lighting

CONTEMPORARY STILL LIFE: THE CRAFT OF CONSUMPTION

This class will explore the mass consumption in today's world economy through contemporary still life in food and product photography. Thinking deeply about the objects and what they reveal about class, culture, and labor, students will work with a variety of materials to infuse and investigate meaning.

Teaching a variety of lighting techniques, this studio class offers an in-depth exploration of contemporary still life through tabletop lighting of food and products. Students will build a conceptual and visually striking still life portfolio that straddles the intersection of fine art and commercial photography.

DECONSTRUCTING THE BODY: EXPLORING THE NEW BEAUTIFUL IN FASHION

This class investigates the need for diversity in the representation of the human body in mainstream media. Students explore an emerging trend in contemporary fashion to use a variety of body types to tell their personal, authentic stories through gesture and pose. Practicing professional fashion workflow including working with art directors, makeup artists, and stylists, students shoot a variety of fashion lighting assignments from the 1960s, through the 1990s as well as explore today's visual trends. This class explores the difference between images of a woman standing in a random outfit and what actual fashion photography is today. Students will be creating portfolio projects in the studio throughout the semester. Through abstract posturing that rejects traditional standards of beauty and physicality, students learn to reclaim and celebrate the body in art and fashion as a sacred site of personal expression.

LET'S GET PERSONAL: IDENTITY & PHOTOGRAPHY

In this course, students get personal by making images that examine themselves and their identities. Through analyzing and critiquing work from contemporary photographers who use their identities to gain access to vulnerabilities, students will explore self-portraiture, still life, and set design to examine personal ideas and narratives.

ARCHITECTURE & THE URBAN LANDSCAPE

Students will learn the craft of architecture photography and its complete dependence on the nuances of light, by photographing the exteriors of local architecture masterworks, the interiors of well-designed residential spaces, and urban landscapes in downtown L.A. Students will learn how to light interiors and use architectural shift lenses for professional quality images and effects, and master advanced retouching techniques for architecture.

EN VOGUE: LIGHTING & FASHION

This class will focus on fashion photography and the importance of lighting in and out of the studio setting. Through the use of tear sheets and mood boards students advance their knowledge of pre-production and concept driven fashion work. Students will learn advanced skills in hot lights, flash and strobes while creating a high-end fashion portfolio.

SELF- PORTRAITURE

How has Self-Portraiture changed in the age of the smartphone and Instagram? Students will consider Self-Portraiture in art history across a variety of mediums and its evolution into photography. Students will investigate the work of: Vivian Maier, Andy Warhol, Francesca Woodman, Robert Mappelthorpe, Cindy Sherman, Ilona Szwarc and Gillian Wearing, Sarah Lucas, Frida Kahlo, Omar Victor Diop, Genevieve Gaignard, Paul Mpagi Sepuya, Fumiko Imano and more. This investigation will culminate in a variety of Self-Portrait shoots, critiques, discussions and a final project.

ADVANCED STUDIO PHOTOGRAPHY: SPECIAL TOPICS

Extensive study of a particular topic will be explored within the studio setting and involve advanced lighting schematics; topics vary each semester. Past topics include Film Noir, Self-Portraiture, environmental studies, and drone surveillance. This course may be taken a second time for credit.

LIGHTING FOR THE COMPOSITE

In this highly technical course students will examine contemporary state-of-the-art lighting for compositing, using green screen and special masking techniques. Students will research contemporary artists who use compositing to create their own projects and expand their portfolios.

WHAT I HAD FOR BREAKFAST

By examining contemporary food photography and the rise of personal food documentation on social media platforms, students will contextualize the foodie culture and the photographer and viewer as the consumer of food and imagery. The class will create work that explores the excessive documentation of what we eat and how that is impacting commercial food photography. By investigating highly produced studio lighting and natural location lighting, students will build a cohesive food photography portfolio.

FROM MUGSHOT TO HEADSHOT

This class will teach students how to take perfect headshots and/or passport photographs. Starting with the parallels between portraiture and phrenology in the history of photography, students will learn about the various DIY lighting methods that were used to take mugshots and categorize people according to type. Students will learn how these identity photographs have shifted with the technology and development of lighting and studios. Although almost all of the classes will be held in studio and studying the various methods and moods affiliated with headshots, this class will also go on a few field trips to different photography studios to meet and watch professional photographers take headshots/passport photographs.

STILL LIFE: DESIRE & DISGUST

Disgust, as a description, reinforces the designation of certain desires as deviant, and sustains ideals of normality. Through the

exploration of a variety of objects and analytical texts, students will create images that question societal expectations and psychological modes of thought. Class sessions will be hands-on and include demos and discussions of typical still life lighting approaches and light sources.

Imaging/Printing

DARKROOM PRINTING

Students will learn the techniques and processes involved in black and white photochemical photography, from the mechanics of the cameras themselves to traditional darkroom techniques for developing film and making silver gelatin prints on both resin coated and fiber paper. Homework assignments will consist of shooting individual projects and assignments on black and white film.

SIZE MATTERS

Students will be asked to bring a current project to class that is ready for final output for exhibition. They will be challenged as image makers to think intentionally of the size of their prints, and thoroughly examine their projects to determine the sizing that best communicates their idea. Students will print several projects in class and have weekly critiques. The mid-term project in this class is an on-campus exhibition, and the final is a self-published book of 20+ pages.

ALTERNATIVE PROCESSES

In this course, students will explore alternative silver processes including lithography printing and liquid light. Students are encouraged to explore the myriad creative uses of a variety of processing and printing techniques as a way to expand their photographic vocabulary and personal work.

ROY DECARAVA PRINTING

Roy DeCarava is well known for his lively images of life in Harlem during the Jazz Age, and the unique printing style he invented to complement his subjects. His sensuous, rich prints show off his attraction to moody lighting and darker tones. In the class we will investigate De Carava's signature style of printing and ask each student what they can learn from this exceptional photographer and how they can apply these learnings to their own work.

TRUTH & FICTION IN PHOTOSHOP

Responsibility in image making - what is truth and how much of it are photographers responsible for? How does altering images in Photoshop differ from altering the original scene? Assignments in this course will include advanced retouching, compositing fictitious worlds, recreating crime scenes, and planting evidence. Excerpts from Errol Morris' book *Believing is Seeing* will be read and discussed.

DREAMING IN COLLAGE

This course will focus on the surreal in art and life through the merging of textures, drawings, graphics, text and images to construct new work. Readings and discussions will revolve around the role of chance, the irrational, and the unconscious in art making, through the history of Dada and Surrealism. Advanced Imaging skills will be implemented and deepened to fuse disparate elements together in harmony and intentional dissonance.

PORTFOLIO DEVELOPMENT

In this course students will create their dream assignment. Through hard work, self-reflection, and critique, students will produce and fine-tune portfolios that are ready for presentation in their chosen area of the industry. Students will work to build their portfolios to reach specialized target markets, and prepare marketing materials such as websites, business cards, leave-behinds and mini-portfolios that highlight student successes. Portfolios will be realized as prints, high-res PDF's and web galleries.

ADVANCED RETOUCHING

In this focused post-production class, students will become skilled with a wide range of retouching techniques and approaches from beauty and skin to repairing images damaged by flare, to the removal of entire objects from images without leaving trace artifacts. Students will come to terms with the aesthetic and conceptual questions surrounding retouching. How do you create a dialogue with clients about limits? What is the

destination of the image, how far do you go with it, and how do you retouch naturalistically to achieve authentic images for mainstream media?

IS THAT REALLY HER? ADVANCED RETOUCHING

How do you get beyond the YouTube world of commercial Photoshop tutorials designed to entice amateurs, and find your place as a serious photographer? How much retouching is appropriate and how do you build the confidence to answer that question? Students will address these issues first by learning some of the most popular retouching tricks. Then through dialogue and critique, students will identify their own set of tools and begin to understand how to create professional standards for post production.

EXPERIMENTAL CONCEPTS & TECHNIQUES IN DIGITAL IMAGING

How can Photoshop and Lightroom be utilized for advanced projects in digital manipulation? For students who want to develop advanced skills in Photoshop and Lightroom, this class will begin with a review of intermediate skills such as masking, clipping groups and special effects. Students will then explore ideas with assigned readings in fiction, non-fiction, and art to create their own unique digital aesthetic.

GRAPHIC DESIGN: THE POSTER

Through the survey and production of contemporary poster design, the class will look at poster art throughout the 19th -21st

centuries with an emphasis on the relationship between aesthetics and contextual politics. The class will look at Abolitionist, Civil Rights, Arts and Crafts, Art Nouveau, Surrealism, Situationist, various liberation movements, Psychedelia, and Counter-Culture aesthetics. Students will design in the class and be expected to create their own set of posters.

DIGITAL MYTHOLOGIES

Through readings in global mythologies this course will explore the nature of myth by bringing distant lands and mythical creatures to life. Recreating specific stories from the past or conceiving of future imaginaries, students will employ advanced imaging techniques to achieve theoretical and thoughtful projects.

Business/Marketing

ENTREPRENEURIAL STRATEGIES

In this course students will learn how to use entrepreneurial strategies in their photographic practice to become better image-makers and to move forward in their careers. Through an in-depth investigation of new business strategies we will cultivate career and portfolio growth. Students will develop short term and long-term goals that encapsulate content development and industry outreach. This class will also cover how to protect photographers' rights to images and satisfy the needs of social media strategies; how to write solid business licenses, from clarifying the terms "trade for images" with one's model, to more complicated use terms for corporate shoots,

in addition to copyrighting images and what to do if they are stolen.

DEMYSTIFYING THE ART WORLD

Through field trips, research, and portfolio building, students will examine both the myths and imperatives of working with galleries and museums. What does it take to get gallery support? What does it take to run a gallery, and how does that come to bear on what galleries expect from artists? What can a gallery actually do for you, and when is it wiser and more profitable to seek other markets? What do collectors want? And more.

FROM CONCEPT TO CREATION: HOW ADVERTISING IMAGES ARE MADE

Working in a simulated advertising agency environment, this class will choose 3-5 brands around which to create a campaign idea. While building these advertising concepts students learn various roles within advertising such as art director, copy editor, and photographer, as they work with clients to build a brand. Through role play and students improve their understanding of who is hiring them as photographers and how to communicate with, work with, and market to them. Teams of students will create storyboards and brainstorm how to make concise, clear and impactful advertising campaigns and pitch them as professional treatments.

SELF-PROMOTION

This class is geared toward students in the last few semesters and will properly prepare

them for the real world. It will entail branding, website and social media, and the making of promotional materials to send to industry professionals. Students will collaborate on curating a group show and a correlated event as an additional, proactive marketing strategy.

BREAKING THROUGH THE 'GRAM: BRANDING & MARKETING

This course will focus on best practices in social media promotion through various methods of strategic content development and content sharing models. Students will investigate the history of advertising psychology and how it is changing to meet the needs of social media marketing today. Students will learn the importance of branding, curation, and audience engagement. Through different approaches to building an Instagram audience, students will be encouraged to create and share engaging content while investigating ways to grow their social media audience.

Theory/History

VOYEURISM VS. MUSE

Through erotica, pinups, and the horror movie genre, this class analyzes the way women are represented and what it says about the gaze. How do women as image makers photograph other women, and what are the complications that the sexual gaze creates? How does a male or female gaze reconcile voyeuristic inclinations with problems posed by objectification? Through shooting, critique, readings and online

research, students will work together to make distinctions between intelligent, erotic or seductive artistic images, and images that may be abusive or pander to a sexist audience.

POETICS

How can photographic imagery construct worlds parallel to the poetics we find in literature? How can we produce images that are compelling but do not attempt to explain themselves? What is ambiguity in an image and how do we introduce factors into our work that will allow the viewer more room for interpretation? What is the relationship between making and meaning and does an image have to mean anything? We will address these questions through studying the work of inspiring artists, class discussions and photographic assignments.

DESIGN HISTORY

This course offers a survey of graphic design between the mid-nineteenth century to the present, which seeks to account for individual designers and institutions by mapping relationships between the individual designers and institutions that supported graphic design. Students will be introduced to the work of Jules Cheret, Kolomon Mosser, Peter Berhens, Jan Tschichold, Herbert Bayer, Lester Beall, Cipe Pineless, Armin Hoffmann, Rosemarie Tissi, Paul Rand, Wolfgang Weingart, April Grieman, and Experimental Jetset, to name a few. The course goal is to explore the cultural, social, political, industrial, and technological forces that have influenced graphic design,

and how graphic design influences culture at large.

THE THEATRICAL TABLEAU

This course examines the staged image and the art of theatrical tableau in photography. Beginning with the Pre-Raphaelite movement students study its evolution and how it later diverged from more straightforward documentary images. Through readings, discussion, and lectures students will look at the history of photography in science and the transition to more creatively directed expressions of the medium.

PHOTOJOURNALISM: INSIDE & OUTSIDE THE FRAME

This course focuses on the beginning of photojournalism and how the camera was originally used to document revolution, yet now acts as a catalyst for revolt itself. Through the democratization and wide circulation of the photographic medium, students will focus on images that are taken by non-photographers or unknown photographers who are documenting violence against brown and black bodies, queer and trans bodies, immigrant and sick bodies. This course explores contemporary photojournalistic images and what is happening outside of the captured frame.

DOMESTICATED: HUMANITY'S COMPLEX RELATIONSHIP TO NATURE

What is Nature? Starting with John Berger's book *Why Look At Animals*, this class explores humans and their simultaneous

desire to both live with and control nature. Reading texts and analyzing images, students will discuss a variety of artists who grapple with these concepts and the strategies they employ - allegory, symbolism, and narrative.

HISTORY OF PERFORMANCE & VIDEO ART

This course critically investigates the history of performance and video art from the 1960s to present. Students will examine key works and the major historical, cultural, and aesthetic influences of the form.

PHOTOGRAPHY'S OTHER HISTORIES

Moving the critical debate about photography away from its current Euro-American center of gravity, this course breaks with the notion that photographic history is best seen as the explosion of a Western technology advanced by the work of singular individuals. This collection presents a radically different account, describing photography as a globally disseminated and locally appropriated medium. Essays firmly grounded in photographic practice—in the actual making of pictures—suggest the extraordinary diversity of non-Western photography.

TIME TRAVEL

Time Travel approaches photography's relationship to time by exploring how illusions of time have been used as devices within photographic mediums. This course explores themes, rhetoric, and methods of utilizing time in texts, films and other

media. Genres explored, but not limited to, include sci-fi, philosophical speculation and experimental techniques.

ECOLOGY, ETHICS & ACTIVISM

This course lays a foundation for ecological awareness of the current environmental crises through the importance and vitality of art. Through exploring the global environmental art movement, we will consider the role of art and social practice. Students will develop their own environmental ethics and be introduced to grass-roots activism. The class will culminate in the planning of a meaningful eco-conscious project of their choosing.

BUYING THE DREAM: THE ROLE OF PHOTOGRAPHY IN CAPITALISM

Looking back at early print advertisements from publications of the 1700's we will trace the history of capitalism and its synonymous relationship with photography. We will examine the connection between advertising and political propaganda, investigating the power of an image to provoke emotion. Through archival excavation of photos and exploration of our culture of consumerism, we will investigate the iconography of the American Dream and its impact globally through photographic images.

CULTURE'S MONSTROSITIES

This class will use critical theory to metaphorically reflect on the role of monsters as a means to examine our culture. Monsters, beasts, freaks, outcasts will serve as conceptual examples of how images of

“the Other” have been used to represent human imaginations of fears, desires, and unease. This class will explore monstrous representations of difference through an examination of photography, film and text.

FASHION HISTORY

This course will examine a global timeline of fashion trends through the inherent relationship to photography. We will be looking at historical and cultural events and their impact on beauty standards and fashion trends. From Globalization and colonialism to cultural appropriation and body dysmorphia, we will look at the darker aspects of fashion's impact on our culture. We will both critically examine and celebrate the opulence, lighting, art direction, and glamor of fashion history and its crucial influence on the aesthetic of photography. From the earliest fashion images in the 1900s photography and fashion have become inherently intertwined, both informing and evolving the esthetics of one another. Through research, writings, and self-expression through "Dressup," we will become experts on this world learning to investigate the visual meanings in fashion and better understand its impact on our medium.

IDENTITY & GEOGRAPHY

By analyzing works from various artists in storytelling and narrative, feminism, trauma and healing, this course means to expand student work in a personal and universal way. Students will choose a topic that resonates with them cultural, historical, political and/or personally, and find or create a ‘place’ that they will visit and

interact with throughout this course. Students will create both a photo essay and a letter that they write to their subject.

Art Practice

FAYN MAGAZINE - FROM CURATION TO PRINT

This class curates and designs the current issue of FAYN Magazine, the Photo Arts Conservatory in-house fashion and art publication. Each semester a team of students becomes the editors and content creators who bring the next issue to fruition. Students learn how to build and manage content curation, calls for entry, and graphic design. Students art direct the issue, create a style guide and learn how to construct editorial layouts in InDesign. Student editors curate a show, produce events, and learn the ins and outs of a working magazine.

MUSCLE MEMORY

Photography has long been used as a tool for documentation of the world. More and more artists are using the camera as a tool to understanding self in the dizzying rush of complex modern life. In this class we will create diaristic imagery through regular assignments in writing, video, and photography. Students will create a final series that is about their examinations and exercises throughout the class. The goal will be to see an accumulation of work through the 15 weeks made into one final body of work.

THE CHOSEN FAMILY

This course will use the photographic medium in relationship to the family snapshot, family photo album and memory, as a means to create a new and chosen form of family album. This album will be a combination of photographs that students take or find from flea markets, eBay and/or online archival footage. The images used in this class will stay in the realm of the candid and may use digital altering techniques and methodologies.

THE SACRED & THE PROFANE

This course explores the sacred and the profane through ruminations on ritual, myth and symbol using excerpts from the text *The Sacred and the Profane* by Mircea Eliade. Starting with personal associations with place, and leading into performance and attachment to personal objects, students will make work investigating their relationship to spirituality, or the absence of it, and consider the influences in their lives that make their beliefs true.

OBJECTIVITY & SUBJECTIVITY

This course unpacks new topographics around the problematic notion of photographic objectivity, which is rooted in cis-hetero white masculinity. This problematic norm is repeatedly affirmed as objectivity when it is subjective, to the detriment of all other subjectivities. Students will make a series of projects exploring this topic and will leave the class with two final projects.

THE CITY AS PORTRAIT

This is a research and project-based class broken into two parts: Lecture and photographic work and research. Beginning with research of Los Angeles' rich history, students will be asked to find a location and historical figures that they incorporate into a series, culminating in a photographic essay of a place and time.

INTRO TO MUSIC VIDEO

Today's photographers are expected to be equally as skilled at using video as they are the still image. This course offers students a solid introduction to time-based media, allowing them to practice core skills in cinematography, continuous light sources, directing, producing, and non-linear editing. Students will study concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and design. Students will be challenged to think comprehensively about their music video projects in terms of the branding of the music and the marketing of the musician. Using their own and collaborative class projects as prototypes, students will learn to break down their ideas and videos in terms of story and emotional beats, shot selection and composition.

PERFORMING FOR THE CAMERA

This course explores questions of identity, fiction, and narrative by inviting students to perform for the camera. Students will create an avatar or persona, and examine various online platforms (Facebook, Instagram, Twitter and YouTube) to investigate the

liminal space between performing for a live audience and performing for the camera. This class will focus on photography and video, and use lens-based media to explore the dynamics of self. Students will take on different collaborative roles simultaneously, as if splitting the self in two: the director and subject, the viewer and viewed, the witness and witnessed, artist and muse. In this photographic space, theatrics will serve as the tactical tool to blur the lines between image and spectator, the self and the other.

THE CAMERALESS IMAGE

What is a photograph? Challenging the notion of the camera as our primary tool for creation, this class will pursue cameraless imagery through several approaches. When and how is a photograph made? What is the process of exposure in forms that exist beyond the store bought camera? Using Pinhole Cameras, Anthotypes, Chemigrams, Cyanotypes, Gelatin Silver prints, Liquid Emulsion, Lith prints, Wet Plate Collodions and Polaroids, students will create images without a camera.

FAYN MAGAZINE - PART ONE: HANDS=ON CURATION, EDITORIAL & ART DIRECTION

This class will be the first of two semesters dedicated to a student-led production of a themed publication. In this first semester students will devise an issue concept, solicit submissions, work with guest artists, students, and faculty to produce original content for the issue, as well as conduct interviews, create original writing, and work as editors on submitted writing pieces. The

students will then enter a curatorial phase, studying and gaining hands-on experience in the editorial process of publication production. By the end of the semester they will have managed a publication project and have copy and images ready for layout.

FAYN MAGAZINE - PART TWO: HANDS=ON EDITORIAL WORK & PUBLICATION DESIGN

This is part two of the FAYN production series. In this class students will assess the content produced in the previous semester and devise the creative design direction for the issue. They will then break into art production and layout and design work groups, creating the final assets and layout scheme for the magazine. The class will then move into copy editing and preparation for publishing.

FROM PITCH TO PUBLISH

In this course students will learn how to build and execute engaging projects from pitch to publish that solidify the translation of an idea for a client. Students will create treatments through photoshop and Indesign to present to clients. Once approved students will execute these projects and respond to client feedback on set and back in the "agency."

The course will take students through the bidding, budgeting, execution, delivery and invoicing of a job in advanced detail. Students will become experts on US copyright law and photo licensing as well as commercial contracts. Through a selection of industry speakers and an exploration of photo workflow students will build

professional business practices that can help them find jobs and get paid.

THE SOCIAL OCCASION

A comprehensive course covering the artistic, technical and business aspects of Wedding and Event Photography, including Bar and Bat Mitzvahs, Quinceaneras, and various types of Corporate Events. The class will include lectures, demonstrations, assignments and critiques. Students will learn the role of the photographer during an event and how to work with a client to guarantee success. What pictures need to be taken when? What does the client want? How to direct and pose subjects?

FLUID DYNAMICS

Through the use of various colored inks, fluids, pigments, dyes and chemical compounds, this digital and analog photography course aims at encouraging students to explore something of the rhythm that informs our response to much of what we find most beautiful and inspiring in the

world around us. Students will experiment with creating and photographing the patterns created by the harmonious expansion and blending of liquid matter, as it seeks the point of least resistance. Through a challenging series of photographic assignments covering diverse techniques including close up digital photography and analog approaches, such as lumen printing, students will gain a broad appreciation of the power that fluid dynamics can play in their own creative vocabulary.

PAUSE PAUSE PLAY

Examining the role of photography within the history of video art, students will workshop and create short films through using experimental methods of animation. Students will make a final project that incorporates still images within a media meant for movement. Hands on film techniques, such as manipulating found footage, direct animation film transfer processes, stop motion and editing demonstrations will be addressed.

BACHELOR OF FINE ARTS IN GAME DESIGN

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 129 Units

OVERVIEW

The New York Film Academy (NYFA) Bachelor of Fine Arts (BFA) in Game Design is an 8-semester conservatory-based, full-time study undergraduate program. The curriculum is designed to give gifted and energetic prospective video game developers the tools they need to succeed in their chosen sector of the video game industry. The New York Film Academy Bachelor of Fine Arts in Game Design provides a creative setting with which to challenge, inspire, and perfect the talents of its student body.

LEARNING OBJECTIVES

The educational objectives in the Bachelor of Fine Arts in Game Design are to give students an introductory education in the art and craft of game design and coding and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of game writing & design.

Overall, the first five semesters concentrate on building a baseline foundation in the art, technology, design, storytelling, and business of video games. The focus of the final three semesters is to build on that foundation and produce all the materials,

both written and verbal, that the student will require to enter the game design industry or pursue graduate work in the field. For General Education, follow the same curriculum as all BFA students at NYFA, including Foundation courses in the Humanities, Social Sciences, Natural Science and the History of media, followed by Prerequisite course and Upper Division electives in those areas. This provides students with a liberal education in critical thinking, scholarly research, writing and reading.

The educational objectives in the Bachelor of Fine Arts (BFA) in Game Design are to teach students the art and craft of game design and storytelling at the professional level, through a strict regimen consisting of lectures, seminars, and total immersion workshops.

All students will:

- Students appreciate broader sciences and humanities as they apply to game design in academia, the industry, and the arts.
- Students formally deconstruct games ranging from seminal works, current developments in the industry, peer projects while analyzing them using the methods of interactive tenets and Playcentric Design.
- Students use industry-standard programming and visual software tools

to prototype and develop innovative digital games.

- Students conduct playtest sessions which elicit formal feedback from playtesters for the purpose of improving the player experience.
- Students create and present produciorial materials essential to the business of game design including, schedules, pitches, and marketing plans using best practices from industry.
- Students practice linear and non-linear storytelling using the tenets of Playcentric Design in the creation of story scripts and dramatic elements including: premise, story, character, play, and dramatic arc.
- Students formulate their own artistic and design voice using the language of Playcentric Design and visual storytelling skills as expressed by the execution of a collaborative thesis.
- Students formally practice collaborating and leading peers in a structured creative environment, through the creation of works with philosophical, social, cultural significance.

YEAR ONE

Students gain a foundation of knowledge which they can use throughout a career in games through the courses Playcentric Design and Game Coding with Unity and C#. Students work collaboratively to create working software with support from an instructor who assists them with hands-on coding. Students are exposed to additional facets of games through courses in Narrative Design, Game Analysis, and 3D Art.

Year-One Expected Learning Outcomes:

Skills learned as a result of successful completion of this year include:

- Understand, through analysis, the key elements that make up specific video game genres (Role Playing Game, First Person Shooter, Platformer, Sports, Massively Multi-Player Online, etc.), and how they are employed effectively to create a successful game.
- Be able to code games hands-on using Unity and C#
- Understand the business of game publishing.
- Master, through study, guest lectures, and practical application, the theories of game design; how to make a game fun; how to make a game entertaining; how to engage and immerse the player in a gameplay experience.
- Understand the process of creating 3D assets and animation for video games
- Understand the technology involved in creating games.

LEARNING OBJECTIVES

Skills learned as a result of successful completion of this year include:

- Understand, through analysis, the key elements that make up specific video game genres (Role Playing Game, First Person Shooter, Platformer, Sports, Massively Multi-Player Online, etc.), and how they are employed effectively to create a successful game.
- Understand, through study, the history of the video game industry, and how

that history influences the development and production of today's video games.

- Master, through study, guest lectures, and practical application, the theories of game design; how to make a game fun; how to make a game entertaining; how to engage and immerse the player in a gameplay experience.
- Master, through study, analysis and practical application, the theories of interactive storytelling; how to enhance a player's engagement in the gameplay experience by crafting a compelling, entertaining story; how to craft a character arc for a player character; how to maintain a narrative structure in a medium that encourages the consumer to choose which direction the story takes.

YEAR TWO

The 4th semester of the NYFA BFA in Game Design focuses on the core educational components of our program – playable system design and Agile development. With two working digital games under their belt, and a foundational understanding of Playcentric Design students are now challenged to stretch their new skills by designing original play mechanics. General Education classes in psychology and literature expand upon the base of study begun in the first year.

In the 5th semester, students continue to develop software collaboratively. The study of the Humanities helps develop skills to interpret and understand the human condition. Courses in science and world cultures develop students' understanding of

the diverse interpersonal, and societal forces that shape people's lives and stories.

The goal of Semester 6 is to complete another collaborative project, which can serve as another portfolio piece. Classes in Mobile Games and a career-oriented class in The Business of Video Games round out the term.

Year-Two Expected Learning Outcomes:

- Understand the process of creating art assets and animation for video games, and how that process informs, alters and co-exists with the design and writing aspects of game development.
- Master the technology involved in creating games.
- Understand the process of programming video games on multiple platforms.

LEARNING OBJECTIVES

Skills learned as a result of successful completion of this year include:

- Understand the process of creating art assets and animation for video games, and how that process informs, alters and co-exists with the design and writing aspects of game development.
- Understand the technology involved in creating games.
- Understand the process of programming video games on all platforms – PC, console, portable, Internet, iPhone and iPad – and how that process dictates what can and cannot be achieved from a design and writing point of view.

- Understand, through frequent Senior Faculty Review Meetings, the concepts of milestones, weekly development updates, and other notes-driven and/or schedule oriented aspects of video game development.
- Master the art of writing a 30+ page Game Design Wiki
- Master, through frequent collaboration with peers in the Game Design and other NYFA programs, the ability to work effectively in a high-pressure creative environment.

YEAR THREE

Semester 7 offers a course in Marketing for Video Games and kicks off a two-semester collaborative thesis project that will generate the students most ambitious work yet. A Marketing Video Games class teaches the student about the craft of getting people to know about your game.

The final semester of the NYFA BFA in Game Design is focused on completing the Collaborative Thesis Project II, which includes a Game Design Wiki, written story materials, and polished working software.

Expected Learning Outcomes:

- Understand, through lectures, in-class exercises, and special guests, the composition of the video game industry, the functions of the various companies, the functions of the various employees within those companies, and how games go from “blue sky” idea to finished product.
- Master, through in-class exercises and special guests, the art of pitching a video game to developers and publishers, and

how to effectively communicate and market the uniqueness and commerciality of a new video game concept.

- Deliver a polished working game in collaboration with teammates.

CURRICULUM

<u><i>Semester One</i></u>		<u><i>Units</i></u>
GDSN101	2-D Game Design	3
GDSN111	Game Coding with Unity & C#, I	2
GDSN121	Game Design Studio I	2
GDSN131	Playcentric Design	3
GDSN141	Introduction to 3-D Art	2
FOUN100	English Composition	3
FOUN171	First Year Seminar	3
<u>Required</u>		<u>18</u>

<u><i>Semester Two</i></u>		<u><i>Units</i></u>
GDSN151	Systems Literacy	3
GDSN161	Game Coding with Unity & C#, II	2
GDSN171	Publishing Video Games	3
GDSN181	Art Direction for Game Developers	2
FOUN101	Advanced English Composition	3
FOUN121	Film Art	3
<u>Required</u>		<u>16</u>

<u><i>Semester Three</i></u>		<u><i>Units</i></u>
GDSN193	Virtual Reality Game Design	3
GDSN201	Level Design	2
GDSN211	Game Design Studio II	2
FOUN131	Public Speaking	3
HATM101	Critical Film Studies	3
HATM281	History of Video Games	3
<u>Required</u>		<u>16</u>

<u><i>Semester Four</i></u>		<u><i>Units</i></u>
GDSN221	3-D Game Design	3
GDSN231	The Great Video Games	3
GDSN241	Game Design Studio III	2
FOUN141	Critical Thinking	3
FOUN151	College Mathematics	3
SOSC211	Psychology of Production	3
<u>Required</u>		<u>17</u>

<u><i>Semester Five</i></u>		<u><i>Units</i></u>
GDSN251	Multiplayer Game Design	3
GDSN261	Narrative Design Workshop	3
GDSN271	Game Design Studio IV	2
ARHU191	Literature & Society	3
ARHU251	The Effective Artist: Critical Concepts in the Arts	3
NASC211	Science in the Movies	3
<u>Required</u>		<u>17</u>

<u><i>Semester Six</i></u>		<u><i>Units</i></u>
GDSN191	Mobile Game Design	3
GDSN291	Narrative Theory	3
GDSN301	Game Design Studio V	2
GDSN311	Business of Video Games	3
Students must complete 1 upper-division Social Science course this semester.		
-	Choose from course list.	3
Students must complete 1 upper-division Natural & Computing Science course this semester.		
-	Choose from course list.	3
<u>Required</u>		<u>17</u>

<u><i>Semester Seven</i></u>		<u><i>Units</i></u>
GDSN321	Collaborative Thesis I	3
GDSN331	Advanced Level Design	3
GDSN341	Game Design Studio VI	2
GDSN351	Marketing Video Games	3
Students must complete 1 upper-division History of Arts, Theatre & Media course this semester.		
-	Choose from course list.	3
<u>Required</u>		<u>14</u>

<u><i>Semester Eight</i></u>		<u><i>Units</i></u>
GDSN361	Collaborative Thesis II	3
GDSN371	Storyboarding	3
GDSN381	Game Design Studio VII	2
ARHU301	World Religions	3
ARHU391	Ethics of Video Games	3
<u>Required</u>		<u>14</u>

COURSE DESCRIPTIONS

LIBERAL ARTS & SCIENCE courses are listed separately.

Semester One

2-D GAME DESIGN

This course exposes students to the beginning technology of 2D games. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree they will have a portfolio of working software projects.

GAME CODING WITH UNITY & C#, I

The course accommodates students of all levels of existing experience with computer programming. It is taught by professional game programmers who organize students into Beginner, Intermediate, and Advanced groups based on experience level. Individualized instruction and self-paced tutorials are given to each student to ensure a finished course with hands-on ability as a programmer. The development platform used is Unity and the C# scripting language. Unity is ubiquitous in the game industry. It features a highly accessible drag and drop interface and pre-built libraries that enable working 2D and 3D games to be created quickly. Unity is extendable via the C# scripting language. C# is an object oriented language that combines the computer power of C++ with the programming ease of Visual Basic. C# is based on C++ and contains features similar to Java. It is an accessible starting point to learn the craft of programming. Unity allows you to build your game once and deploy at a click across all major console, mobile, and desktop platforms including PS4, PS Vita, Xbox One, Wii U, Windows, Mac, iOS, Android, Oculus Rift, Steam OS,

and the major web browsers. Each student will complete the course with a Github portfolio of coding modules and prototypes appropriate to their experience level.

GAME DESIGN STUDIO I

This is a companion to the 2-D Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software - even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

PLAYCENTRIC DESIGN

This course provides a foundation of knowledge for understanding games as playable systems. Students learn the language of Playcentric Design and practice the craft of prototyping, playtesting, and iteration in an environment independent of computers.

This is to provide the student with skills that can be used throughout a career in games - transcendent of changing technologies.

The student will:

- 1) Understand Fundamental Theory - See how any game breaks down into Formal, Dramatic, and Dynamic systems. And learn how the three interrelate.

- 2) Learn Core Development Process - Acquire the skills of prototyping, playtesting, iteration, presentation, and collaboration.

These timeless skills can be applied to all game types present and future.

- 3) Practice, Practice, Practice - All students prototype multiple games on paper regardless of technical skills. All students gain extensive experience critiquing and analyzing games via formal playtests with fellow students.

At the end of the course each student will have a portfolio of paper game prototypes.

INTRODUCTION TO 3-D ART

This course introduces students to Autodesk's "Maya" Animation, Visual Effects, and Compositing software, a robust application used throughout the video game industry for the creation of visual assets. Students learn how to optimize the Maya interface for enhanced productivity. They are introduced to polygon tools and taught polygonal modeling in a hands-on environment.

Students gain practical understanding of polygonal modeling for organic characters, and hard surface models. Students will also learn the basics of UV mapping, nurbs modeling, texturing and 3 point lighting using D-map and raytrace shadows.

Semester Two

SYSTEMS LITERACY

This course builds upon the foundations established in the Playcentric Design course, and focuses on advanced study of system design and play mechanics. The course is workshop-focused, meaning a substantial portion of time is spent actively engaged in the paper prototyping process. Readings and lectures supplement discussions as we explore more sophisticated facets of the playable systems and user experience design. Creating system literacy is the primary goal; and everything else we do supports that aim. Students will leave the course with multiple portfolio-ready game prototypes.

GAME CODING WITH UNITY & C#, II

This course provides students of Intermediate and Advanced ability extended training with Unity and C#. Like its precursor course, it is taught by professional game programmers who organize students into groups based on experience level. Individualized instruction and self-paced tutorials are given to each student to ensure hands-on skills with coding are improved and their Github portfolio site has additional modules and prototypes. Students will create at least one project that is deployed to three platforms e.g. console, mobile, and web browser.

Prerequisite(s): Game Coding with Unity & C#, I

PUBLISHING VIDEO GAMES

This course provides the student with an understanding of the business of video games with a special focus on game publishing, deal structures, and product life cycle. Students learn to see the world through the publisher's eyes and in the process gain insight in how to plan, budget, pitch, launch, and monetize games. Students are exposed to these topics via lectures, exercises, and assignments. Students leave the course with a practical and state of the art knowledge of the game business including perspective on mobile games, console games, browser games, free to play games, and other business paradigms.

ART DIRECTION FOR GAME DEVELOPERS

This course examines the role of visual design in building games. The course exposes students to the craft of the Art Director via a combination of theory and practice. Students learn basic skill set presentation (art history, color theory, composition, typography, basic digital media skills). Students learn to think about projects in terms of the constraints of technology, client needs, and end-user experience. The course covers basic UX/UI concepts. Students learn formal ideation and problem solving for visual design. Students learn to master the look and feel of an experience.

Semester Three

VIRTUAL REALITY GAME DESIGN

This course exposes students to the intermediate technology of virtual reality. Each student gets the experience of running their own game studio in collaboration with 14 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

LEVEL DESIGN

In this class students work on paper and with level editor tools from commercial games to create high quality play experiences within existing games. Students learn and practice scripting to optimize the play experience including pacing, save points, ratio of obstacles versus power ups, and other game play concepts.

GAME DESIGN STUDIO II

This is a companion to the Virtual Reality Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software - even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree. *Prerequisite(s): Game Design Studio I*

Semester Four

3-D GAME DESIGN

This course exposes students to the intermediate technology of 3D games. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

THE GREAT VIDEO GAMES

This course explores both the concept of games as art including opposing scholarly points of view. The artistic merits of commercial games is explored through case studies of seminal works. The course exposes students to principles of filmic storytelling and history through case studies of seminal cinematic games. The nascent field of art games is explored via a survey of the field.

GAME DESIGN STUDIO III

This is a companion to the 3-D Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software - even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

Prerequisite(s): Game Design Studio II

Semester Five

MULTIPLAYER GAME DESIGN

This course exposes students to the advanced technology of networked multiplayer games. Each student gets the experience of running their own game studio in collaboration with 14 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

NARRATIVE DESIGN WORKSHOP

This course examines the critical elements that make strong story concepts and how they can be shaped to create the foundations of great games. Students will design narrative, game play, physical environment (world, gameplay spaces), and other key elements. Guest speakers will include veteran game designers and writers.

GAME DESIGN STUDIO IV

This is a companion to the Multiplayer Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software - even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

Prerequisite(s): Game Design Studio III

Semester Six

MOBILE GAME DESIGN

This course exposes students to the advanced technology of mobile games. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

NARRATIVE THEORY

This course builds on the knowledge from Narrative Design Workshop and delves deeper into core concepts. Works of scholars such as Henry Jenkins, Jesper Juul, and Gonzalo Frasca provide the student with an intellectual venture through advanced narrative theory supported by case studies. Examples include Emergent versus Embedded Narrative, Narratology versus Ludology, and the Neuroscience of Narratives.

Prerequisite(s): Narrative Design Workshop

GAME DESIGN STUDIO V

This is a companion to the Mobile Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software - even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

Prerequisite(s): Game Design Studio IV

BUSINESS OF VIDEO GAMES

This course provides the students with an education in building a successful career in video games. The course educates the student about professional networking, portfolio presentation, roles in industry, career path from entry level to creative leader or business leader, and other hands-on knowledge pertinent to a professional game developer.

Semester Seven

COLLABORATIVE THESIS I

This hands-on two-semester course exposes students to the advanced responsibility of choosing their own technology (in collaboration with teammates) for their BFA thesis project. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art

production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

ADVANCED LEVEL DESIGN

This course builds on the knowledge from the previous Level Design course and delves deeper into core concepts. Student's work with level editors from the games Minecraft, Little Big Planet, and Warcraft III to make sophisticated play experiences. Students are required to make Youtube videos of game play as potential portfolio pieces.

Prerequisite(s): Level Design

GAME DESIGN STUDIO VI

This is a companion to the Collaborative Thesis I class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software - even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

Prerequisite(s): Game Design Studio V

MARKETING VIDEO GAMES

This class builds on the foundation of the course Publishing Video Games with a focus on marketing. Students learn how to market their NYFA game titles - whether 2D, 3D, multiplayer, mobile, or other. Students learn the business side of marketing including how to make a marketing plan, calculate return on investment, develop data-driven reporting, conduct public relations, etc. Students learn about guerilla marketing techniques suitable to independent studios with no money. And they learn about the marketing techniques by top publishers for AAA titles.

Semester Eight

COLLABORATIVE THESIS II

This second semester of the BFA thesis project allows students to iterate and polish their work in collaboration with teammates.

Each student gets the experience of running their own game studio in collaboration with 14 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

Prerequisite(s): Collaborative Thesis I

STORYBOARDING

This course teaches the student how to communicate stories and ideas effectively using visual storyboarding. Students learn storyboarding best practices and practice the craft. Case studies are presented from animation, motion graphics, and interactive media. Students get hands on practice making storyboards for game concepts and formally test whether they communicate what the student intended to an audience. Students learn about rapid storyboarding using hand-drawn sketches as well as state of the art storyboarding software.

GAME DESIGN STUDIO VII

This is a companion to the Collaborative Thesis II class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software - even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

Prerequisite(s): Game Design Studio VI

BACHELOR OF FINE ARTS IN 3-D ANIMATION & VISUAL EFFECTS

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 127 Units

OVERVIEW

The New York Film Academy Bachelor of Fine Arts in Animation is an eight-semester conservatory-based, full-time undergraduate program. The curriculum is designed to immerse gifted and energetic prospective 3-D Animation and Visual Effects Artists in all aspects of the discipline. The New York Film Academy Bachelor of Fine Arts in Animation provides a creative setting in which to challenge, inspire, and perfect the talents of its student body.

Students follow an intensive curriculum and achieve multiple learning goals. The structure of this program emulates the workflow and pipeline of a professional production in the industry, which will provide students with the following:

- Preparation for a competitive professional environment
- Knowledge directly applicable in current work field using the latest software and technology
- Practical skills developed from intensive discipline and practice
- Ability to deliver a project from the beginning to the end in the manner used in actual professional production

The program will also be dedicated to strengthening fundamental visual

storytelling. Students will dissect principles and techniques of live-action filmmaking and story-telling and discover how they apply to a CG-generated world. Students will learn:

- The storyboarding and script writing process for live-action and animated films
- How real world cameras and lenses correspond to CG cameras and lenses, understanding the imperfections of photorealistic images.
- How live action lighting can be captured and emulated for use in 3D and visual effects.
- How to bring to life inanimate objects or characters by understanding the basic principles of animation.
- Traditional drawing and sculpting in order to understand their fundamental concepts to digitally paint and sculpt

Disciplines that will be taught in depth are:

- Modeling (Hard Surface and Organic)
- Texture and materials
- Look development and layout
- Lighting and rendering
- Character Animation
- Rigging and character set-up
- Visual Effects and Compositing
- Dynamics and effects animation
- Matte painting
- Character design
- Animated film direction

With the guidance of instructors, students will also develop professional-caliber demo reels. As well as write, direct, and animate an animated or visual effects driven short film as a Thesis Project.

LEARNING OBJECTIVES

- Students appreciate broader sciences and humanities as they apply to animation design in academia, the industry, and the arts.
- Students critically deconstruct animation and visual effects ranging from seminal works, current developments in the industry, and peer projects while analyzing them using the methods of visual and narrative design.
- Students formally practice collaborating with peers, and/or eliciting formal feedback from peers to improve the aesthetic, social, and cultural significance of their work.
- Students formulate their own artistic and design voice within multiple chosen specialties in the animation and/or visual effects pipeline.
- Students develop and present producorial materials essential to the business of animation and visual effects including, schedules, shot lists, breakdowns, and pitches using the best practices from the industry.
- Students create animation and visual effects shots using industry-standard and cutting edge software tools and formal techniques.
- Students demonstrate exceptional craftsmanship in multiple chosen artistic and technical disciplines in the animation and/or visual effects pipeline.

SEMESTER ONE OBJECTIVES

The primary objective of the first semester is to focus on the fundamental knowledge of computer graphics. This is a survey semester where students will study industry-standard applications while receiving a broad understanding of computer-generated imaged both in 2-D and 3-D applications.

SEMESTER TWO OBJECTIVES

This semester will focus on the creation and animation of digital and practical characters with proper anatomy and good design aesthetic. Students will develop their working knowledge of sculpting and drawing. They will immediately apply this traditional knowledge into modeling and animation of 3D characters. By the end of the semester students will have a traditional maquette of their creature as well as 3D modeled characters and animation that can fit into a film or animation production pipeline.

SEMESTER THREE OBJECTIVES

Semester 3 courses will take students through the current complete visual effects pipeline from concept to finished shot. Students will take and directly apply concepts and improve projects created throughout the second semester. They will follow through the next stages of production by learning how to design and model organic character which will then be

seen through with proper texturing. There will be an emphasis on presentation in order to create beautiful photo realistic and stylized imagery alike.

SEMESTER FOUR OBJECTIVES

This semester will take a further examination of visual effects while introducing lighting and rendering. The study will center on the details and complexities of lighting and rendering using both image based lighting and direct lighting techniques. Students will also be introduced to modern techniques in digital sculpting which will prepare students with skills for the professional world.

SEMESTER FIVE OBJECTIVES

In the 5th semester, students will receive hands-on production experience with digital cinematography. Original material will be shot and edited by the students. 3-D effects will be integrated into the live action footage, creating a polished photorealistic film quality result. On completion of the fifth semester, students are expected to have mastered the tools to create a believable visual effect shot from beginning to end. In this semester students will also study and animate the natural effects of our world (fire, smoke, dust, etc...) using advanced dynamic simulations, ready for compositing into live action or animated films.

SEMESTER SIX OBJECTIVES

By semester 6, students have now experienced a broad range of 3-D disciplines and are ready to combine all these skills into a polished final product. Students will enter into production and asset creation on their final thesis films. They will finish modeling, texturing, and rigging their animated characters. Thesis Production will be supplemented with classes where they will create the original digital environments of the films, using a combination of 3-D techniques and timeless traditional matte painting techniques. Finally, they will be introduced to motion graphics that will bring style and professionalism to the titles and credits of their films.

SEMESTER SEVEN OBJECTIVES

Semester seven concentrates on creating better storytellers. Students will hone their traditional story-telling and pitching abilities as they write, storyboard, design, and pitch their thesis film ideas. While in-development for their thesis films students will take advanced classes in character animation, texturing, and lighting in preparation for the rigors of their upcoming films.

The final two semesters develop the student into a professional-caliber 3-D artist. Students will choose their preferred discipline (animation, modeling, texturing, rigging, etc.) and are guided through developing a professional animated short

film with this focus.

SEMESTER EIGHT OBJECTIVES

In semester eight, students finish animation, lighting, rendering and editing their Animation Thesis Project and polish their discipline-specific reel. Professional Development in Animation class prepares students for what awaits them in the professional world of Animation once they graduate. Students will learn how to prepare and polish professional materials such as demo reel, which will be crucial to their introduction to the professional world. Also discussed are the standards and practices of the business of Animation. Industry guest speakers will work with students this semester as well.

CURRICULUM

<u><i>Semester One</i></u>		<u><i>Units</i></u>
ANIM101	3-D Animation Essentials	3
ANIM191	VFX Grand Tour	2
ANIM111	Drawing & Anatomy	2
ANIM121	Sculpture	2
FOUN100	English Composition	3
FOUN171	First Year Seminar	3
<u>Required</u>		<u>15</u>

<u><i>Semester Two</i></u>		<u><i>Units</i></u>
ANIM131	Modeling	2
ANIM141	Drawing & Sculpture	3
ANIM371	Professional Development in Animation	3
ANIM151	Character Animation	3
ANIM161	Stop Motion	2
FOUN101	Advanced English Composition	3
FOUN121	Film Art	3
<u>Required</u>		<u>19</u>

<u><i>Semester Three</i></u>		<u><i>Units</i></u>
ANIM171	Character Design	2
ANIM181	Texturing	2
FOUN131	Public Speaking	3
FOUN141	Critical Thinking	3
FOUN151	College Mathematics	3
HATM101	Critical Film Studies	3
<u>Required</u>		<u>16</u>

<u><i>Semester Four</i></u>		<u><i>Units</i></u>
ANIM201	Lighting & Rendering	2
ANIM211	Visual Effects	3
ANIM221	Digital Sculpting	2
ANIM223	Programming & Scripting for Visual Effects & Animation	2
ARHU191	Literature & Society	3
SOSC211	Psychology of Production	3
HATM261	History of Animation	3
<u>Required</u>		<u>18</u>

<u><i>Semester Five</i></u>		<u><i>Units</i></u>
ANIM231	Visual Effects Supervision for Cinematography	2
ANIM241	Character Setup	3
ANIM251	Compositing	2
ANIM261	Effects Animation	2
ARHU251	The Effective Artist: Critical Concepts in the Arts	3
NASC211	Science in the Movies	3
Students must complete 1 of the following lower-division History of Art, Theatre & Media courses:		
HATM201	Topics in Film Studies	3
HATM211	Art History	3
<u>Required</u>		<u>18</u>

<u><i>Semester Six</i></u>		<u><i>Units</i></u>
ANIM271	Design for Composition & Storytelling	3
ANIM281	Screenwriting & Storyboarding	3
ANIM283	Rigging for Production	2
ANIM301	Thesis Project Development	2
ANIM311	Look Development	2
Students must complete 1 upper-division Natural & Computing Science course this semester.		
-	Choose from course list.	3
<u>Required</u>		<u>15</u>

<u><i>Semester Seven</i></u>		<u><i>Units</i></u>
ANIM321	Matte Painting & Digital Environments	2
ANIM341	Animation Thesis Production I	2
ANIM351	Performance Techniques in Animation & Visual Effects	2
Students must complete 1 upper-division Arts & Humanities course.		
-	Choose from course list.	3
Students must complete 1 upper-division Social & Behavioral Science course:		
-	Choose from course list.	3
<u>Required</u>		<u>12</u>

<u><i>Semester Eight</i></u>		<u><i>Units</i></u>
ANIM361	Animation Thesis Production II	3
ANIM381	Professional Portfolio	2
ANIM391	Business & Production of Animation & Visual Effects	3
Students must complete 1 upper-division Arts & Humanities course.		
-	Choose from course list.	3
Students must complete 1 upper-division History of Art, Theatre & Media course.		
-	Choose from course list.	3
<u>Required</u>		<u>14</u>

COURSE DESCRIPTIONS

All LIBERAL ARTS & SCIENCE courses are listed separately.

Semester One

3-D ANIMATION ESSENTIALS

Students will learn computer graphics terminology as well as create and edit digital images and videos using industry standard tools. Students will also learn about experimental video animation and create original animation pieces using visual and storytelling techniques learned in class.

VFX GRAND TOUR

This class will introduce students to the basics of the visual effects pipeline. Students will take a visual effect shot from conception, previs, asset creation, compositing and render. This is a survey class aimed at giving students a bird's eye view of VFX generalist and will guide students as they start to specify into their roles.

DRAWING & ANATOMY

The purpose of this course is to explore and become familiar with the human form. Students will gain a deep and intimate knowledge of the human form on a perceptual and anatomical level. The classes will be focused on direct observation from a live model, focusing on gesture and accurate proportions. This course covers advanced drawing concepts as they relate to figure drawing, character modeling and animation.

Topics include basic human and animal anatomy and form as it relates to the surrounding environment and spatial relationships. In this course students will continue to develop the figure by using the basic understructure for animation. Rotation of poses, simple motion studies, sense of weight, gesture studies, action line and the use of light and shadows will be incorporated into the development of the figure studies.

SCULPTURE

This course teaches the sculptural techniques in a variety of clays geared toward character-based and realism-based artworks. This course covers armature construction, neutral and dynamic posing, and techniques.

Semester Two

MODELING

Students will learn computer graphics terminology and create and edit digital images and video using industry standard

tools. Students will also learn about experimental video animation, and create original animation pieces using visual and storytelling techniques learned in class.

DRAWING & SCULPTURE

This course teaches the sculptural techniques in a variety of clays geared toward character-based and realism-based artworks. This course covers armature construction, neutral and dynamic posing, and techniques for modeling human and character features, dimensional planes and textural surfaces. Students will practice realizing human anatomy into three-dimensional form.

Prerequisite(s): Drawing & Anatomy

PROFESSIONAL DEVELOPMENT IN ANIMATION

This course prepares students for what awaits them in the professional world of Animation once they graduate. Students will learn how to prepare and polish professional materials such as a demo reel, which will be crucial to their introduction to the professional world. Also discussed are the standards and practices of the business of Animation. Industry guest speakers will take part in the course.

CHARACTER ANIMATION

Students will begin with a survey course in performance and animation fundamentals guided by the basic principles of animation. Subsequent projects will serve to highlight these principles with practical application in industry standard programs. The final phase of the class will be the production of

a polished piece. Featuring either two distinct characters animated in a single scene, or one character animated and composited alongside live action footage.

Prerequisite(s): 3-D Animation Essentials

STOP MOTION

To provide a fundamental understanding of the concepts of animation, students will be introduced to traditional straight ahead frame-by-frame animation technique in a variety of mediums. Students will explore the relationship of frames, frame rates and time to animation scene presentations. Students will apply the animation principles of squash and stretch, anticipation, ease in and ease out, staging, following through, arcs, secondary action, timing and exaggeration to their projects. Students will examine how to breakdown and design animation setups appropriate to animate people (pixilation), objects, voices, clay, puppets and composite projects with live action. The class is designed to build a foundation of traditional animation work as preparation for digital processes and procedures.

Prerequisite(s): Sculpture

Semester Three

CHARACTER DESIGN

This course will show various approaches to conceptualizing and designing believable and original creatures/characters for feature films and video games. Students will take a creature from very rough thumbnails and silhouette studies, to final believable renders based on anatomically plausible

construction and photorealistic presentation. This class will be open to various techniques and software from the powerful Zbrush Dynamesh, to Mudbox, Maya, Photoshop and traditional clay maquettes.

This course will teach how to give creatures an underlying animation skeleton that animators can use to bring life to their characters. Also covered are how to rig bipedal, quadruped and fantastical creatures. Students will rig their own model by the end of the course in preparation for Animation I. Course will be taught inside Autodesk Maya.

Prerequisite(s): Character Animation

TEXTURING

This class will introduce students to the basics on texturing and shading models to achieve photorealistic results. Class will discuss the different approaches to both organic and hard surface texturing inside of Mari as well as Autodesk Mudbox, and look development inside of Chaos Group's Vray photorealistic renderer. Students will be required to texture and shade their Modeling 1 & 2 models and achieve a photorealistic still render.

Prerequisite(s): Modeling

Semester Four

LIGHTING & RENDERING

This course will introduce students to approaches and philosophies in creating both photorealistic lighting for live action, as well as stylized lighting for animated feature films. The course will focus on a

strong understanding of techniques used in practical "real" lighting and cinematography and then applying those techniques into computer graphics to achieve better and, more grounded realist results. Students will also learn how to acquire lighting data in a live action set via HDRI as well as traditional artistic lighting via Vray rendering. Students will integrate their preexisting models and textures into a fully lit, all CG scene or a background live action plate.

VISUAL EFFECTS

What is a Hollywood blockbuster film without an explosion? This course will take students through the techniques of creating and controlling realistic natural phenomena such as fire, smoke, dust, particle effects, and volumetric fluid dynamics. Students will also learn how to integrate dynamics into live action plates as well as CG features.

Prerequisite(s): 3-D Animation Essentials

DIGITAL SCULPTING

In this course, students will build on top of the foundation provided in Modeling and Sculpture. They will apply their knowledge of traditional sculpture to create organic models using digital sculpting techniques. This course will give students an understanding of anatomy and physiology as applied to real and fantastic creatures.

Prerequisite(s): Modeling

PROGRAMMING & SCRIPTING FOR VISUAL EFFECTS & ANIMATION

Maya's scripting abilities allow the creation of any custom tools you may need. Whatever Maya cannot do natively can be achieved by creating your own Mel or Python scripts. This very powerful class will help even the most non-technical artists speed up their workflow by making mundane and difficult tasks easier through custom tools creation.

Semester Five

VISUAL EFFECTS SUPERVISION FOR CINEMATOGRAPHY

This course is designed to give students an introduction to the technical and conceptual aspects of cinematography through short format filmmaking and VFX. Students will learn from seasoned cinematographers in the film industry all the craft skills covering tools, techniques and language.

Students will become familiar with several industry standard cameras and have a good working knowledge of lighting from a moving subject. Through practical work, students will learn how different cameras are handled and performed, gain a basic understanding of exposure and movement control for shooting on both digital and film cameras, and leave with a broad understanding of how to tell a story with the camera. The class also covers professional working practices, on-set etiquette, and other vital technical aspects of cinematography.

Students will learn to analyze, interpret and utilize traditional methodologies and techniques of cinematography and apply them to their work as digital animation artists.

Prerequisite(s): 3-D Animation Essentials, Modeling

CHARACTER SETUP

This class will focus on the deformations and skinning of characters, how skin folds, how muscles flex, facial setup, and deformation. Shot modeling, corrective pose modeling, and soft skin bodies, will all be discussed. Students can choose to further refine their Character Setup rig or utilize one provided by the class. Software: Autodesk, Maya

Prerequisite(s): Character Animation

COMPOSITING

Learning compositing is the cornerstone of all VFX shots. Students will learn how to combine their 3D renders, matte paintings and digital video to create polished Hollywood level VFX shots. In addition to working on their own projects, students will be given difficult composites already shot by the instructor to teach students how to problem solve the types of shots typical of a production shoot including Green Screen Composites, Tracking, and Color Theory.

EFFECTS ANIMATION

What is a Hollywood blockbuster film without an explosion? This course will take students through the techniques of creating and controlling realistic natural phenomena such as fire, smoke, dust, particle effects,

and volumetric fluid dynamics. Students will also learn how to integrate dynamics into live action plates as well as CG features.

Semester Six

DESIGN FOR COMPOSITION & STORYTELLING

This class will further train students to be storytellers through the physical design of the characters, props, and sets involved in their story. They will learn how concepts such as shape, language, and color theory can help support and tell their stories.

SCREENWRITING & STORYBOARDING

In this course, students will deepen their understanding of narrative, dramatic, visual storytelling. Character, plot, story structure, dialogue, subtext, suspense, plant and payoff, mystery, misdirection, and other concepts are discussed and applied to original pieces created by the students.

This course will teach students the art and techniques of storytelling and traditional storyboarding as well as modern 3D animatics/pre-visualization using industry standard programs.

RIGGING FOR PRODUCTION

Students will learn advanced techniques for creating multiple animations & effects rigging. In depth topics that will be covered include: facial rigging, deformation techniques, blendshapes, muscle and feathers. Production pipeline workflows will be examined as well.

THESIS PROJECT DEVELOPMENT

The Thesis Journey has begun. It is now time for the students to combine all their knowledge of storytelling, modeling, design, animation, rendering, and compositing into one polished story. This is the first course of the student's thesis journey. In this course, students will navigate the pre-production pipeline of an animated film as they write, storyboard, and pitch thesis concepts for approval. In addition to the formal element of pre-production, students will master production schedules, time management, and deadline reviews as they would in a professional setting.

LOOK DEVELOPMENT

This course combines what was taught in the Texturing & Lighting and Rendering courses and gives students an advanced comprehensive look on how to accomplish both heavily stylized and photorealistic styles for their animation pieces. Students will build off of the tools they already know, mastering them at a professional level, and start to expand their repertoire with new tools for rendering and texturing.
Prerequisite(s): Texturing

Semester Seven

MATTE PAINTING & DIGITAL ENVIRONMENTS

As Hollywood films demand more complex shots in feature films, matte paintings are requiring more than what can be achieved in 2D. This class will teach how to combine the best toolsets in both traditional matte painting and the 3D pipeline. Students will

create an all CG shots for their reels using all available techniques.

Additionally, this course will take students through the process of creating the impossible landscapes, imaginary vistas and set extensions that are physically impossible to film or too expensive to create using other mediums.

Prerequisite(s): 3-D Animation Essentials & Modeling

ANIMATION THESIS PRODUCTION I

In this course, students will begin to create an original piece that will be the synthesis of all the techniques they've learned throughout the program. By this point in the program, students will have determined which discipline(s) within 3D Animation best suits their abilities and creative goals, and will highlight that discipline in a final project.

Prerequisite(s): Thesis Project Development

PERFORMANCE TECHNIQUES IN ANIMATION & VISUAL EFFECTS

Animators will learn basic concepts for working with actors: subtext, scene study, character analysis, as well as techniques for voice acting used in animated films. This includes traditional animation techniques, facial motion capture, and full body performance capture.

Semester Eight

ANIMATION THESIS PRODUCTION II

Students will continue to develop and create their original pieces that will be the synthesis of all the techniques they've learned throughout the program. Student should have completed asset creation and should be well into animation and modeling. This course is supplemented with presentations and screenings of their work and culminates in the thesis screenings.

Prerequisite(s): Animation Thesis Production I

PROFESSIONAL PORTFOLIO

In this course, students create an original piece that will be the synthesis of all the techniques they've learned throughout the program. At this stage, students will have determined which discipline(s) within 3-D Animation best suits their abilities and creative goals, and will highlight that discipline in a final project.

BUSINESS & PRODUCTION OF ANIMATION & VISUAL EFFECTS

This course prepares students for what awaits them in the Animation industry following their graduation. Students will learn how to prepare and polish professional materials, such as a demo reel, which will be crucial in their introduction to the professional world. Also discussed are the standards and practices of the business of Animation, which will be supplemented by: industry guest speakers who will take part in the course.

BACHELOR OF FINE ARTS IN GRAPHIC DESIGN

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 129 Units

OVERVIEW

The New York Film Academy Bachelor of Fine Arts in Graphic Design is an eight-semester conservatory-based, full-time study undergraduate program.

The NYFA Graphic Design BFA curriculum is designed to educate, train and immerse prospective graphic designers in all aspects of the discipline and prepare graduates to move into the professional field of graphic design and related areas. As a convergent discipline, graphic design connects to many areas of visual art, design, communication and culture. Students will become articulate and fluent with visual language and gain the skills to create meaningful visual messages. The curriculum targets three knowledge areas: practice, theory and context. Students will move through a course matrix that builds skills cumulatively from introductory to advanced level in preparation for working in the profession. NYFA fosters a creative and encouraging setting in which to inspire and challenge students as they follow a rigorous curriculum and achieve multiple learning objectives. In this 20th-century global communication culture, graphic design is a growth industry and the graphic designer's skill-set is constantly in flux. The NYFA BFA in Graphic Design curriculum is designed to withstand short-term cultural trends and provide students with essential

core knowledge and state-of-the-art practical skills.

SEMESTER ONE

Semester One introduces students to the principle elements of graphic design and core foundational aspects of visual communication. Students are introduced to the visual problem solving process: visual research, concept development and production of finished artwork. Students are encouraged to see the field of graphic design as a convergent discipline that connects to many aspects of the visual world and culture. Students will gain introductory knowledge of key historical and contemporary precedents in the field of graphic design and visual communication. While being introduced to fundamentals of graphic design practice, students will experience use of analog and digital tools and materials. Upon completion of Semester One, students will be fluent in core skills and fluent with basic design theory and fundamentals of visual communication.

Students will develop foundational writing and analytical thinking skills in English Composition and First Year Seminar.

SEMESTER ONE OBJECTIVES

- Students will demonstrate understanding of introductory concepts and practical application of the elements of design and visual language: Line, Shape, Scale, Texture, Contrast, Composition, Color Basics.
- Students will demonstrate competent ability in solving graphic design problems and composing effective visual messages using appropriate digital and traditional techniques.
- Students will display dexterity applying the fundamental skills needed to control and manipulate images and text in a variety of graphic design and visual communication situations.
- Students will demonstrate competent understanding of introductory typography skills and the interaction of image and text as core elements of graphic design practice.
- Students will develop proficiency with introductory level creative problem solving and the process of producing visuals from thumbnail to preliminary to final art.
- Students will demonstrate facility with fundamental aspects of digital imaging (vectors, pixels, rasters and resolution) using a basic selection of tools from the Adobe Suite (In-Design, Photoshop, Illustrator).
- Students will develop fundamental skills in file management, workflow, and file storage.

- Students will demonstrate proficiency in introductory level visual and verbal presentation skills.
- Students will demonstrate introductory level proficiency in critiquing their own work and the work of peers.
- Students will demonstrate fundamental knowledge of the historical precedents in the field of graphic design.

SEMESTER TWO

Semester Two continues work started in Semester One and students will continue to develop their graphic design abilities, both artistically and technically, and visual problem solving skills. Students will become more fluent with fundamental skills and create more visually dynamic projects while developing analytical and critical thinking skills. Students will explore contemporary movements in graphic design and visual arts and begin to discuss the work of seminal artists and designers, applying this knowledge to their assignments. Students are encouraged to see the field of graphic design as it connects to other art and design areas and many aspects of the visual world and culture. Upon completion of Semester Two, students will be fluent in core skills, have more experience with materials and media, and be more fluent with fundamental design theory.

Students will strengthen their general education with LAS courses in Public Speaking and History of Graphic Design.

SEMESTER TWO OBJECTIVES

- Students will demonstrate dexterity in experimenting with materials and image making techniques.
- Students will demonstrate further dexterity with conceptual development of visual solutions to graphic design problems and the creation of effective visual messages through digital and traditional techniques.
- Students will display further facility with fundamental skills needed to effectively control and manipulate images and text in a variety of graphic design situations.
- Students will demonstrate further competency with introductory typography skills and the interaction of image and text as core elements of graphic design practice.
- Students will develop further proficiency with fundamental creative problem solving and the process of producing visuals from thumbnail to preliminary to final product.
- Students will demonstrate further facility with fundamental aspects of digital imaging using a broader selection of tools from the Adobe Suite (In-Design, Photoshop, Illustrator).
- Students will demonstrate further knowledge of file management, workflow processing and resolution. Students will apply knowledge of Adobe Creative Suite for basic output to inkjet printers.
- Students will demonstrate developing aptitude with visual and verbal presentation skills.

- Students will demonstrate developing proficiency in critiquing their own work and the work of peers.
- Students will demonstrate proficient knowledge of the historical precedents in the field of graphic design.

SEMESTER THREE

In semester three, students will refine the skills developed in the previous two semesters. Students will continue to explore traditional (analog) and digital media while developing a personal direction in their work. Students will refine the creative process from visual research to finished artwork and become fluent in all areas of their practice. Students will continue to explore new materials and image making processes including digital photography and experimental digital printmaking.

By completion of Semester Three, students will have thorough understanding of the principles of graphic design, introductory theory, and a practical skill-set.

Students will strengthen their general education with LAS courses in Critical Thinking, College Mathematics, and Literature & Society.

SEMESTER THREE OBJECTIVES

- Students will demonstrate their understanding of concepts and practical application of the elements of design and visual language.
- Students will develop dexterity with typography and understanding of ‘type voice.’

- Students will demonstrate developing facility with digital imaging and digital printing and image preparation in Photoshop.
- Students will demonstrate proficiency with conceptual development and the creation of effective communication messages through appropriate digital and analog techniques.
- Students will display facility with skills necessary to effectively control and manipulate images and type in a variety of graphic communications.
- Students will demonstrate competency with typography skills and fluent understanding of the interaction of image and text as core elements in graphic design practice.
- Students will demonstrate developing knowledge of file management, workflow, and file storage.
- Students will demonstrate proficiency with advanced visual and verbal presentation skills.
- Students will demonstrate proficiency in critiquing their personal work and the work of their peers.
- Students will analyze and compare historical precedents in the field of graphic design.

SEMESTER FOUR

In Semester Four, students will consolidate their skills to develop intermediate level visual communication building on work from previous semesters. Students will develop stronger theory, analytical and critical skills while becoming more aware of the context in which graphic communications are produced and distributed. Having become familiar with

principles of graphic design practice, students begin to tackle more specialized areas within graphic design, including communication design and motion graphics. Having had a firm grounding in the fundamentals of graphic design practice, this semester allows students to develop self-directed projects and a personal visual language. Students will produce more accomplished projects and presentations. Upon completion of Semester Four, students will be fluent in the process of visualizing concepts from thumbnail to finished art, will have developed stronger technical production skills, and will have a more personal approach to use of the computer in their creative process.

Students will strengthen their general education with LAS courses in: Science in the Movies and Psychology of Production.

SEMESTER FOUR OBJECTIVES

- Students will demonstrate strong understanding of conceptual and practical application of the elements of design and the visual language.
- Students will demonstrate further proficiency with conceptual development and the creation of effective visual communication messages through appropriate digital and analog techniques.
- Students will display facility with fundamental skills necessary to effectively control and manipulate images and type in a variety of graphic communications.
- Students will demonstrate competency with introductory 4D/Time Based

Media/Motion Graphics applications and a basic understanding of image, text, motion, time and sound.

- Students will display developing proficiency with creative problem solving and with the process of producing visual concepts from thumbnail, to preliminary to final art.
- Students will demonstrate facility with intermediate level aspects of digital imaging and show facility with an expanded range of tools in the Adobe Suite, or equivalent software.
- Students will demonstrate intermediate skills in file management, workflow organization, and file storage.
- Students will demonstrate developing aptitude with visual and verbal presentation skills.
- Students will demonstrate intermediate level proficiency in critiquing their own work and the work of peers.
- Students will demonstrate intermediate knowledge of the historical precedents in the field of graphic design.

SEMESTER FIVE

In Semester Five, students will explore specialist areas within the graphic design field (Advertising, Package Design & Publication Design) and create work for print and web. Students will expand their software knowledge range. Having become accomplished with print images, students will begin working with time-based media (After Effects, Premiere & Final Cut). Students will become more comfortable in expressing themselves and defending their work in critiques. Students will expand their historical and cultural knowledge and research methods to strengthen assignments

by researching key historical precedents in graphic design practice and begin to form a personal direction. Students will explore the historical and social contexts in which graphic design is produced and distributed. Upon completion of Semester Five, students will be taking a more self-directed personal approach to assignments and more fluent use of computer, page layout and image editing.

Students will strengthen their general education by exploring Art History and an upper-division Social & Behavioral Science course.

SEMESTER FIVE OBJECTIVES

- Students will demonstrate strong understanding of specialist areas connected to the graphic design field.
- Students will demonstrate further proficiency with conceptual development and the creation of effective visual communication messages through appropriate digital and analog techniques.
- Students will display facility with skills necessary to effectively control and manipulate images and type in a variety of graphic communications.
- Students will demonstrate competency in applying their practical skills to 3D space/Package Design.
- Students will display developing proficiency in creative problem solving and in the process of visual concepts-thumbnail-preliminary-final art and the production of printed pieces.
- Students will demonstrate facility with intermediate level aspects of digital

imaging and show good hand-skills in preparing client visuals.

- Students will demonstrate advancing skills in file management, workflow organization, and file storage.
- Students will demonstrate developing aptitude with visual and verbal presentation skills and will demonstrate advancing proficiency in critiquing work.
- Students will demonstrate intermediate knowledge of the historical precedents in the field of graphic design.
- Students will display competency in analyzing data and translating data research into visual images.

SEMESTER SIX

In semester six, students will further explore advanced specialist areas within the convergent field of graphic design and apply their advanced skills to client-led studio projects. Students extend their skills and creativity across a range of print and web outcomes including interactive media design and branding. Students become more independent in their work methods and have more opportunity to self-direct projects, take greater creative control, and further develop their personal vision. Students will become more accomplished with production skills and will be introduced to technical pre-press production skills. Students will develop stronger aesthetic, conceptual and technical skill and more personal use of digital technology. Classes will challenge students to develop stronger analytical skills and critical thinking skills. Upon completion of Semester Six, students will demonstrate advanced knowledge of the theories that underpin the cultural, historical and social

contexts in which graphic design messages are produced and distributed.

Students will strengthen their general education with LAS courses in: History of Design, The Effective Artist: Critical Concepts in the Arts, and one Natural Science course.

SEMESTER SIX OBJECTIVES

- Students will demonstrate ability to be self-directed and self-motivated while taking personal directions in their work.
- Students will demonstrate dexterity with conceptual development and the composing of effective visual messages across specialist areas such as interactive media and communication design.
- Students will display dexterity with the intermediate skills needed to effectively control imagery, text and concept in response to a client-set problem.
- Students will demonstrate ability to collaborate and work in a team.
- Students will display intermediate proficiency with creative problem solving and the process of visual concepts from thumbnail-preliminary-final art.
- Students will demonstrate facility with intermediate level aspects of digital imaging and show facility with technical production aspects of the Adobe Creative Suite.
- Students will demonstrate advanced skills in file management, workflow organization, and file storage.
- Students will demonstrate advanced aptitude with visual and verbal presentation skills.

- Students will synthesize critique in their own work and deliver defensible analyses of the work of peers.
- Students will demonstrate advanced knowledge of key historical and contemporary precedents in the field of graphic design and related areas in visual culture.

SEMESTER SEVEN

In their penultimate semester, students integrate their coursework and begin to plan their thesis projects. Students sharpen their critical thinking abilities and explore the way images are read by the audience. In semester seven, students begin to move from being problem solvers to becoming problem seekers. Having practiced a range of specialist areas within the field of graphic design, students begin to focus on personal directions in preparation for thesis work, professional portfolio production, and working in the industry. Students are working at an advanced level creatively, technically and conceptually. While working in a constructive mentoring environment, students are encouraged to become more independent in their work methods and begin to form professional objectives. While continuing to advance their creative and conceptual skills, students will also develop advanced technical production skills and develop collaborative teamwork skills. Upon completion of Semester Seven, students will be prepared for the final thesis project and production of the professional portfolio.

Students will demonstrate their key analytical skills by completing an upper-division Arts & Humanities course.

SEMESTER SEVEN OBJECTIVES

- Students will initiate projects and solve problems independently by synthesizing the skills and knowledge gained in previous semesters.
- Students will demonstrate advanced dexterity with concept development and the composing of effective visual messages across specialist areas such as interactive media and branding.
- Students will display advanced dexterity with the skills needed to effectively control imagery, text and concept in response to a client-set problem.
- Students will demonstrate ability to collaborate, delegate responsibility and work in a team while adhering to industry standards and professional best practices.
- Students will display advanced proficiency with creative problem solving and the process of visual concepts from thumbnail-preliminary-final art in a condensed timeframe and client-based setting.
- Students will execute advanced aspects of digital imaging and with technical production aspects of the Adobe Creative Suite.
- Students will demonstrate advanced skills in file management, workflow organization, and file storage.
- Students will demonstrate advanced visual and verbal presentation skills and demonstrate advanced analytical proficiency in critiquing work.
- Students will identify and analyze trends in, and make predictions about, historical precedents and future

developments in the field of graphic design.

SEMESTER EIGHT

In Semester Eight, students synthesize their skills from previous semesters to create a professional level personal portfolio in multiple formats in preparation to move into the graphic design profession. This portfolio should demonstrate advanced creative vision, technical skill and personal aesthetic while also reflecting professional presentation skills. Student coursework focuses primarily on a thesis project centered on a clearly stated theme. Students have progressed from being problem solvers to problem seekers and the project plan should contain rigorous and intertwined research and practice objectives. This final project forms the content for the student thesis exhibition, which will be attended by faculty and invited industry professionals. Students become self-reliant but are supported during the semester by class critiques and instructor mentoring. Alongside the thesis project, students continue to gain knowledge of graphic design business practice and develop self-promotion strategies. Upon completion of Semester 8, students will have a professional and personal portfolio on multiple platforms (print & web).

Students will complete their Liberal Arts & Science requirements by taking their final upper-division Arts & Humanities course and final upper-division Social & Behavioral Science course.

SEMESTER EIGHT OBJECTIVES

- Students will demonstrate advanced self-motivation skills and demonstrate problem solving and problem seeking skills.
- Students will demonstrate advanced ability to connect rigorous research with studio projects.
- Students will demonstrate advanced dexterity with concept development and the composing of effective visual messages in relation to personally set graphic design and research outcomes.
- Students will display advanced dexterity with the skills needed to effectively control imagery, text and concept in response to client-set problems.
- Students will demonstrate professional-level ability to collaborate, delegate responsibility and work in a team situation.
- Students will display advanced proficiency with creative problem solving and the process of visual concepts from thumbnail-preliminary-final art that is ready for public exhibition.
- Students will demonstrate facility with advanced level aspects of digital imaging and with technical production aspects of the Adobe Creative Suite.
- Students will demonstrate advanced ability in time-management and organization skills.
- Students will demonstrate professional visual and verbal presentation skills and demonstrate analytical proficiency in critiquing work in a way that demonstrates mastery of the subject.

- Students will demonstrate the ability to evaluate their and others' work in the context of key historical and contemporary precedents in the field of graphic design and related areas in visual culture in a way that demonstrates a full understanding of these contextual considerations.

CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></u>
GRDS101 Graphic Design I (Type, Image, Layout Fundamentals)	3
GRDS111 Elements of Design I (Design Principles)	3
GRDS121 Type I (Type Fundamentals)	3
GRDS131 Drawing & Imaging I (Introduction to Image Making)	3
FOUN100 English Composition	3
FOUN171 First Year Seminar	3
<u>Required</u>	<u>18</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
GRDS141 Drawing & Imaging II (Digital Processes)	3
GRDS151 Type II (Type Voice)	3
GRDS161 Elements of Design II	3
GRDS171 Intro to Digital Printmaking	2
FOUN101 Advanced English Composition	3
HATM351 Topics in Genre Studies	3
<u>Required</u>	<u>17</u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
GRDS181 Graphic Design II	2
GRDS191 Type III (Text as Image)	2
GRDS201 Communication Design I	3
GRDS211 Digital Photography & Digital Printing I	2
FOUN131 Public Speaking	3
FOUN141 Critical Thinking	3
<u>Required</u>	<u>15</u>

<u><i>Semester Four</i></u>	<u><i>Units</i></u>
GRDS221 Elements of Design III (4D/Time Based Media)	2
GRDS231 Type IV (Motion)	2
GRDS241 Communication Design II	2
GRDS251 Digital Photography & Digital Printing II	2
FOUN151 College Mathematics	3
ARHU191 Literature & Society	3
SOSC211 Psychology of Production	3
<u>Required</u>	<u>17</u>

<u><i>Semester Five</i></u>	<u><i>Units</i></u>
GRDS261 Package Design (3-D Graphics)	2
GRDS271 Advertising	2
GRDS281 Publication Design	2
GRDS291 Data Visualization & Information Graphics	2
ARHU251 The Effective Artist: Critical Concepts in the Arts	3
NASC211 Science in the Movies	3
Students must complete 1 of the following History of Art, Theatre & Media Courses:	
HATM201 Topics in Film Studies	3
HATM211 Art History	3
<u>Required</u>	<u>17</u>

Semester Six

Units

GRDS301	Design Studio I	3
GRDS311	Communication Design III (Messaging)	2
GRDS321	Interactive Design I	2
GRDS331	Pre-Press & Print Production I (for Print)	2

Students must complete 1 upper-division Natural & Computing Science course.

- Choose from course list. 3

Students must complete 1 upper-division History of Art, Theatre & Media course.

- Choose from course list. 3

Required 15

Semester Seven

Units

GRDS341	Pre-Press & Print Production II (for Print & Web)	2
GRDS351	Design Studio II	2
GRDS361	Branding	2
GRDS371	Interactive Design II	2
GRDS381	Thesis I	3

Students must complete 1 upper-division Arts & Humanities course.

- Choose from course list. 3

Students must complete 1 upper-division Social & Behavioral Sciences course.

- Choose from course list. 3

Required 17

Semester Eight

Units

GRDS391	Building a Portfolio	2
GRDS401	Thesis II	3
GRDS411	Independent Studio	2

Students must complete 1 upper-division Arts & Humanities course.

- Choose from course list. 3

Students must complete 1 upper-division Social & Behavioral course.

- Choose from course list. 3

Required 13

COURSE DESCRIPTIONS

LIBERAL ARTS & SCIENCE courses are listed separately.

Semester One

GRAPHIC DESIGN I (TYPE, IMAGE, LAYOUT FUNDAMENTALS)

Introduction to the principles of graphic design practice and the process of solving visual problems, combining type and images. Students are introduced to the graphic design language and vocabulary (scale, contrast, grid, layout problems, 2D space, contrast, etc.). Students explore the relationship of image, text, and layout that create a piece of design.

ELEMENTS OF DESIGN I (DESIGN PRINCIPLES)

This course is an introduction to core formal elements of the visual language: line, shape, tone, texture, 2D studies, composition, and color basics. Working with analog and digital media, students will develop fundamental understanding of the core tools of visual design and will be introduced to the infinite creative possibilities of the 2D surface.

TYPE I (TYPE FUNDAMENTALS)

Introduction to typography. Students learn fundamentals of type and learn to recognize type families and key fonts. This course covers basics of the vocabulary of type, including x-height, ascenders, descenders, tracking, leading, serif and san-serif.

Students study letterforms and learn to recognize important typefaces and fonts.

DRAWING & IMAGING I (INTRODUCTION TO IMAGE MAKING)

Students will explore image making using traditional drawing tools, experimental materials, and the computer. Students will tackle problems of representation, explore fundamentals of composition, and explore methods of visualizing concepts and themes.

Semester Two

DRAWING & IMAGING II (DIGITAL PROCESSES)

Continuation of Drawing & Imaging I. Students will further explore image making using traditional drawing tools, experimental materials, and the computer. Students will begin to develop a personal direction in their work as they become more adept and are able to make better-informed creative decisions.

Prerequisite: Drawing & Imaging I (Introduction to Image Making)

TYPE II (TYPE VOICE)

A continuation of Type I, this course introduces the concept of 'type voice' and tackles more complex typography problems and more complex typographic principles (hierarchy, proximity, and contrast). Assignments include basic logo design and basic copyright.

Prerequisite: Type I (Type Fundamentals)

ELEMENTS OF DESIGN II

Building upon EOD I, this course focuses on color, materials, and more advanced principles of design (e.g., hierarchy, proximity, contrast). Students will apply this theory to practical and conceptual assignments that revolve around color solutions to design-problem solving. Working with color in digital (Photoshop, Illustrator) and traditional (paint, collage) media, students will develop a portfolio of color-based assignments in 2D and 3D.
Prerequisite: Elements of Design I (Design Principles)

INTRO TO DIGITAL PRINTMAKING

Graphic design is a field that incorporates many forms of printed matter. This course will explore the digital printer as a creative tool and introduce students to the digital print process. Students will develop understanding of optimum file size, resolution, and color modes (rgb, cmyk), and will learn how to prepare files for high-quality printing on inkjet and laser printers. Students will be introduced to best methods to output from Adobe Creative Suite software (Photoshop and Illustrator).

Semester Three

GRAPHIC DESIGN II

In this continuation of the study of graphic design practice, students continue to explore the interaction of image, type, and concept in response to a creative problem. Further developing the tools and creative skills particular to the practice: the grid, vectors,

rasters, and pen-tablet. Students will further develop the design process loop of-research, development, preliminary and final art, and presentation.

Prerequisite: Graphic Design I (Type, Image, Layout Fundamentals)

TYPE III (TEXT AS IMAGE)

Students tackle more complex typographic projects including Corporate Identity, Logo Design, Poster Design, and Branding. Extending the students' type knowledge, projects this semester explore the potential of type as image, and produce graphic design solutions that are composed only of typography. This class touches on type history and letterpress type.

Prerequisite: Type II (Type Voice)

COMMUNICATION DESIGN I

In Communication Design I, students see where the practice of graphic design and graphic design outcomes are distributed across a range of outlets and channels. Students are introduced to 'message construction,' the campaign, and designing a message for delivery in different inter-related formats (posters, web pages, print ads).

DIGITAL PHOTOGRAPHY & DIGITAL PRINTING I

Students learn fundamental digital photographic skills (camera types, file size, composition, basic lighting) that allow them to become skilled at producing personal photographs as useful alternatives to stock images. These pictures will become content for student projects in other classes

(Advertising, Publication Design, Web Ads and Posters).

Semester Four

ELEMENTS OF DESIGN III (4D/TIME BASED MEDIA)

An introduction to time-based media, this course is an approach to 4D with an emphasis on personal expression and a utilization of the skills learned in EOD1 & II. Working with After Effects or similar software, students employ color, image, movement, and sound to create short, time-based pieces.

Prerequisite: Elements of Design II

TYPE IV (MOTION)

Having a grounding in typography and being more adept with the computer, students will move into the area of motion graphics and sequential images using After Effects or similar software. Students will consolidate all type knowledge to date to create short animated pieces, which add the elements of time, movement, and sound to the typographic message.

Prerequisite: Type III (Text as Image)

COMMUNICATION DESIGN II

A continuation of Communication Design 1, this class challenges student research skills by integrating and synthesizing different areas within Graphic Design. Working to a given theme, students are introduced to the message cycle, tailoring graphic design pieces to suit the needs of the "client," and designing graphics that communicate to the

intended audience across a range of distribution methods.

Prerequisite: Communication Design I

DIGITAL PHOTOGRAPHY & DIGITAL PRINTING II

Students will work with more advanced digital photo equipment and achieve more advanced composition, lighting, and digital processing of their images. At this stage in the curriculum, students will be developing personal areas of research interest. This class allows students to self-direct photo projects to create content for their own graphic design and web projects and posters.

Prerequisite: Digital Photography & Digital Printing I

Semester Five

PACKAGE DESIGN (3-D GRAPHICS)

The package design class takes graphic design skills (type, image, color, concept) into 3D space. As an extension of branding and brand identity, packaging extends into multiple areas of graphic design (i.e., infinite forms of consumer product packaging and in-store displays). Students will art direct a packaging project, create artwork, graphic design and produce the 3D object/client sample using digital printing and hand skills. This course may include some aspects of 3D printing.

ADVERTISING

Students are challenged to create effective advertising, from stand-alone posters to a sequence of images for a campaign. Students will be given specific themes to work with and projects will also include a self-directed design, which allows students to pursue personal themes/causes/issues while advancing a personal direction in their work.

PUBLICATION DESIGN

Publishing is a large specialist area in the field of Graphic Design, covering the publishing of books and magazines, and extending into e-books and e-publishing. This course looks briefly at the history of the book, and the origins of writing as the origins of human visual communication. Students will discover the Medieval Manuscript as the origin of many of the rules and design principles of contemporary publications.

DATA VISUALIZATION & INFORMATION GRAPHICS

Information management and the visualization of data and statistics is a growth area in graphic design. Students will execute projects, which involve researching a theme/topic and its supporting statistics, and creating visual representations of this information. Themes can be personal to the student or assigned by the instructor. Students should consolidate all skills learned to date to create visually engaging information graphics (charts, maps, diagrams, graphs).

Semester Six

DESIGN STUDIO I

The Design Studio is a simulation of a real-world graphic design challenge in a client-based setting. An invited industry guest will present a brief to students. The brief will include details of a fictional company and that company's needs for the project. Students will work to "client" timelines and deadlines. The industry guest will participate in class critiques and students will present outcomes. Bringing together many aspects of the course and student skills, this project requires student collaboration and teamwork.

COMMUNICATION DESIGN III (MESSAGING)

This course analyzes the message cycle, client needs, and intended audience. Students will analyze the context in which graphic design projects operate and how to design the message in order for the message to be received. In this advanced class, students will develop a deeper understanding of the role of style and art-direction, font choices, and image choices (photographs & illustrations) in constructing 'message meaning'.

Prerequisites: Communication Design II

INTERACTIVE DESIGN I

An introduction to interactive media, this class consolidates all skills learned to date and challenges students to apply their graphic design skills to interactive media: web sites, app design, mobile interfaces, and social media. Students will be assigned a

message for which they will create a visual design that will function across different channels of media and distribution.

PRE-PRESS & PRINT PRODUCTION I (FOR PRINT)

In this class, students will gain advanced knowledge of the technical process involved in the production of printed graphic design pieces. Students will become aware of the how the designer can control the end product. This class covers CMYK, Color Separation, File Prep, and Paper Stock.

Semester Seven

PRE-PRESS & PRINT PRODUCTION II (FOR PRINT & WEB)

In this advanced technical class, and continuation of Pre-Press I, students will gain further understanding of technical production, including pre-production of images for websites, mobile applications, and social media.

Prerequisites: Pre-Press & Print Production I (for Print)

DESIGN STUDIO II

A progression from Design Studio I, this class provides a setting in which students find actual, real-world clients and create design products for them. The client brief will include details of the company and client design needs for the project. Students will analyze and create the client message. They will work to client timelines and deadlines and also be given a budget to work with. Students will make site visits to

research client needs, and develop professional visual and verbal presentations. Clients will participate in class critiques.

Prerequisite: Design Studio I

BRANDING

Students focus on brand concept development and production of effective visual messages across a range of media: print, web, app, tablet, product-shot photography, and packaging. Students create brand identity pieces and visuals that show the brand image functional in a range of settings (e.g., storefront awnings, billboards, trains, buses, and bus shelter ads).

INTERACTIVE DESIGN II

In this continuation of Interactive I, students choose and design their own campaign project for distribution across a range of outlets.

Prerequisites: Interactive Design I

THESIS I

In this seminar, students ideate, research, develop, and plan their capstone project. The thesis will be comprised of an original visual design project of significant ambition plus a 15-25-page scholarly research paper providing background for the project. The paper and project will focus on a clearly stated theme. Students have progressed from being problem solvers to problem seekers and the thesis plan should contain rigorous and intertwined research and practice objectives.

Prerequisites: Before beginning their Thesis, students must complete all prior

coursework and maintain a minimum GPA of a 2.0.

Semester Eight

BUILDING A PORTFOLIO

This class focuses on the professional portfolio and the business of design: understanding client needs, contract negotiation, use rights, copyright, invoicing, etc. Students will develop a professional portfolio in multiple formats (print and web) and develop self-promotional strategies including resumes, cover letters, and promotional mailers. Students will also participate in industry internships. Internship supervisors will assess student performance and report to the Portfolio Production and Business Practices instructor.

THESIS II

In this workshop, students will produce the capstone project developed in Thesis I. Students will be expected to synthesize their previous learning in this project and to create a professional-caliber project. Students will exhibit their thesis projects in the end-of-program public exhibition to which industry guests will be invited. The preparation and execution of the exhibit will be part of the thesis assessment.

Prerequisites: Thesis I

INDEPENDENT STUDIO

This class offers students the opportunity to create a portfolio piece in preparation for entering the professional field. Under close

faculty supervision, students will choose and develop individual projects. These projects may be used to overlap and strengthen thesis work or to produce additional portfolio pieces.

UNDERGRADUATE DEGREE PROGRAMS

BACHELOR OF ARTS

UNDERGRADUATE ADMISSIONS POLICY: BACHELOR OF ARTS

All students pursuing an undergraduate Bachelor of Arts (BA) degree from The New York Film Academy must be proficient in English and have earned a high school diploma (at a minimum) or an acceptable equivalent. In addition to the Supporting Materials required, each applicant must submit a Creative Portfolio, to demonstrate the applicant's ability to take on undergraduate level study, and shows a potential for success within the profession.

All transcripts and supporting materials should be submitted to:

**New York Film Academy
Admissions Review Office
3300 W. Riverside Dr.
Burbank, CA 91505**

REQUIRED APPLICATION MATERIALS

Undergraduate (BA) applicants must submit the following materials for admission:

1. Completed Undergraduate (BA) Program Application
2. Application Fee
3. High School Transcript
4. Narrative Statement
5. Letters of Recommendation
6. Creative Portfolio
7. Proof of English Proficiency

The following sections provide detailed information regarding each required application material.

APPLICATION

Students must submit a completed undergraduate program application. Applications are available online at:

www.nyfa.edu/applications/ba1.php.

APPLICATION FEE

Students must submit a non-refundable \$75 application fee, payable online as part of the online application.

HIGH SCHOOL TRANSCRIPT

- All students pursuing an undergraduate degree from the New York Film Academy must submit an official, final high school transcript in order to complete their application.
- Hard copies of official transcripts must be mailed to New York Film Academy directly from the high school in a sealed envelope.
- Students wishing to submit transcripts digitally can do so by contacting their NYFA admissions representative for instructions. Digital transcripts may be submitted using a digital submission service (such as Parchment) or your high school's own digital delivery service.

- Home-schooled students must submit an official, original transcript accredited by their home state.
- GED earners must submit an official, original state-issued high school equivalency certificate.
- The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above.

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services.

NARRATIVE STATEMENT

The narrative statement should be a mature and self-reflective essay (max. 3 typed pages) detailing the applicant's reasons for pursuing a Bachelor of Arts degree in the visual arts. The essay should take into account the individual's history, formative creative experiences, contemporary influences and inspirations, and personal artistic dreams.

LETTERS OF RECOMMENDATION

BA applicants must submit a minimum of two (2) letters of recommendation verifying the applicant's ability to successfully take on undergraduate study in the relevant field. Recommenders should be in a position to evaluate the applicant's readiness, such as teachers, supervisors, counselors, or coaches. Letters must be submitted directly to the

Admissions Office by the individual writing on the applicant's behalf. Hard copy letters must be sealed and stamped. Alternatively, letters may be sent via email by the individual writing on the applicant's behalf.

CREATIVE PORTFOLIO

BA applicants must submit a creative portfolio, according to the below requirements:

All creative portfolio materials must be submitted digitally. Applicants should consult with their admissions representative for guidance on acceptable formats (such as pdf, text files, web links, etc.). All video submissions must be uploaded by the applicant to a streaming video site (such as Vimeo or YouTube), and a link to the site must be provided in the application materials.

All portfolio materials must be submitted with an accompanying description contextualizing the nature and purpose of the project.

Collaborative work may be submitted, but applicants must detail what role they had in the creation of the work.

Portfolio materials will not be returned.

Portfolios may consist of:

Writing Sample (select from a, b, or c):

- Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)

c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

Visual Sample (select from a or b):

a. Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing the submission

b. Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the form of:

- TOEFL (Test of English as a Foreign Language) score of 520 or higher (190 for computer-based test or 68 for internet-based test); IELTS 5.5 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 550 Paper-based TOEFL Score.

Students might be eligible to receive an English proficiency waiver under the following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or

- Verification that the applicant has been studying in a high school where the sole language of instruction is English for at least 3 full years at the time of his or her application.

OPTIONAL SAT /ACT

For US Citizens, Permanent Residents or applicants from English speaking countries:

New York Film Academy asks all applicants to submit SAT or ACT test scores. This allows us to gain a better understanding of our applicants throughout the admissions process in an effort to serve them better when they become students.

New York Film Academy does not have required minimum test scores. Above all, our undergraduate programs are intensive, rigorous and specialized, where standardized test scores are not always the most useful factor in predicting success. However, when considered thoughtfully among many other factors, test scores can help give the admissions committee a useful indication of the applicant's academic abilities. Applicants are encouraged to discuss the use of SAT and ACT test scores with their admissions representative.

Please use the following institution DI codes when submitting test scores:

Los Angeles Campus: 6513

New York Campus: 7863

South Beach Campus: 7862

INTERVIEW

As part of the admissions process, graduate applicants may be interviewed by phone, web or in person by a New York Film Academy

representative. The purpose of the interview is to identify the applicant's goals and prior experience. The interview is also an opportunity to review the program curriculum with the applicant and to ensure that s/he fully understands the level of commitment required to successfully complete the degree.

TUITION DEPOSIT

Once admitted to NYFA, students must pay a required deposit to secure their place in the BA program.

The deposit for all long-term programs (one year or longer) is \$500, which is applied toward the first term's tuition payment. Most of the deposit is refundable, except a \$100 administrative processing fee.

ADMISSION STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

MATERIALS REQUIRED FOR STUDENTS RE- APPLYING TO NYFA

There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office.

In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year up until Fall semester of the following calendar year) will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:

- Petition to the Director of Admissions.

Students who have withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:

- Petition to the Director of Admissions
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

Students who have withdrawn from one NYFA program and apply to a new program may require one or more of the following:

- Petition to the Director of Admissions
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have successfully completed one degree program and apply for a new degree program at a higher level (e.g., AFA to BFA; BFA to MFA) will require:

- Updated personal narrative
- New letters of recommendation (must include letters from at least 1 NYFA instructor and 1 non-NYFA recommender)
- Sample of creative work from the NYFA program the student completed.

Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:

- All materials needed
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

Students previously denied admission to a NYFA program now re-applying for the same or different NYFA program will require:

- All materials needed
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

BACHELOR OF ARTS IN MEDIA STUDIES

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 123 Units

OVERVIEW

The NYFA Bachelor of Arts in Media Studies is an eight-semester program designed to focus on the study of current and emerging media arts and the theoretical underpinnings necessary for understanding media's impact in today's society. The goal of the program is not only to prepare students for the rapidly changing landscapes of the Entertainment Industry, but also to turn out thoughtful consumers, critics and producers of media.

Students in the BA program will build the critical, creative and analytical skills needed to examine and understand current and future trends in media, as well as reach a deep understanding of the history and development of various forms of media in society. An exploration of media theory, history, criticism, media arts, pop culture, communication and business are enhanced by NYFA's hands-on approach to practical film-making and multi-platform content development.

NYFA has honed its instruction to represent a progression of knowledge that provides its undergraduates with academically rigorous and creatively challenging courses. The program is integrated with NYFA's Liberal Arts & Sciences curricula to offer a well-rounded education within a challenging field of study.

The BA in Media Studies combines three areas of content focus: critical studies; communication & marketing; and interactive narrative.

Critical Studies allows students to research and analyze the historical development of Media and Entertainment Industry as well as learning fundamentals of critical theory crucial to a scholarly study of the field. Communication & Marketing courses show how to design, create and implement tools and techniques used by various aspects of media, as well as aspects of design, psychology and mass communication to engage audiences and consumers in all aspects of media. Interactive Narrative contains both traditional forms of storytelling and production methods as well emerging, multi-platform methods, allowing students to create their own, unique intellectual properties as part of the curriculum.

By combining seminars, lectures and hands-on content creation, students acquire the skills, understanding and inspiration to continue both their scholarly and creative work well into the 21st century.

LEARNING OBJECTIVES

The strength of the NYFA Bachelor of Arts in Media Studies Degree is in its combination of media theory and media practice. Students will learn tools to develop and present essays and academic studies on media as well as creating professional-caliber presentations, business plans, scripts, budgets and, ultimately, completed content.

- Students will display a working knowledge of historical and contemporary media innovators and technologies and their impact on current trends in global media.
- Students will demonstrate a working knowledge of international storytelling practices through the study of scripts and content across multiple platforms.
- Students will exhibit an understanding and application of the psychology, financing, and marketing strategies and practices used in both traditional and emerging models of media.
- Students will be able to evaluate communication technologies as an agent of social change; as well as evaluate the ethical and legal considerations in working with digital media.
- Students will be able to communicate the impact of media and different distribution platforms on society.

SEMESTER ONE OBJECTIVES

Students will be introduced to the complex world of new and emerging media and technologies. Students will examine and implement the basic, fundamental elements of storytelling and structure, applicable to all platforms, while covering basic Liberal Arts courses of college-level English Composition, First Year Seminar, and an introduction to the history and aesthetics of film.

Learning Goals:

Students will:

- Understand, through analysis and application, essential cinematic storytelling techniques such as visual storytelling, dialogue, scene beats, theme, and three-act story structure.
- Understand, through analysis and application, how characters and their arcs generate and propel story forward.
- Examine the history of film, media and explore the future of content creation and storytelling.
- Understand, through example and practice, how to generate original concepts, loglines, and outlines appropriate for visual storytelling.
- Develop and begin to cultivate healthy and productive writing habits.
- Develop and cultivate professional-level oral and written communication skills.
- Develop methods for working with personal and school- or work-related stressors and pressures in a positive, productive way.

SEMESTER TWO OBJECTIVES

In the second semester, students build upon what they have learned in semester one. Courses introduce students to the concepts of how we communicate and how communication technology has evolved over the last 100 years. Students will explore basic principles of marketing as well as media's role in society, both for good and ill. General Education continues to round out the students' knowledge base and analytical skills through, Public Speaking, College Mathematics, and Critical Film Studies.

Learning Goals:

Students will:

- Examine and analyze the role of media in society, in its various manifestations (news, propaganda, film, internet, TV, etc.).
- Understand how Marketing is used influence consumers and audiences.
- Examine how humans communicate and how technology has changed the way we communicate as well as communication overall.
- Examine successful Marketing methods and techniques to implement in their own careers.
- Develop skills for creating and delivering a logical, clear, compelling oral presentations, and numeric literacy.
- Understand various significant historical movements in cinema.

SEMESTER THREE OBJECTIVES

Students are introduced to historical and fundamental principles of a free press and how these principles apply in an age of new and emerging media. Students will examine the etiquette and ethics of documenting real life events and subjects. Courses in Literature & Society, Psychology of Production, and Topics in Film Studies will increase student's tools and knowledge of core information, giving them tools for logical reasoning and argumentation, an in-depth knowledge of film history, and an exposure to classic literature of various cultures.

Learning Goals:

Students will:

- Examine the history of Journalism and it's connection to the media industry.
- Explore the path of Journalism in the 21st Century and beyond and implement their knowledge into researching, reporting, anchoring, shooting, editing and posting field reports and investigative segments.
- Develop and cultivate professional-level oral and written communication skills.
- Understand the basics of college-level psychology, particularly in regard to media.
- Understand and explore the connections between classic or dramatic literature and its impact on the narrative of media.
- Develop skills for critical and analytical thinking in problem solving and textual comprehension/critique.

SEMESTER FOUR OBJECTIVES

In semester four, students are introduced to the principles and tools of basic web design, app development and game design. Students will explore how to create a website to build and control their personal and professional brands and their content, as well learning basics of Transmedia narrative and production. General Education courses in Anthropology, The Effective Artist: Critical Concepts in the Arts, inform narrative storytelling by enriching the depth of character and providing an understanding of cultures and archetypes. The semester will be rounded out with Science in the Movies.

Learning Goals:

Students will:

- Understand the storytelling techniques specific to transmedia and web development.
- Understand the structure of cross-platform narrative, interactive games and mobile applications.
- Understand historic and current web, game and app programming trends.
- Understand, through studies in the natural and social sciences, methods of conducting systematic, scientific research, in order to use these techniques when broaching new subjects.
- Gain an understanding of the scientific method for testing hypotheses and confirming results.
- Understand basic sequential art storytelling techniques.

SEMESTER FIVE OBJECTIVES

Semester five will afford students the opportunity to learn about the Social Media landscape, in which content is delivered through ever-evolving channels. Students will continue their general education with a study of either the study of design or the exploration of graphic design; classical genres and how stories are developed for various genres; and deepen their understanding of anthropology of modern media.

Learning Goals:

Students will:

- Understand storytelling and marketing techniques specific to Emerging Media.
- Understand historic and current web series and mobile content trends.
- Understand the unique advantages and challenges of adapting original source material for content creation.
- Develop further understanding and appreciation for classic methods of storytelling in traditional media.
- Expand their core areas of knowledge through the study of anthropology, design and writing for both film and theatre.
- Continue to examine concepts in behavioral and social sciences, and apply that knowledge to better create human behavior in scripts.

SEMESTER SIX OBJECTIVES

In semester six, students will expand their writing and content creation skills as they analyze and implement the tools of storytelling and go deeper into Interactive Storytelling and Emerging Media and Digital Production. In the Business of Emerging Media, students will learn what it takes to be a self-sufficient and self-sustaining media entrepreneur in the 21st Century. Filmcraft and Producing expands upon the tools, techniques and foundations of product content, with emphasis on traditional filmmaking skills. Students will broaden their General Education studies with courses on the history of video games, interactive storytelling techniques and an elective course in the natural sciences.

Learning Goals:

Students will:

- Understand the history and evolution of interactive storytelling and game-play.
- Gain a greater knowledge of traditional and emerging independent business techniques and principles.
- Learn the differences between traditional and interactive story techniques.
- Study natural science studies to expand their story worlds.
- Understand and have the tools identify, research and interact with brand leaders and brand representatives.
- Explore the legal issues related to traditional and emerging business models.

- Explore both traditional and emerging tools and techniques for budgeting and scheduling content creation.
- Apply the storytelling tools, techniques and resources of cinematography, lighting and sound.

SEMESTER SEVEN OBJECTIVES

In their penultimate semester, students focus on content production and marketing content in the core classes, designing and developing their own intellectual content and product, as they prepare their thesis project or portfolio. Upper division general education electives give students exposure to the role media plays in forming society, as well as an overview of the world's great myths or religions.

Learning Goals:

Students will:

- Be able to define and implement emerging media storytelling tools and techniques.
- Gain a deeper understanding of emerging media storytelling through an exploration of story generation and cross platform franchise properties through the writing of emerging media projects.
- Master the art of developing concepts, loglines, and outlines for original content.
- Examine traditional and emerging Marketing and Branding campaigns, how to develop strategies to discover, engage and increase audience involvement and participation and be able to implement those skills in their own projects.

- Be able to identify, research and engage industry professionals in a proficient manner.
- Further deepen their knowledge of mythic structure, world cultures and religions, as well as the history of media, art and theatre, in order to broaden their perspectives as storytellers.
- Develop the skills for building stories around a variety of ideas and inspirations, ranging from art and current events to legends/folklore and social media.
- Have the opportunity to participate in Internships.

SEMESTER EIGHT OBJECTIVES

The eighth and final semester sees the students complete their thesis projects in the Emerging Media and Digital Production II workshop, where students delve more deeply into the emerging tools and techniques of creating, marketing and branding. Additional Arts and Humanities, Social Science, and History of Art, Theatre & Media courses round out a student's cultural awareness and resources. The program culminates in capstone project presented to faculty, staff, peers and industry professionals.

Learning Goals:

Students will:

- Master the art of pitching a project and cultivate the skills of working in a collaborative environment in the professional world.
- Master the skills to navigate the pathways into their chosen professions.
- Have the experience to use social media to engage audiences and as a means of controlling their project and personal brand identities.
- Effectively build integrated cross-platform, multimedia worlds that immerse and engage audiences.
- Have an understanding, through their general education classes, of the global reach and impact of media and the various ways it is used in various cultures.
- Complete their thesis project or portfolio and present it.
- Have the opportunity to participate in Internships.

CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></u>
MEDI101 Intro to Media Studies	3
MEDI111 Narrative Essentials	3
FOUN100 English Composition	3
FOUN121 Film Art	3
FOUN171 First Year Seminar	3
<u>Required</u>	<u>15</u>

Semester Two **Units**

MEDI121	Intro to Communication Theory	3
MEDI131	Marketing, Media & Society	3
FOUN101	Advanced English Composition	3
FOUN131	Public Speaking	3
FOUN151	College Mathematics	3
HATM101	Critical Film Studies	3
<u>Required</u>		<u>18</u>

Semester Three **Units**

MEDI141	Principles of Journalism	3
FOUN141	Critical Thinking	3
ARHU191	Literature & Society	3
SOSC211	Psychology of Production	3
Students must complete 1 of the following History of Art, Theatre & Media courses:		
HATM201	Topics in Film Studies	3
HATM211	Art History	3
<u>Required</u>		<u>15</u>

Semester Four **Units**

MEDI151	Intro to Web Design & App Development	3
MEDI161	Transmedia Storytelling & Production	3
ARHU251	The Effective Artist: Critical Concepts in the Arts	3
SOSC321	General Anthropology	3
NASC211	Science in the Movies	3
<u>Required</u>		<u>15</u>

Semester Five **Units**

MEDI171	Intro to Branding & Social Media	3
ARHU341	Playwrights & Screenwriters	3
SOSC341	Anthropology of Media	3
SOSC351	Media & Society	3
Students must complete 1 upper-division History of Art, Theatre & Media courses:		
-	Choose from course list.	3
<u>Required</u>		<u>15</u>

Semester Six **Units**

MEDI181	Business of Emerging Media	3
MEDI191	Filmcraft & Producing	3
MEDI201	Interactive Storytelling	3
HATM281	History of Video Games	3
Students must complete 1 upper-division Natural & Computer Science course.		
-	Choose from course list.	3
<u>Required</u>		<u>15</u>

Semester Seven **Units**

MEDI211	Emerging Media & Digital Production I	3
MEDI221	Thesis Prep	3
MEDI231	Entrepreneurship & Media	3
Students must complete 1 of the following upper-division Arts & Humanities courses:		
ARHU301	World Religions	3
ARHU401	Mythology	3
Students must complete 1 upper-division History of Art, Theatre & Media courses.		
-	Choose from course list.	3
<u>Required</u>		<u>15</u>

Semester Eight **Units**

MEDI241	Emerging Media & Digital Production II	3
ARHU331	Cultures & Encounters	3
Students must complete 1 upper-division Arts & Humanities course.		
-	Choose from course list.	3
Students must complete 1 upper-division Social & Behavioral Science course.		
-	Choose from course list.	3
Students must complete 1 upper-division History of Art, Theatre & Media courses.		
-	Choose from course list.	3
<u>Required</u>		<u>15</u>

COURSE DESCRIPTIONS

Semester One

INTRO TO MEDIA STUDIES

Students will explore the use of technology, storytelling and production techniques to enrich business, recreation, leisure and the spreading of information. In this class, students will learn the history of Media and the tools and technologies being used today to reach audiences and consumers around the world. From time shifting to Localization of content and from digital production to new forms of distribution, students will gain insight into the current state of media in the 21st Century and beyond.

NARRATIVE ESSENTIALS

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film and television viewings, this course introduces students to the craft of storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed analysis. Students are encouraged to tell their stories visually. This course introduces the established tools and language used in writing. Instruction focuses on the fundamentals of visual storytelling.

Topics will include: Classic 3-Act Structure, the Elements of the Scene, Developing the Character, Character Arcs, Protagonists, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and

Subtext, Developing a Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

Students will workshop ideas in class in order to discover creative tools to explore story-telling, create story worlds and uncover exciting and perhaps unexpected versions of their stories. The goal is to become versatile, adaptable, and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will commit to one of their story ideas and develop it into a treatment.

Semester Two

INTRO TO COMMUNICATION THEORY

Human Communication has evolved from cave paintings, to verbal communication and performance to the written word as consumed by the elite, the written word for the masses, movies, radio, television, the Internet and global communications technologies (and every small and large step in-between). This course will guide students through the history, modes, concepts and theories of human communication. Students will explore communication in various situations including interpersonal, small group, large group, business, cultural and global interaction. With a core understanding of Communication theory, students will begin to examine Mass Communication and how emerging technologies are changing Global Communication. Students will be

introduced to Communication career paths so as to better understand how communication affects society and how society and commerce effect communication.

MARKETING, MEDIA & SOCIETY

Marketing and the marketer's impact on consumers and audiences cannot be underestimated. This course examines the principles and strategies used by marketers to reach and engage consumers and audiences. Marketer's are faced with unique and complex decisions and must understand how their choices influence consumers, audiences and society as a whole. Marketing now has Global reach and marketers must realize how different cultures react to the marketing message as well as the product. Students will learn the language of marketing, the tools and techniques used by marketers and how the marketing message impacts society. A focus on the Entertainment Industry and Media will provide students with insights into the decision making process of Studios and Global Media companies. Students will examine case studies to analyze why some marketing campaigns succeed and others fail.

Semester Three

PRINCIPLES OF JOURNALISM

The worlds of Communication and Journalism are changing rapidly. Students will explore traditional and historical forms of Journalism and how journalism is evolving. Students will examine the changing

face of Communication and the tools and techniques for spreading information. Students will learn an array of skills that can be translated to other forms of storytelling, including research, reporting, digital production, editing, anchoring, and show production. Students will be challenged to be resourceful digital journalists who can handle every aspect of covering a story. Students are encouraged to dig deep into a story and ask the hard questions. Students will be introduced to cutting edge digital technology and methods that are now being used professionally by journalists and storytellers alike. Students will learn to work in small crews as well as solo to research, write, shoot, produce, edit, and even appear on camera in their own field reports and investigative segments.

Semester Four

INTRO TO WEB DESIGN & APP DEVELOPMENT

This course offers branding techniques and step-by-step instruction on how to develop a dynamic and innovative website. An intensive introduction to web site design, this course walks content creators from the basics to more advanced tools and techniques. Students will learn industry standard programs as well as site management, site workflow, and choosing a URL and site host. Students will design and build a live web site to host their content and create a professional quality web presence for their projects. In addition, students will gain the knowledge to post their content to other distribution platforms.

Once students understand the basics of Web Design they will explore App development as a way to expand story worlds and give consumers and audiences a deeper experience with content. Students will gain the basic tools to design mobile applications (apps) for smart phones, tablets and computers. Students will learn to create strategic design documents to build, on their own or with a creative team, mobile apps. Students will explore user experience to create apps that engage consumers and audiences.

TRANSMEDIA STORYTELLING & PRODUCTION

Transmedia Storytelling and Production is an intensive course that introduces students to the process of Transmedia development. Topics will include the concept of the “Immersive World,” the history of Transmedia, building Story Worlds, Audience Engagement, Branded Content, and Brand Integration. Students will learn how integrate stories across platforms including traditional formats (TV and Movies), Sequential Art and Video Game Narrative.

Industry guest speakers will help students gain a deeper understanding of the current state of the Transmedia and where it is heading. By the end of the course, students will create their own original Transmedia concept and “template/Bible” from the skills they have learned including Traditional and Emerging Media storytelling techniques, Sequential Art, New Media Journalism, Web Design and more.

Semester Five

INTRO TO BRANDING & SOCIAL MEDIA

In Introduction to Branding & Social Media, students will explore the emerging tools and techniques used by content creators to build brands and to create, maintain and secure brand identities. This course will explore key social media and networking strategies including posting, sharing content, co-creation, commenting, aggregators, curating, public relations and mobile marketing. Students will examine branded content, brand integration, product placement and other methods for financing projects and expanding audiences. Students will study the history and purpose of branded entertainment to gain an understanding of how the industry has evolved. Students will learn approaches to Brand Management and connecting with Brands and Brand Representatives and agencies. The myths, truths and tools of creating and spreading “viral video” and “viral campaigns” will be investigated. Students will also learn the skills to create their own brand identities. Social networks, Social Media and Social Marketing tools, sites and techniques will be explored and students will examine the use of Social Media, Social Networking and Social Marketing to grow audiences, expand story worlds and build brands. Students will learn how to best use Branding, Social Media, Social Networking and Social Marketing personally and professionally.

Semester Six

BUSINESS OF EMERGING MEDIA

This class introduces students to the modern day practices and players of the Media and Entertainment Industries as well as a historical perspective to prepare them to navigate the business after graduation. Students learn about the birth of film as a dramatic medium and how the major studios grew out of this development. This class introduces students to roles of writers, directors, producers, agents, managers, studio executives, publicity and advertising, and more. In-class lectures and research projects are supplemented with in-class exercises and guest lectures from prominent figures in the entertainment industry. Students will be given the opportunity to intern at Entertainment/Media companies and are encouraged to choose their internship based on their interests and strengths honed during the program.

All students must write a research paper that will investigate a specific topic related to the entertainment industry.

FILMCRAFT & PRODUCING

Filmcraft & Producing introduces students to the language and practice of acting, directing and producing. Learning the roles of the players on a film set dramatically increases the ability to collaborate with others. Effective Content Creators craft a collaborative and artistic environment that enhances the creator's vision and provides the support needed to make the best possible project. Students learn how to bring stories from development through post-

production and beyond. Students learn to develop their skills and voices through their creative instincts, all the while developing their communication and problem-solving abilities. Students explore what happens to their stories and worlds when actors interpret them in front of the camera. Students will learn various acting theories and practices including improvisation, and scene and monologue work as starting points. By exploring how actors build characters and performances based upon the information provided in a script, students will learn how to build powerful dialogue, develop memorable characters, and create effective dramatic actions. Students will also learn about the fundamentals of directing, which in turn facilitates an understanding of the process as it relates to Content Creation.

INTERACTIVE STORYTELLING

This course will examine the critical elements that create the foundations of great Interactive Storytelling. Students will design, shape stories, plan game play in multiple environments including board games and game play. Students will function in a creative team environment to deeply refine their storylines, character bios, arcs, and world guides. Awareness of the modes and formats of game narrative, from controllers to sensors to platforms, will influence the games we make. An interactive Writing Workshop will support the students' narrative development to design a professional interactive story.

Semester Seven

EMERGING MEDIA & DIGITAL PRODUCTION I

Emerging Media & Digital Production I introduces students to the content creator's role and presents an overview of the tools that can help students take control of their careers. Upon successful completion of the required coursework, students will have the basic tools to create Digital Short Form Content. Students will learn budgeting, scheduling and financing techniques needed to create content. Students will then stage and shoot more advanced exercises under the supervision of the instructor. Putting into practice the skills learned throughout the course. Students will then learn more advanced Editing techniques to uncover the tools to tell more complex Visual stories. This experience gives students the resources, techniques and practical tools, which they can use to create content.

THESIS PREP

Students begin to conceptualize and develop a detailed outline of their final Thesis. The thesis is a 30 – 50 page original, scholarly, organized and completely researched (with supporting documentation) opportunity for students to show they have full comprehension and mastery of the concepts and skills learned throughout their coursework.

Students will submit both their outline, drafts and final paper to their Thesis Advisor, and Thesis Committee, will assist students in mastering their craft at a professional level and create a foundation for future creative work and scholarship.

If the Chair of Media Studies and the Thesis Committee agree, a student may produce a Media project as part of their final Thesis project. A substantial written component must accompany all production-based thesis projects.

ENTREPRENEURSHIP & MEDIA

This course is designed to guide students as they discover pathways to create opportunities after graduation. Goal setting, project planning, time management and project management skills are essential for the creative artist. It is crucial for content creators, and all creative artists, to have the discipline to meet deadlines (especially self-imposed deadlines) and the tools and skills to complete the tasks they set. Students will also meet with successful industry professionals during special guest lectures to uncover their tools and techniques. By examining the skills and techniques of successful business and creative professionals students will be able to implement those tools into their own careers. Utilizing the tools and techniques they uncover, students will construct an action plan for their career upon graduation. Students will also investigate the tools of successful business people including Legal aspects of the media world.

Semester Eight

EMERGING MEDIA & DIGITAL PRODUCTION II

In Emerging Media & Digital Production II students will create their capstone production project (which may or may not be part of their thesis requirement). Producing, directing and editing workshops will take students from pre-production through production and post-production. Students will work on crews for fellow classmates' pilot shoots. Students will also explore budgeting and scheduling a web series, working with and around talent and crews schedules, working with Guilds (particularly SAG), methods for Financing their web series (including traditional means and emerging methods like crowd-funding), and how to engage and grow an audience and fan base. Students will also examine the Legal aspects of creating Web content.

LIBERAL ARTS & SCIENCES COURSES

(FOR UNDERGRADUATE BFA & BA PROGRAMS)

OVERVIEW

A strong foundation in the liberal arts and sciences is crucial to the development of a creative artist.

This section lists the Liberal Arts & Science courses offered for the Bachelor of Arts (BA) degree in Media Studies and the Bachelor of Fine Arts (BFA) degree in Filmmaking, Screenwriting, Acting for Film, Photography, Producing, Game Design and Animation, respectively. BA and BFA students begin their undergraduate studies with Foundation Studies courses in conjunction with their major discipline, and continue their studies in courses in Arts & Humanities, Social & Behavioral Sciences, Natural Sciences and History of Art, Theatre & Media.

Courses in the Arts and Humanities, the History of Media, and the Social and Natural Sciences emphasize critical thinking and college-level writing skills and research, and are designed to inform and expand the undergraduate's development in filmmaking, acting and the other cinematic and visual arts offered at the New York Film Academy.

UNDERGRADUATE DIVERSITY REQUIREMENT

NYFA is committed to building a diverse and inclusive campus community. The diversity requirement is designed to provide undergraduate students with the background knowledge and analytical skills necessary to understand and respect differences between groups of people. All undergraduate students must satisfy the diversity requirement by taking a minimum of three (3) courses in their overall program. These courses explore frames of difference including but not limited to race, ethnicity, gender, socioeconomic background, religion, sexual orientation, age, and disability; and are relevant to the understanding of these dynamics in contemporary society and culture in the U.S. and around the world. Diversity courses may also satisfy a LAS requirement or a major course. The diversity requirement must be met by all BFA students who began their program in Fall 2020. Students can view the diversity course offerings in this section of the catalog (designated with a "D").

ADVANCED ENGLISH COMPOSITION

All students in the BFA programs are required to take FOUN100 English Composition and FOUN101 Advanced Composition. Students who have transfer credits towards English Composition will be waived out of FOUN100 and will still be required to take FOUN101 to complete their English language requirements at NYFA. A student with appropriate transferrable credits towards both FOUN100 and FOUN101 will go directly into FOUN141 Critical Thinking. Please refer to the section regarding Transfer Credits for more information on the kinds of courses that can be accepted in transfer.

FOUNDATION STUDIES

Foundation courses focus on the basic academic skills needed to succeed in college: analytical writing, critical thinking and problem solving. These courses build a foundation for more specialized subjects requiring advanced written and oral communication. The skills mastered in these courses will prepare students for the advanced course work in the Liberal Arts & Sciences as well as in their core programs, and form the basic foundation of a well-rounded artist.

<u>Courses</u>	<u>Units</u>
FOUN100 English Composition	3
FOUN101 Advanced English Composition	3
FOUN121 Film Art	3
FOUN131 Public Speaking	3
FOUN141 Critical Thinking	3
FOUN151 College Mathematics	3
FOUN161 Drawing*	2
FOUN171 First Year Seminar ("D")	3
<u>Required</u>	<u>15-20</u>

*Drawing is not required for all BFA students.

ENGLISH COMPOSITION

The introductory academic writing course is designed to prepare students for Advanced English Composition and subsequent Foundation and Liberal Arts courses. Students will be expected to produce 5-6 paragraph academic essays. The writing process will be emphasized through sound writing practices that lead up to the submission of each final draft. Each final draft will be followed by a reflection assignment on their writing process. Students will then reflect on their progress through a reflective essay based on the overall course.

ADVANCED ENGLISH COMPOSITION

The course is designed to prepare students for tackling research papers by analyzing prompts and doing research to find academic sources. Students will analyze, summarize, and synthesize sources into arguments supported by evidence to help them sustain a point of view beyond the basic 5-paragraph essay. At the end of the course, in a reflective paper, students will

critically reflect on their academic writing skills by examining whether or not (or to what extent) they have met the student learning objectives.

FILM ART

Film Art is an introduction to the history of film and its evolution as a medium of expression. This course will focus on both the history of American and international filmmaking from 1895 to 1960, with specific emphasis placed on the Hollywood studio system.

PUBLIC SPEAKING

This course is designed to organize critical thinking and improve public speaking skills. Students will give several prepared and ex tempore speeches in class on a variety of topics. The skills developed here will serve in school, life and filmmaking, including the ability to "pitch" projects for development.

CRITICAL THINKING

This course guides students to approach thinking more insightfully and effectively by exploring the process by which we develop, understand, support, and critically examine our beliefs and those of others. Students will practice some of the most important skills of critical thinking and apply them to practical questions, current social issues, belief systems, and the media. In doing so, they will examine the precise meaning and logical relationships of claims, the value and relevance of supporting

evidence, the credibility of sources, misleading rhetoric and fallacies, and effective forms of argumentation.

COLLEGE MATHEMATICS

This course is an introduction to basic mathematical concepts. Topics covered include mathematical operations of fractions, decimals, proportions, ratios, percents, measurements, order of operations, conversions, ratios, statistics, geometry, trigonometry probability and algebra.

DRAWING

This course covers the necessary tools, materials, and techniques to communicate ideas visually. Through the analysis of two-dimensional art forms, discussion of how these forms convey content, and the practice of drawing techniques, students will learn how our brains interpret visual stories. Students will practice basic principles of pictorial composition and linear perspective and will be introduced to techniques in rendering form and shadows to communicate lighting strategies. Final projects in this course are designed to complement the goals of students' major disciplines.

FIRST YEAR SEMINAR ("D")

The course is designed to help students navigate college life and enhance their ability to take advantage of the opportunities presented both on and off campus. Topics covered include navigating

college life, goal setting, library and research skills, personal motivation, educational and career planning, and learning styles. The class includes visits from school staff, discussion, and practical activities based on weekly topics.

ARTS & HUMANITIES

In their Arts and Humanities coursework, students are introduced to great works of art and literature and their impact on culture and society. These courses offer students a well-informed and geographically diverse viewpoint, as well as developing critical thinking and writing skills. With an emphasis on interdisciplinary approaches to literary and cultural study, students are given the intellectual tools to discover the dynamic relationship between author and reader, or artist and audience, from a variety of critical, historical, cultural, social, and political perspectives. These fields give students the tools to utilize language in their films and add depth to projects illustrating the human condition.

Introductory Courses Units

1 of the following lower-division Arts & Humanities courses is required:

ARHU191	Literature & Society	3
ARHU211	Dramatic Literature	3

Students are required to complete the following prerequisite prior to upper-division courses:

ARHU251	The Effective Artist: Critical Concepts in the Arts	3
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Required **6**

Upper-Division Electives Units

ARHU301	World Religions (“D”)	3
ARHU321	The Great Playwrights	3
ARHU331	Cultures & Encounters (“D”)	3
ARHU341	Playwrights & Screenwriters	3
ARHU351	American Cultural History	3
ARHU361	European Cultural History	3
ARHU371	Introduction to the Novel	3
ARHU391	Ethics of Video Games	3
ARHU401	Mythology	3
ARHU421	Topics in Queer Studies (“D”)	3
ARHU431	Advanced Drawing	3
ARHU441	Issues in Adaptation	3
ARHU451	The Great Screenplays	3
ARHU461	Topics in Literature I: Creative Writing	3
ARHU411	Topics in Literature II: Literary Genres	3

Required **12-15**

LITERATURE & SOCIETY

The course examines contemporary Western literature in its many forms. Students will learn to deeply analyze texts as well as the cultural and historical contexts in which they were written. While investigating the diction, voice, symbolism and other literary devices used in the selected texts, students will explore the many themes and genres that contemporary literature has to offer.

DRAMATIC LITERATURE

This course is a survey of dramatic from the ancient Greeks to the end of the 20th century, with emphasis on dramatic structure and style. Special emphasis will be placed on historical developments and

their relationship to literary periods and movements in other genres.

THE EFFECTIVE ARTIST: CRITICAL CONCEPTS IN THE ARTS

The effective and influential artist has a clear understanding of how art is borne out of human experience, and human experience, in turn, is born out of art. Serving as a gateway for the artist to apply theoretical analysis to their own works and the works of others, this course will use tools from a variety of theoretical perspectives, historical paradigms, cultural ideologies, and philosophies. By the end of this overview of critical concepts, students will be able to make informed and intelligent decisions for more specialized courses offered later in their programs.

Prerequisite(s): Dramatic Literature or Literature & Society

WORLD RELIGIONS (“D”)

An introduction to major religions of the world, this course will introduce students to the beliefs and practices of the world's living religious traditions as well as train students in the basic methods of the academic study of religion. The course discusses how it is possible to learn about - and learn from - a variety of religious traditions without being or becoming an adherent of any single tradition. The course includes both Western and non-Western religions.

Prerequisite(s): Dramatic Literature or Literature & Society

THE GREAT PLAYWRIGHTS

A study of the lives, times, and plays of renowned playwrights enables students to build a critical and dramaturgical vocabulary for discussing, evaluating, and crafting compelling dramatic works. To understand the use of conflict, character, structure, dialogue, relationships, spectacle, world building, and theme in theater, this class will make use of techniques such as in-class table reads, at-home reading assignments, filmed plays, writing and analysis exercises, and will examine playwrights such as Shakespeare, Miller and Williams, among others.

Prerequisite(s): Dramatic Literature or Literature & Society

CULTURES & ENCOUNTERS (“D”)

The course is a study of non-Western art, film, theatre and society with emphasis on Asia, Africa and Islamic art and cultures.

Prerequisite(s): Dramatic Literature or Literature & Society

PLAYWRIGHTS & SCREENWRITERS

A comparative study of Western Tradition playwrights and screenwriters' work, lives, and times presents students with the theoretical basis to develop an aesthetic criteria for criticism and development of dramatic works in an ever changing, fractured media environment.

Prerequisite(s): Dramatic Literature or Literature & Society

AMERICAN CULTURAL HISTORY

Supplies the knowledge of U.S. history that is critical for understanding how America has come to prominence in today's global society. Objective is to make students aware of the nation's rich and complicated past, and how this background has shaped the diverse aspects of America's complex national character. Covers major developments in U.S. history and culture from European settlement to early 21st century.

Prerequisite(s): Dramatic Literature or Literature & Society

EUROPEAN CULTURAL HISTORY

This course serves as an introduction to themes in European history from the Ancient Greeks and Romans through the Renaissance, the nationalist movements of the 19th Century, World Wars I & II to the student revolts of 1968, on to the present sociopolitical climate in Europe. Through discussions of Europe's past, the course will consider broader questions of globalization, world citizenship and identity in modern life.

Prerequisite(s): Dramatic Literature or Literature & Society

INTRODUCTION TO THE NOVEL

This course introduces the novel as a literary form, covering its origins, development, and literary, cultural and social importance. The texts selected for study in this course represent a variety of genres, styles, countries and historical

periods. Students are expected to read and write critically. A secondary goal of the course is to discuss the novel's role in film adaptations.

Prerequisite(s): Dramatic Literature or Literature & Society

ETHICS OF VIDEO GAMES

Ethics refers to standards of right and wrong in society. Students study and debate ethics in play experiences and game design, and whether play is a valid way of learning about the real world. Students learn about meta-game behavioral issues such as cheating, violence, and the four types of players found in online worlds: Explorers, Achievers, Socializers, and Killers.

Prerequisite(s): Dramatic Literature or Literature & Society

MYTHOLOGY

This course is designed to acquaint students with a body of material central to modern thought, culture and civilization. Through readings and exposure to other works of art and cultural products, students will come to know some of the world's most influential myths and how they relate to the cultures that created them. The course explores the theory of myth and the uses of myth in art, literature, and film, as well as the cultural and psychological implications of myths.

The readings will encompass several mythological traditions, but Græco-Roman myth will make up the bulk of the course's readings, focusing particularly on how the

principles and issues raised in this body of Classical literature arise in our own contemporary culture.

Prerequisite(s): Dramatic Literature or Literature & Society

TOPICS IN QUEER STUDIES (“D”)

This course explores film, television, and theatre history by way of lesbian, gay, bisexual, and transgender stories and characters, as well as the gay women and men – whether in or out of the closet – who played an essential role in bringing a queer perspective to the cinema, television and stage. Gender and sexuality, repression, and resistance, deviance and acceptance, and identity and community will be explored.

Prerequisite(s): Dramatic Literature or Literature & Society

ADVANCED DRAWING

Advanced Drawing builds on the foundational skills of linear perspective, value, and figure drawing to teach strategies of composition and experimental techniques in drawing. Through the analysis of two-dimensional art, film, and photography, students will explore a variety of materials, methods, and conceptual approaches to the immediate and spontaneous format of drawing. This course is structured to encourage personal voice through idea generation, material investigation, technical refinement, and research. Students are encouraged to push boundaries in their investigations of materials, subject matter, process, and

interpretation related to image-making.

Prerequisite(s): Successful completion of Drawing

ISSUES IN ADAPTATION

This course will examine how adaptations have evolved over time to adapt to the social, political, and environmental changes throughout history. Students will be able to contextualize adaptations using historical context with a main focus on the issues that existed during the time it was produced. Past topics include censorship and the sociopolitical issues presented in fantasy adaptations. Varies from semester to semester depending on instructor.

Prerequisite(s): Dramatic Literature or Literature & Society

THE GREAT SCREENPLAYS

The Great Screenplays is a critical studies course focused on exploring Academy Award-winning American and foreign screenplays from the past ten decades. Through in-class screenings, readings of screenplays, lectures, and discussions, students will gain a deeper understanding of how the art of screenwriting has evolved since the 1920s.

TOPICS IN LITERATURE I: CREATIVE WRITING

The course offers students the opportunity to explore various genres (fiction, nonfiction, or poetry) each semester. Depending on the semester offered, topics will include: poetry, fiction, memoir, and

short story. The course is offered in a workshop format and a writer's creative journal is required of all students.

Prerequisite(s): Dramatic Literature or Literature & Society

TOPICS IN LITERATURE II: LITERARY GENRES

The course offers students the opportunity to study in depth various forms of literature, other than the novel or screenplay. The course may focus on the works of one writer, or a theme in various genres, or an in-depth study of one particular genre. Depending on the interest of the instructor and the semester offered, topics will include (among others): poetry, fiction, creative non-fiction, memoir, short story and the essay.

Prerequisite(s): Dramatic Literature or Literature & Society

SOCIAL & BEHAVIORAL SCIENCES

Social and Behavioral Science courses emphasize the social, cultural, political, environmental, and psychological impact human groups and individuals have on one another. In their coursework, students learn how to approach these subjects through quantitative and qualitative methodologies that focus on the analysis and understanding of human behavior.

Introductory Courses Units

1 of the following lower-division Social Behavioral Science courses is required:

SOSC201	Psychology of Performance	3
SOSC211	Psychology of Production	3
<u>Required</u>		<u>3</u>

Upper-Division Electives Units

1 of the following upper-division Social & Behavioral Science courses is required:

SOSC301	Introduction to Economics	3
SOSC311	International Politics ("D")	3
SOSC321	General Anthropology	3
SOSC331	Sociology ("D")	3
SOSC341	Anthropology of Media ("D")	3
SOSC351	Media & Society ("D")	3
SOSC371	Intro to Political Science	3
SOSC381	Topics in Contemporary Moral Issues ("D")	3
<u>Required</u>		<u>3</u>

PSYCHOLOGY OF PERFORMANCE

The course is designed to help students deepen the practice of their craft while maintaining a healthy balance between school and personal life. Basic understanding of the workings of consciousness and the deep connection between thoughts, emotions and behavior will be examined during the semester. Interpersonal communication as well as the demands placed on the individual within the group dynamic will be explored.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

PSYCHOLOGY OF PRODUCTION

In the course, students will examine the self from the perspective of some of Psychology's major personality typologies, such as Jung's introvert/extrovert, Jung's archetypes, Kessler's Five Personality Types, and "The Big 5." Through lecture, discussion, presentation, creative exercise, and on-screen examples, students will become more familiar with their own personal psychology, with the variety of types among teammates, and with the on-screen characters they create. Students will be able to construct conflict among the characters they create rooted in particular psychological types. This exploration will enable students to self-regulate as well as become more effective at working in teams.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

INTRODUCTION TO ECONOMICS

An interdisciplinary introduction to economics as a normative aspect of modern society. Topics include: markets as a means of coordinating human behavior toward the achievement of specific social objectives, how and why markets may fail to achieve these objectives, the evolution of non-market institutions such as rules of law as responses to market failures, and theories of unemployment and inflation in their historical context.

Prerequisite(s): Successful completion of Psychology of Performance or Psychology of Production

INTERNATIONAL POLITICS ("D")

An introduction to international politics, applying various theories of state behavior to selected historical cases. Topics include the balance of power, the causes of war and peace, change in international systems, and the role of international law, institutions, and morality in the relations among nations.

Prerequisite(s): Successful completion of Psychology of Performance or Psychology of Production

GENERAL ANTHROPOLOGY

The course examines the main trends in contemporary anthropological theory, from physical anthropology to conceptual and ethnographic approaches. It will concentrate on several key theoretical approaches that anthropologists have used to understand the diversity of human culture, such as structuralism, Marxism, feminism, practice theory, critical ethnography, and postmodern perspectives.

Prerequisite(s): Successful completion of Psychology of Performance or Psychology of Production

SOCIOLOGY ("D")

An introduction to the systematic study of the social sources and social consequences of human behavior, with emphasis upon culture, social structure, socialization, institutions, group membership, and social conformity versus deviance.

Prerequisite(s): Successful completion of

Psychology of Performance or Psychology of Production

ANTHROPOLOGY OF MEDIA
("D")

Explores how media technologies and genres are produced, used and interpreted in different cultural contexts around the world. Emphasis is placed on the effect of different media on people's social identities and communities, including families, nations and religions.

Prerequisite(s): Successful completion of Psychology of Performance or Psychology of Production

MEDIA & SOCIETY ("D")

In this course, students will examine the ethical, social and far-reaching issues involved in media and society. Students will analyze and interpret the ways technology and information impact upon and are impacted by, culture, storytelling, consumers and audiences from various genders, ethnicities, and economic levels.

Prerequisite(s): Successful completion of Psychology of Performance or Psychology of Production

INTRO TO POLITICAL SCIENCE

This survey course is designed to introduce students to important theories, concepts and issues, in the study of political processes and behavior. The course will cover political theory, research methods, forms of government, public administration, and public policy.

Prerequisite(s): Successful completion of Psychology of Performance or Psychology of Production

TOPICS IN CONTEMPORARY
MORAL ISSUES ("D")

A philosophical examination of the central moral issues of our time and the various conceptions of morality and justice that underlie our responses to them. Topics may include: abortion, euthanasia, war, economic justice, equality and discrimination, crime and punishment, animal rights, global climate justice, immigration, censorship, and privacy.

Prerequisite(s): Successful completion of Psychology of Performance or Psychology of Production

NATURAL SCIENCES

The Natural Sciences seek to reveal and explain natural phenomena that occur in the biological, physical, and chemical realms. Coursework in the Natural Sciences will require students to utilize empirical data and scientific methodology to develop and test well-reasoned hypotheses. Students learn how to reason and investigate critically, drawing conclusions from fact and not opinion, as they look to further their understanding of the natural world.

Introductory Courses **Units**

The following lower-division Natural & Computing Science course is required:

NASC211	Science in the Movies	3
<u>Required</u>		<u>3</u>

Upper-Division Electives **Units**

1 of the following upper-division Natural & Computing Science courses is required:

NASC301	Geology	3
NASC321	Human Anatomy & Physiology	3
NASC341	Principles of Geography (“D”)	3
NASC361	Principles of Physical Sciences	3
NASC381	General Biology	3
NASC391	Environmental Science (“D”)	3
<u>Required</u>		<u>3</u>

SCIENCE IN THE MOVIES

This course is designed as a survey of science across the physical and life sciences, including biology and biotechnology, environmental science, ecology, earth and planetary science, chemistry, atomic and nuclear physics, and artificial intelligence. Movies that demonstrate scientific concepts will serve as templates for elucidation of said concepts. Scenes will be examined, and the accuracy and portrayal of the science, and scientists, analyzed. Related topics, including the role of scientific advisors on films, and how best to balance “science” and “fiction” in film, are discussed. This course aims to raise an awareness of the treatment and content of science in popular films.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

GEOLOGY

This course introduces students to the basics of Geology. Through a combination of lectures, labs, and field observations, students will address topics ranging from formation of the elements, mineral and rock identification, and geological mapping to plate tectonics, erosion and climate engineering.

Prerequisite(s): Science in the Movies

HUMAN ANATOMY & PHYSIOLOGY

This introductory course provides an overview of the basic anatomy and physiology of the body's major systems. It is designed to strengthen or develop a vocabulary in human anatomy and physiology, and an understanding of how the body works.

Prerequisite(s): Science in the Movies

PRINCIPLES OF GEOGRAPHY (“D”)

This course is a systematic study of the various elements that make up the Earth's physical environment, weather, climate, vegetation and land forms. In this course students will learn to: interpret maps and analyze geospatial data; understand and explain the implications of associations and networks among phenomena in places; recognize and interpret the relationships among patterns and processes at different scales of analysis; define regions and evaluate the regionalization process; characterize and analyze changing

interconnections among places.

Prerequisite(s): Science in the Movies

PRINCIPLES OF PHYSICAL SCIENCES

This course is designed as an introduction to the fundamental principles of physics, chemistry, earth science, and astronomy. Content will include everyday examples, such as analyzing collisions and forces in nature, examining chemical reactions in our bodies, understanding the causes and measurement of earthquakes, and the scientific efforts to comprehend the workings of our solar system. Upon successful completion of this course, students will be able to carry out an experiment using the scientific method, explain and define the principles and terminology of physical science, and use formulas to solve related problems.

Prerequisite(s): Science in the Movies

GENERAL BIOLOGY

An overview of the major principles and concepts of biology, including the history of biology as a science, the meaning and use of the scientific method, the organization of life, cellular biology, heredity, evolution, and animal behavior. New developments in the field are discussed, including ethical and moral issues arising from recent genetic and medical research. Students will apply the process of science by designing and carrying out an experiment and writing a scientific paper. This course is designed to develop an understanding of the living world

through scientific methodology and critical thinking.

Prerequisite(s): Science in the Movies

ENVIRONMENTAL SCIENCE (“D”)

An interdisciplinary study of human interactions with the environment, examining the technical and social causes of environmental degradation at local and global scales, along with the potential for developing policies and philosophies that are the basis of a sustainable society. The course uses concepts in biology, chemistry, and earth sciences to introduce such topics as ecosystems, evolution, climatic and geochemical cycles, and the use of biotic and abiotic resources over time. Concepts are reinforced both in and out of the classroom via lab activities and service learning.

Prerequisite(s): Science in the Movies

HISTORY OF ART, THEATRE & MEDIA

Artists must know the history and tradition of the forms and fields in which they work. The courses offered in History of Art, Theatre and Media combine the historical study of filmmaking, theatre, music, visual arts, and new media with studies of popular culture. By exposing students to great artists and masterpieces of the past, these courses invite students to historically situate the various ways in which media reflects, constructs, and shapes the world in which they live. Students achieve not only an understanding of how their own

projects fit into the traditions of film, theatre and visual arts, but also gain an awareness of how to move that tradition forward in their own work.

Introductory Courses **Units**

Introductory History of Art, Theatre and Media courses. Requirements vary by program.

HATM101	Critical Film Studies	3
HATM111	History & Aesthetics of Photography I	3
HATM121	History & Aesthetics of Photography II	3
HATM201	Topics in Film Studies	3
HATM211	Art History	3
HATM221	History of Theatre (“D”)	3

Required **6-9**

Upper-Division Electives **Units**

2 or more of the following upper-division History of Art, Theatre & Media electives are required:

HATM231	History of Photography	3
HATM251	History of Documentary (“D”)	3
HATM261	History of Animation	3
HATM281	History of Video Games	3
HATM291	Topics in Modern & Contemporary Art History	3
HATM311	Music Appreciation	3
HATM341	History of Broadcasting	3
HATM351	Topics in Genre Studies	3
HATM361	American Television History	3
HATM371	History of Women in Film, Television & Theatre (“D”)	3
HATM381	African American Film & Television History (“D”)	3

Required **3-6**

CRITICAL FILM STUDIES

This seminar focuses on the history of filmmaking from 1960 to the present. Special emphasis will be placed on international cinema.

Prerequisite(s): Successful completion of Film Art

HISTORY & AESTHETICS OF PHOTOGRAPHY I

In this course, students will study, analyze and critique the work of master photographers from the birth of photography to 1960. Students will investigate the ways in which seminal photographers of this era held a mirror up to society, allowing us to see the technological, artistic, social and cultural currents of life through the lens. Examining master photographers’ techniques, aesthetics and approaches segues into students’ individual shooting and research projects.

HISTORY & AESTHETICS OF PHOTOGRAPHY II

This course continues the history of photography from 1960 onwards, investigating cultural, historical and ideological aspects of this era’s most enduring and penetrating images. Students will trace the development of analog and digital photography throughout the rise and dominance of the electronic media. Discussions will focus on how these media permeate every aspect of mainstream consciousness and, in turn, influence the

way contemporary society reads images.
Prerequisite(s): Successful completion of History & Aesthetics of Photography I

TOPICS IN FILM STUDIES

This course focuses primarily on major film movements, with an emphasis on the study of individual directors, film styles, actors, or themes. Past topics have included, Film Noir, Alfred Hitchcock, New German Cinema, African American Film History, Polish and Czech New Waves. Varies from semester to semester depending on instructor.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

ART HISTORY

This course is a survey artistic production from Prehistory to the current day, focusing on the development of visual language and technical innovation to convey cultural values. Student will learn formal and historical analysis as well as methods of academic research and writing in the discipline of art history.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF THEATRE (“D”)

A concise study of the history of theatre from Ritual Theatre in Africa to Greek and Roman theater to the present. Each era of history will be examined through formal study, plays, theater architecture and historical documents, as well as film versions of stage plays. Plays will be drawn

from Western and non-Western sources. Students will be required to attend live theater performances to fulfill writing assignments.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF PHOTOGRAPHY

This course is an introduction to major conceptual trends and ideas in the history of photography, from its invention to the present day. Technological, artistic, social, cultural and journalistic currents of the medium will be covered in depth.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF DOCUMENTARY (“D”)

This course will introduce students to the history and theory of documentary cinema. The course will review and analyze the evolution of the documentary film genre and the varieties of approaches adopted by non-fiction filmmakers. Study will include various modes of documentary form: expository, observational, interactive, reflective, and assorted hybrid modes. The course will also explore a number of other important areas in documentary filmmaking, including ethical and legal questions as well as the importance of thorough research.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF ANIMATION

This course focuses on the history and aesthetics of animation, with references to related arts such as live-action cinema, puppetry and comics. Screenings include a wide range of commercial and experimental works produced throughout the world. Students create small projects and written works pertaining to course topics.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF VIDEO GAMES

Although the medium of video games is only forty years old, it already has a rich history that influences the industry today. An understanding of the history of video games is essential to the future game designer, not only because it serves as a common foundation for those who work in the industry, but only by understanding the mistakes and successes of the past will future game developers create the great games of tomorrow.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

TOPICS IN MODERN & CONTEMPORARY ART HISTORY

This course highlights artists and art movements including Modernism and Post-Modernism. Students will read, discuss, and write about what consists of the modern aesthetic and see how art produced around the turn of the 20th century rigorously shaped what we consider art

today. This course will vary in the cultures and movements covered according to the instructor. Artworks will be studied by analyzing formal elements in their aesthetic, cultural, and historical/national contexts.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

MUSIC APPRECIATION

This course introduces and acquaints the student with all aspects of music, including outstanding composers, the different types of music they created, how the music is performed, great performers and conductors, and the techniques involved in these fields. The class focuses on developing skills necessary to become an intelligent listener. Throughout the course the student is introduced to virtually every type and style of music in an attempt to develop musical taste and appreciation.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF BROADCASTING

This course examines the historical development of Radio and Television broadcasting with an examination of the interrelationships between artistic and technological forms, as well as industry, social, and cultural trends. The commercial and noncommercial models of support, governmental regulations, and impact on society, programming, and future technology will be a primary focus.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

TOPICS IN GENRE STUDIES

This course will examine film and/or television genres in context of its history, aesthetics, cultural context, social significance, and critical methodologies.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

AMERICAN TELEVISION HISTORY

This course is a critical survey of American television history from its inception to the present day. Examination of interrelationships between program forms, industrial paradigms, social trends, and culture will be covered and consideration of television programs and series in terms of sociocultural issues (consumerism, lifestyle, gender, race, national identity) and industrial practice (programming, policy, regulation, business) will be highlighted.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF WOMEN IN FILM, TELEVISION & THEATRE (“D”)

This course explores the lives and work of women in Film, Television, and Theatre as it considers both historical and contemporary writers, directors and those behind the scenes like producers, scene designers, and cinematographers. This

course will incorporate feminist writings to provide a lens through which we focus on individual challenges, achievements, and priorities of significant women in these mediums.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

AFRICAN AMERICAN FILM & TELEVISION HISTORY (“D”)

This course considers works made outside the white-dominated film industry—during generations of social and legal exclusion—as well as those produced later within mainstream industrial practices by African Americans. It traces the artistic representation of a marginalized group, as it negotiates—and eventually demands—for itself a greater share of opportunity within the dominant culture. The course examines films and television series by African-American creators, as well as those by white filmmakers who explore the black experience.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

INTERNATIONAL PATHWAY PROGRAM

The New York Film Academy International Pathway Program is an in-person, two-semester, highly interactive program of study for students seeking admission into New York Film Academy (NYFA) degree programs. Courses teach verbal and written English language skills, including academic reading, writing, and listening. The program provides community-based learning that will expose students to the U.S. college environment, as well as American culture and life on and around NYFA's U.S. campuses. Currently, the program is offered at NYFA's campus in Los Angeles.

NYFA's International Pathway Program is designed for international, non-native English-speaking students who are interested in enrolling in New York Film Academy degree programs, who meet all admissions requirements for the NYFA degree, with the exception of the English requirements. It is a pathway to a NYFA degree.

ADMISSION REQUIREMENTS

To qualify for the NYFA International Pathway Program, a student must meet all academic requirements for admission to their respective degree program, including submission of:

Master Degree Programs:

- Completed Graduate Program Application
- Application Fee
- Undergraduate Degree Transcript
- Narrative Statement
- Letters of Recommendation
- Creative Portfolio

Bachelor Degree Programs:

- Completed Undergraduate Program Application
- Application Fee
- High School Transcript
- Narrative Statement
- Letters of Recommendation
- Creative Portfolio

Non-native English speaking students who meet the above criteria but do not meet the English proficiency requirement for admission, who have demonstrated a threshold level of English skills, may be admitted to the Pathway Program.

For graduate degree programs: Pathway applicants must score 64 or above on the TOEFL iBT or 5.0 or above on the IELTS.

For undergraduate degree programs: Pathway applicants must score 58 or above on the TOEFL iBT or 4.5 or above on the IELTS.

STRUCTURE

The program is designed to accommodate undergraduate and graduate students through a course of study composed of several developmental ESL courses, with a complement of courses from the major disciplines. All students enroll in a prescribed program of developmental ESL, while taking major courses appropriate to the program into which they may matriculate upon successful completion of the Pathway program.

Specifically, the developmental ESL courses will address:

- Academic Writing, Reading and Vocabulary
- Academic Listening and Speaking
- Academic Presentations
- Interactive Speaking and Academic Culture
- Community-Based Language and Culture Practicum

Pathway students will also take a series of courses related to their major. The number of courses transferable into the degree will be based on a student's placement in the Pathway program. The placement will be determined by the student's IELTS or TOEFL scores.

CURRICULUM

The International Pathway Program is a postsecondary program of study combining developmental ESL coursework with major discipline courses to prepare students who do not meet the English proficiency

standards for admission to a NYFA degree program but do meet all other admission requirements.

Over two semesters, Pathway students will participate in a prescribed ESL curriculum, complemented by general education and major discipline courses that will transfer into their respective NYFA degree programs.

MFA:

Students seeking admission into NYFA MFA programs will take two semesters of ESL and major-related courses. These students will matriculate into the second semester of their MFA program upon successfully completing the Pathway Program.

MA:

Students seeking admission into NYFA MA programs will take two semesters of ESL and major-related courses. These students will matriculate into the first semester of the MA upon successfully completing the Pathway Program. These students will transfer a select number of courses into their MA programs.

BFA:

Students seeking admission into NYFA BFA programs, whose scores are in the lower band of the admissions requirements for the Pathway program, will take a first semester of mostly ESL courses. The second semester will be a combination of ESL curriculum, general education, and major-related courses. These students will have fewer transferable courses into the BFA program and will start in a modified first semester of the BFA upon successfully completing the Pathway Program.

Students who score within the higher band of the TOEFL/IELTS requirements will have a combination of ESL curriculum, general education and major-related courses in both semesters in the Pathway Program. These students matriculate into the second semester of their BFA program upon successfully completing the Pathway Program.

Total number of semesters at NYFA = Pathway Program + Target program

Program Name**	4.5 IELTS 58-63 on TOEFL 85-89 on Duolingo (only for fall 2020)	5.0 or above on IELTS (BFA & MFA/MA) 64-68 on TOEFL (BFA) 64-78 on TOEFL (MFA/MA) 90 or above on Duolingo (only for fall 2020)
MFA Filmmaking	N/A	2+5 semesters = 7 semesters
MFA Acting for Film	N/A	2+4 semesters = 6 semesters
MA Film & Media	N/A	2+3 semesters = 5 semesters
BFA Film	2+9 semesters = 11 semesters	2+8 semesters = 10 semesters
BFA Acting	2+8 semesters = 10 semesters	2+7 semesters = 9 semesters
** Pathway Programs are currently only offered for the degree programs listed above.		

Pathway students wishing to seek a degree in departments other than Filmmaking or Acting for Film should speak to their admissions representative to learn about possible opportunities in those departments.

PROGRAM REQUIREMENTS

In order to matriculate into a NYFA degree program, all Pathway students must successfully pass all developmental ESL courses, and must complete the Pathway Program with a cumulative grade point average in all transferable major discipline and Liberal Arts and Sciences courses equal to the GPA requirements of their intended NYFA degree program (for undergraduate: 2.0 GPA; for graduate: 3.0 GPA).

MASTER OF FINE ARTS PATHWAY (FILMMAKING)

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 31

OVERVIEW

The New York Film Academy Master of Fine Arts (MFA) Pathway Program for Filmmaking is a two-semester graduate level program. Students who successfully complete the two semester Pathway program are eligible to join the standard MFA Filmmaking Program in its second semester.

SEMESTER ONE OBJECTIVES - PATHWAY

Students begin their immersion in filmmaking through a series of intense classes in directing, screenwriting, editing, and working with actors. These classes support a number of short film productions that allow their skills to be quickly put into practice, as well as assist them with developing proficiency in the overall production process.

Students will also develop their leadership and collaborative skills by fulfilling the essential roles of production crew on the films of their classmates.

These shorter projects will help the students build and reinforce the basic skills of production paving the way for larger projects in the coming semesters.

During this semester, students will expand upon their critical thinking skills by taking part in debates and discussion, writing extended essays and research papers, as well as examining the impact of both historical and current visual images in the United States. While continuing to build upon their existing knowledge, students will take part in class activities that introduce them to American culture and current debatable issues, all of which will expand students' understanding of the world around them. Students will take introductory NYFA courses in their field of study.

Learning Goals:

- Explore and put into practice the art, aesthetics, and technique of visual storytelling through the implementation of directing, producing, cinematography, screenwriting, and editing techniques.
- Survey and examination of film studies from the perspective of a film director and artist.
- Fundamental training in acting and directing actors.
- Develop the ability to collaborate, manage, and lead a film crew.

- Develop an ability to give and receive constructive editorial and creative feedback on a project.
- Evaluate the impact and effectiveness of historical and current visuals and source materials
- Demonstrate understanding of organizational and structural components for a variety of assignments, including but not limited to debates, essays, research papers, and presentations
- Provide demonstrable support for opinions, as well as approach differences of beliefs between peers in a respectful and fact-driven manner

Production Goals:

- Write, direct and edit several short films and other class exercises.
- Work with actors to illicit an emotional reaction from the audience
- Understand three act structure and how it applies to short film
- Collaborate with classmates and instructors in Production Workshop exercises.

SEMESTER TWO

OBJECTIVES - PATHWAY

In the second semester, students continue to go more in-depth with directing, building on the topics and concepts from Film Aesthetics IA. In Cinematography I students will learn the in-and-outs of industry standard camera and lighting

equipment in addition to the art and craft of Cinematography.

To further students understanding of working with actors, an intensive, in the field, production workshop class provides instruction through a series of on-location, instructor supervised, productions.

During this semester, students exercise the visual literacy, analytical, and evaluative skills developed in the previous semester. Students examine American culture through the lens of popular culture to explore history and the shaping of identity. Reading strategies are built upon to reinforce in-depth analysis of a variety of texts. Students will continue to take NYFA courses in their field of study.

Learning Goals:

- Advance in proficiency in the fields of writing, producing, directing, editing, and cinematography.
- Advanced proficiency in collaboration and leadership skills, while implementing advanced production techniques.
- Identify point of view and construct scenes from the perspective of specific characters.
- Examine and discuss American popular culture from historical and sociological perspectives
- Develop necessary critical reading skills
- Analyze a variety of texts consisting of varied styles in order to gain better understanding of author's purpose, tone, structure, and use of figurative language

- Demonstrate ability to support and defend opinions by using outside sources or class material

Production Goals:

- Direct, DP, or AD a collaboration workshop through the guidance of instructors.
- Develop proficiency with the beginning equipment package.
- Understand blocking and working with the camera to Write, produce, direct, and edit an end of semester digital dialogue film.

CURRICULUM

Semester One – Pathway *Units*

FILM500P	Film Aesthetics IA	1.5
FILM520	Editing I	1.5
FILM540	Screenwriting I	2
FILM550	Acting for Directors	1
ENGL011P	Critique & Debate in the Arts	3
ENGL021P	Visual Literacy & Storytelling	3
ENGL031P	Paragraphs to Pages: Expanding the Essay	3
ENGL041P	Intermediate Language Lab	1
<u>Required</u>		<u>16</u>

Semester Two – Pathway *Units*

FILM501P	Film Aesthetics IB	1.5
FILM510	Cinematography I	1.5
FILM530	Production Workshop	3
ENGL051P	Close Reading Skills	3
ENGL061P	Objective Text Analysis	3
ENGL071P	American Popular Culture	3
<u>Required</u>		<u>15</u>

COURSE DESCRIPTIONS

Semester One – Pathway

FILM AESTHETICS IA

In this course students will be introduced to the fundamentals of directing. Film Aesthetics IA integrates concepts from the arts, behavioral sciences and humanities to reveal the power of a film director's aesthetic choices to shape a visual narrative. Approaches to composition, camera placement, lens selection, set design and staging action are all examined in depth as in class learning will be supported through student individual projects and exercises.

EDITING I

Students are taught multiple aesthetic approaches to editing film and video. They learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Students study both the nuanced effects of editing on storytelling, and then apply them to their own films. The results allow students to apply the psychological and emotional effects of editing to their overall stories.

SCREENWRITING I

This class introduces students to crafting cinematic images through writing with an emphasis on visual and dramatic storytelling. Students will generate scripts from initial ideas, learn proper formatting, and complete a short film screenplay that will be the culmination of everything learned throughout the semester. Through detailed narrative analysis and instructor-led workshops, the class will explore the nuanced tools of screenwriting - structure, theme, character, conflict, and dialogue - and also receive constructive criticism on their work from their instructor as well as their peers. Students will be encouraged in the advanced methods of story design by writing descriptions of visuals and dramatic action and being exposed to all facets of story. The course will be an excellent primer to writing for the screen.

ACTING FOR DIRECTORS

This course adheres to the philosophy that, in order to direct actors, one must understand and experience acting as art and methodology. Directing students will become actors. Students learn how to identify a screenplay's emotional "beats" and "character objectives" in order to improve their actors' performances. Students are prepared to not only communicate and collaborate with their actors, but to actualize the best emotional outcome of a scene.

Semester Two - Pathway

FILM AESTHETICS IB

Building on topics learned in Film Aesthetics IA students will go further in depth into the craft of directing. Students will explore the juxtaposition of imagery, sound and music to build a compelling cinematic montage, and are introduced to the process of working with actors. Multiple class projects reinforce these techniques, culminating in each student directing a short film that unifies all concepts learned.

CINEMATOGRAPHY I

In this course, students are introduced to the ways camera and lighting can be used in visual storytelling. Students will be trained in the handling and operation of both 16mm and HD cameras, and will study how shot composition and lens choice can add subtext to a film's narrative. Through intensive in-class exercises, they will learn the principles of image exposure and how fundamental lighting techniques can support a story's mood and tone.

PRODUCTION WORKSHOP

Working alongside directing and camera instructors, students apply concepts learned in Film Aesthetics I to the on-set environment. With an emphasis on contextualizing dialogue and blocking actors in a physical space, directors interpret short scripts and film them to illuminate subtext and visually convey

meaning. The technical application of production sound, lighting, lenses and editing are given creative purpose, as students rotate crew positions to learn the division of responsibilities within each department.

MASTER OF FINE ARTS PATHWAY (ACTING FOR FILM) (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 36

OVERVIEW

The New York Film Academy Master of Fine Arts (MFA) Pathway Program for Acting for Film is a two-semester graduate level program. Students who successfully complete the two semester Pathway program are eligible to join the standard MFA Acting for Film Program in its second semester.

SEMESTER ONE OBJECTIVES - PATHWAY

From the first day of class, students are immersed in a hands-on education. They rapidly learn the fundamental creative and technical skills they need to act in motion pictures. All students participate in an intensive sequence of classes in Introduction to Master's Technique & Scene Study I, Foundations of Acting for Film I, Principles of Voice & Movement I and Filmmaking for the Actor (master lectures in Directing, Cinematography, Writing, Producing and Editing with an in-class shoot).

During this semester, students will expand upon their critical thinking skills by taking part in debates and discussion, writing

extended essays and research papers, as well as examining the impact of both historical and current visual images in the United States. While continuing to build upon their existing knowledge, students will take part in class activities that introduce them to American culture and current debatable issues, all of which will expand students' understanding of the world around them. Students will take introductory NYFA courses in their field of study.

Learning Goals:

- Understand the basic principles of acting for the camera.
- Grounding in classical acting techniques.
- Fundamentals of script and text analysis.
- Exposure to a variety of vocal and movement techniques as they apply to acting for film.
- Survey and examination of film studies from a film actor's perspective.
- Evaluate the impact and effectiveness of historical and current visuals and source materials
- Demonstrate understanding of organizational and structural components for a variety of assignments, including but not limited to debates, essays, research papers, and presentations

- Provide demonstrable support for opinions, as well as approach differences of beliefs between peers in a respectful and fact-driven manner

Production Goals:

- Present monologues in class.
- Shoot in-class on camera scenes for critique.
- Participate in a Filmcraft shoot.
- Participate in a supervised Production Workshop with film students.

SEMESTER TWO

OBJECTIVES - PATHWAY

The second semester of Year One enables students to continue developing their foundational skills as actors both onstage and in front of the camera in an intensive sequence of classes in Introduction to Master's Technique & Scene Study II, Foundations of Acting for Film II, and Principles of Voice & Movement II. All instruction and film exercises are geared towards helping students complete their individual projects and production goals.

During this semester, students exercise the visual literacy, analytical, and evaluative skills developed in the previous semester. Students examine American culture through the lens of popular culture to explore history and the shaping of identity. Reading strategies are built upon to reinforce in-depth analysis of a variety of texts. Students will continue to take NYFA courses in their field of study.

Learning Goals:

- Develop a deeper understanding of classical acting techniques as they apply to scene study.
- Continued work in applying vocal and movement techniques to acting for film.
- Understand the nuances and differences between staged and on-camera performances.
- Analyze contemporary plays and screenplays for performance.
- Examine and discuss American popular culture from historical and sociological perspectives
- Develop necessary critical reading skills
- Analyze a variety of texts consisting of varied styles in order to gain better understanding of author's purpose, tone, structure, and use of figurative language
- Demonstrate ability to support and defend opinions by using outside sources or class material

Production Goals:

- Perform in a short film shot on location.
- Perform in a year-end, filmed scene presentation.
- Perform in scenes from both plays and screenplays in order to examine the differences in performance demands for the two formats.

CURRICULUM

<i>Semester One – Pathway</i>		<i>Units</i>
ACTI500P	Introduction to Master’s Technique & Scene Study I	2
ACTI510P	Foundations of Acting for Film I	2
ACTI520P	Principles of Voice & Movement I	2
ACTI530P	Filmmaking for the Actor	2
ENGL011P	Critique & Debate in the Arts	3
ENGL021P	Visual Literacy & Storytelling	3
ENGL031P	Paragraphs to Pages: Expanding the Essay	3
ENGL041P	Intermediate Language Lab	1
<u>Required</u>		<u>18</u>

<i>Semester Two – Pathway</i>		<i>Units</i>
ACTI600P	Introduction to Master’s Technique & Scene Study II	3
ACTI610P	Foundations for Acting for Film II	3
ACTI620P	Principles of Voice & Movement II	3
ENGL051P	Close Reading Skills	3
ENGL061P	Objective Text Analysis	3
ENGL071P	American Popular Culture	3
<u>Required</u>		<u>18</u>

COURSE DESCRIPTIONS

Semester One – Pathway

INTRODUCTION TO MASTER’S TECHNIQUE & SCENE STUDY I

Introduction to Master’s Technique & Scene Study I provides students with the preparatory building blocks, which lay a

foundation from which to go deeper into the craft. They will examine the various acting techniques of the 20th Century, including but not limited to Stanislavsky, Strasberg, Hagen and Meisner, practice technique exercises, analyze scripts and develop a solid grounding in establishing a character based on their own experiences and imagination. Students will apply the techniques they have studied by working on monologues and short scripts.

FOUNDATIONS OF ACTING FOR FILM I

Foundations of Acting for Film I provides students with an environment to gain proficiency in front of the camera. Students practice the subtlety and nuance of film acting, including learning to adjust the performance for specific shot size, finding the arc of the character, and learning to maintain the integrity of the script while shooting out of sequence. These skills are implemented along with film set terminology and etiquette.

PRINCIPLES OF VOICE & MOVEMENT I

In this course students will engage in holistic explorations of the voice and body in order to develop healthy vocal and physical habits, aimed at liberating and enhancing the performer's natural capacity for moving, sounding, and speaking as applied to performance on camera and in their everyday lives. Students will develop an awareness of vocal and physical tendencies and will experience a more

visceral and direct connection to their voices and bodies, unimpeded by habitual tension. Exercises in posture, breath, body energies, phonetic sounds and notations will be implemented to improve tonal quality, pitch range, intelligibility, projection, body characterization and body expressivity. Various techniques will be taught, including but not limited to the following vocal techniques - Lessac, Linklater, Fitzmaurice, Skinner, and Knight-Thompson, and the following movement techniques - Viewpoints, Viewpoints, Lessac, Suzuki Method, Dance, Yoga, Laban, Contact Improvisation, Grotowski and Chekhov Technique.

FILMMAKING FOR THE ACTOR

An exploration of filmmaking from the actor's perspective, including cinematography, directing, producing, screenwriting, and editing. Learning the roles of all the players on a film set dramatically increases the actor's ability to collaborate with filmmakers in developing dynamic performances. Students will participate in an in-class or on-location shoot, utilizing skills gained in the course.

Semester Two - Pathway

INTRODUCTION TO MASTER'S TECHNIQUE & SCENE STUDY II

Introduction to Master's Technique & Scene Study II continues the exploration of relaxation, sensory awareness, and creative choice-making and individual performance elements in exercises designed to enhance

the students' ability to synthesize their own practical techniques for performance on screen or stage. They will learn how to prepare emotionally for a performance and begin to understand the differences between techniques and personal process. Students will work on exercises, monologues, and short scenes from plays applying the techniques they have studied. They will perform in a taped live presentation at the end of the semester.

FOUNDATIONS OF ACTING FOR FILM II

Foundations of Acting for Film II teaches more advanced Acting for Film skills necessary for creating a fully realized performance on camera. Students will digitally tape a variety of scenes during class, editing their own exercises and scenes to better understand how the mechanics of a performance effect the final edit. Students will also prepare a script, do pre-production work, rehearse the scenes, and work in various areas of production as well as acting for an on-location shoot. They will also edit their own scenes for a final screening.

PRINCIPLES OF VOICE & MOVEMENT II

Expanding on the techniques and skills learned in Principles of Voice and Movement I, students will continue to deepen their ability to express character and emotion through the refinement of vocal and physical variety, as well as organic connection to their physical instrument. They will continue exercises to improve

tonal quality, pitch range, projection, body characterization and body expressivity. An ability to connect images while letting the image resonate through the voice and body with supported breath will be emphasized through working with text and character.

MASTER OF ARTS PATHWAY (FILM & MEDIA PRODUCTION)

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 25 Units

OVERVIEW

The New York Film Academy Master of Arts (MA) Pathway Program for Film & Media Production is a two-semester graduate level program. Students who successfully complete the two semester Pathway program are eligible to join the standard MA Film & Media Production Program in its first semester.

SEMESTER ONE OBJECTIVES - PATHWAY

Students will be introduced to the Art and Craft of Filmmaking through the exploration of the screenwriting process. Story development and generation will be analyzed and students will begin writing the stories they will tell when they get into their production classes in later semesters.

During this semester, students will expand upon their critical thinking skills by taking part in debates and discussion, writing extended essays and research papers, as well as examining the impact of both historical and current visual images in the United States. While continuing to build upon their existing knowledge, students will take part in class activities that introduce them

to American culture and current debatable issues, all of which will expand students' understanding of the world around them. Students will take introductory NYFA courses in their field of study.

Learning Goals:

- Experience immersion in screenwriting craft.
 - Evaluate the impact and effectiveness of historical and current visuals and source materials
 - Demonstrate understanding of organizational and structural components for a variety of assignments, including but not limited to debates, essays, research papers, and presentations
 - Provide demonstrable support for opinions, as well as approach differences of beliefs between peers in a respectful and fact-driven manner
-

SEMESTER TWO OBJECTIVES - PATHWAY

During this semester, students exercise the visual literacy, analytical, and evaluative skills developed in the previous semester. Students examine American culture through the lens of popular culture to explore history and the shaping of identity.

Reading strategies are built upon to reinforce in-depth analysis of a variety of texts. Students will continue to take NYFA courses in their field of study.

Learning Goals

- Examine and discuss American popular culture from historical and sociological perspectives
- Develop necessary critical reading skills
- Analyze a variety of texts consisting of varied styles in order to gain better understanding of author’s purpose, tone, structure, and use of figurative language
- Demonstrate ability to support and defend opinions by using outside sources or class material

CURRICULUM

<i><u>Semester One – Pathway</u></i>		<i><u>Units</u></i>
FILM525	Screenwriting	2
ENGL011P	Critique & Debate in the Arts	3
ENGL021P	Visual Literacy & Storytelling	3
ENGL031P	Paragraphs to Pages: Expanding the Essay	3
ENGL041P	Intermediate Language Lab	1
ARHU500P	Storyboarding Foundations	2
<u>Required</u>		<u>14</u>

<i><u>Semester Two – Pathway</u></i>		<i><u>Units</u></i>
ENGL051P	Close Reading Skills	3
ENGL061P	Objective Text Analysis	3
ENGL071P	American Popular Culture	3
ARHU510P	Intermediate Storyboarding	2
<u>Required</u>		<u>11</u>

COURSE DESCRIPTIONS

Semester One – Pathway

SCREENWRITING

This course introduces students to the nuanced tools and language used in writing a film project. Students take a story from initial idea, treatment and outline to a rough draft, and finally, a shooting script. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. Students intensively workshop their ideas with classmates and instructors, providing constructive criticism while accepting critiques of their own work. Encouraged in the advanced methods of story design through visuals and action, the scripts they write become the basis for all projects in the first semester.

Semester Two – Pathway

See the Liberal Arts & Sciences Course list for Graduate & Undergraduate Pathway Programs.

BACHELOR OF FINE ARTS PATHWAY “A” (FILMMAKING)

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 33 Units

OVERVIEW

The New York Film Academy Bachelor of Fine Arts (BFA) Pathway Program “A” for Filmmaking is a two-semester undergraduate level program. Students who successfully complete the two semester Pathway program are eligible to join the standard BFA Filmmaking Program in its second semester.

SEMESTER ONE OBJECTIVES - PATHWAY

During the first semester students will be introduced to the Art and Craft of Filmmaking through the individual disciplines of editing and screenwriting. Students will learn about story development and generation and will begin developing their ideas for projects in later semesters. Through learning the art of editing students will get a strong understanding of story, structure and revision.

Along with these core courses, students also attend Foundational Liberal Arts and Sciences Courses, including Film Art, where students gain essential insight into the evolution of motion pictures.

During this semester, students will expand upon their critical thinking skills by taking part in debates and discussion, writing extended essays and research papers, as well as examining the impact of both historical and current visual images in the United States. While continuing to build upon their existing knowledge, students will take part in class activities that introduce them to American culture and current debatable issues, all of which will expand students’ understanding of the world around them. Students will take introductory NYFA courses in their field of study.

Learning Goals:

- Demonstrate technical proficiency in the craft of editing
- Experience immersion in screenwriting craft.
- Acquire an introductory knowledge of the history of motion pictures.
- Evaluate the impact and effectiveness of historical and current visuals and source materials
- Demonstrate understanding of organizational and structural components for a variety of assignments, including but not limited to debates, essays, research papers, and presentations

- Provide demonstrable support for opinions, as well as approach differences of beliefs between peers in a respectful and fact-driven manner

SEMESTER TWO OBJECTIVES - PATHWAY

In semester two, students continue to develop their filmmaking skills through Short Film Production, a course that will guide students through the art and craft of Directing as well as Cinematography.

Student class work will be supported through a series of individual productions. Students will not only explore writing and directing their own work but they will also practice fundamental set work through crewing for their classmates.

During this semester, students exercise the visual literacy, analytical, and evaluative skills developed in the previous semester. Students examine American culture through the lens of popular culture to explore history and the shaping of identity. Reading strategies are built upon to reinforce in-depth analysis of a variety of texts. Students will continue to take NYFA courses in their field of study.

The semester ends with students filming a seven-minute short film, utilizing all of the skills acquired thus far in the program.

Learning Goals

- Continue to develop fundamental filmmaking skills through courses in directing, screenwriting, producing, cinematography, and digital editing.
- Fundamental training in acting and directing actors.
- Put into practice the basics of producing for film.
- Continued use of collaborative strategies and techniques, while on-set, and in constructive classroom screen and critique sessions.
- Examine and discuss American popular culture from historical and sociological perspectives
- Develop necessary critical reading skills
- Analyze a variety of texts consisting of varied styles in order to gain better understanding of author's purpose, tone, structure, and use of figurative language
- Demonstrate ability to support and defend opinions by using outside sources or class material

Production Goals

- Write, direct and edit four short projects.
- Crew as cinematographer, gaffer, and assistant camera on approximately 12 additional projects.

CURRICULUM

Semester One – Pathway *Units*

FILM121	Digital Editing I	3
FILM131	Screenwriting I	2
ENGL011P	Critical & Debate in the Arts	3
ENGL021P	Visual Literacy & Storytelling	3
ENGL031P	Paragraphs to Pages: Expanding the Essay	3
ENGL041P	Intermediate Language Lab	1
Required		15

Semester Two – Pathway *Units*

FILM101P	Short Film Production	4
ENGL051P	Close Reading Skills	3
ENGL061P	Objective Text Analysis	3
ENGL071P	American Popular Culture	3
FOUN161	Drawing	2
FOUN171	First Year Seminar	3
Required		18

COURSE DESCRIPTIONS

Semester One – Pathway

DIGITAL EDITING I

This course presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The course will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate non-linear editing software, which they will use to edit

their own films. Classes are supplemented with individual consultations at the computer.

SCREENWRITING I

This course introduces the established tools of screenplay format and storytelling terminology used in writing a short film project. Students will take a story from initial idea, logline, and synopsis as first steps to writing a rough draft. In-class discussion provides students with constructive analysis and support to develop the script into a final draft. Instruction focuses on the fundamentals of visual storytelling so that the students will tell their stories visually, rather than rely on dialogue. The intersection of story structure, theme, character, tension, and conflict is examined through scene analysis and writing assignments.

Semester Two – Pathway

SHORT FILM PRODUCTION

This course is an introduction to the fundamentals of visual storytelling. Informed by in-class lectures and demonstrations, students direct 3 self-written projects of increasing complexity, culminating in a Non-Synch Film of up to 5 minutes. In-class screening and critiquing of student projects encourages students to apply a critical eye to their own work and others' in this and future production-oriented classes. Additionally, this course also introduces students to the

fundamentals of cinematography. Students will be trained in the handling and operation of 16mm and HD cameras, and will learn the principles of image exposure, shot composition, and cinematic lighting. As the course progresses, students will focus on how lens choice, camera placement, and lighting style can be used to support the mood of their stories.

BACHELOR OF FINE ARTS PATHWAY “B” (FILMMAKING)

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 32 Units

OVERVIEW

The New York Film Academy Bachelor of Fine Arts (BFA) Pathway Program “B” for Filmmaking is a two-semester undergraduate level program. Students who successfully complete the two semesters of Pathway are eligible to join the standard BFA Filmmaking Program in its first semester with modified courses.

SEMESTER ONE OBJECTIVES - PATHWAY

During the first semester, students build upon their core English language skills: grammar, writing, listening and speaking, reading, and vocabulary building. In addition, students are introduced to NYFA’s academic resources and expectations while gaining contemporary skills which are necessary in the college classroom and in their future careers in the creative arts. Students also monitor personal growth in order to better understand individual strengths and weaknesses by completing multiple reflective portfolios.

Learning Goals:

- Develop and present different rhetorical modes of organized oral presentations, support listening skills with note taking strategies, and integrate an array of language functions for natural and organic communication
- Participate in peer review of written and oral assignments, evaluate feedback, and integrate feedback into assignments
- Demonstrate understanding of process-driven writing (paragraphs and essays), structural components of organized prose, and the importance of academic integrity
- Apply strategies for analyzing and summarizing texts for a variety of academic purposes while navigating new vocabulary

SEMESTER TWO OBJECTIVES - PATHWAY

During the second semester students will be introduced to the Art and Craft of Filmmaking through the individual disciplines of editing and screenwriting. Student will learn about story development and generation and will begin developing their ideas for projects in later semesters. Through learning the art of editing students

will get a strong understanding of story, structure and revision.

Along with these core, students also attend Foundational Liberal Arts and Sciences Courses, including Film Art, where students gain essential insight into the evolution of motion pictures.

During this semester, students will expand upon their critical thinking skills by taking part in debates and discussion, writing extended essays and research papers, as well as examining the impact of both historical and current visual images in the United States. While continuing to build upon their existing knowledge, students will take part in class activities that introduce them to American culture and current debatable issues, all of which will expand students' understanding of the world around them. Students will take introductory NYFA courses in their field of study.

Learning Goals:

- Demonstrate technical proficiency in the craft of editing
- Experience immersion in screenwriting craft.
- Acquire an introductory knowledge of the history of motion pictures.
- Evaluate the impact and effectiveness of historical and current visuals and source materials
- Demonstrate understanding of organizational and structural components for a variety of assignments, including but not limited to debates, essays, research papers, and presentations

- Provide demonstrable support for opinions, as well as approach differences of beliefs between peers in a respectful and fact-driven manner

SEMESTER ONE OBJECTIVES - (MODIFIED) STANDARD BFA FILMMAKING

Students who successfully graduate the Pathway Program are eligible to join the standard BFA Filmmaking Program in its first semester with modified courses. (See the Modified BFA Filmmaking curriculum table.)

In this semester, students continue to develop their filmmaking skills through Short Film Production, a course that will guide students through the art and craft of Directing as well as Cinematography.

Student class work will be supported through a series of individual productions. Students will not only explore writing and directing their own work but they will also practice fundamental set work through crewing for their classmates.

During this semester, students exercise the visual literacy, analytical, and evaluative skills developed in the previous semester. Students examine American culture through the lens of popular culture to explore history and the shaping of identity. Reading strategies are built upon to reinforce in-depth analysis of a variety of

texts. Students will continue to take NYFA courses in their field of study.

The semester ends with students filming a seven-minute short film, utilizing all of the skills acquired thus far in the program.

Learning Goals

- Continue to develop fundamental filmmaking skills through courses in directing, screenwriting, producing, cinematography, and digital editing.
- Fundamental training in acting and directing actors.
- Put into practice the basics of producing for film.
- Continued use of collaborative strategies and techniques, while on-set, and in constructive classroom screen and critique sessions.
- Examine and discuss American popular culture from historical and sociological perspectives
- Develop necessary critical reading skills
- Analyze a variety of texts consisting of varied styles in order to gain better understanding of author's purpose, tone, structure, and use of figurative language
- Demonstrate ability to support and defend opinions by using outside sources or class material

Production Goals

- Write, direct and edit four short projects.
- Crew as cinematographer, gaffer, and assistant camera on approximately 12 additional projects.

CURRICULUM

Semester One – Pathway *Units*

ENGL001P	21 st Century Grammar	3
ENGL002P	Breaking Down the Text	3
ENGL003P	The Art of Communication	3
ENGL004P	From 1 to 5: Purposeful Writing	3
ENGL005P	Beginning Language Lab	2
FOUN171	First Year Seminar	3
<u>Required</u>		<u>17</u>

Semester Two – Pathway *Units*

FILM121	Digital Editing I	3
FILM131	Screenwriting I	2
ENGL011P	Critique & Debate in the Arts	3
ENGL021P	Visual Literacy & Storytelling	3
ENGL031P	Paragraphs to Pages: Expanding the Essay	3
ENGL041P	Intermediate Language Lab	1
<u>Required</u>		<u>15</u>

Semester One – (Modified) *Units* *Standard BFA Filmmaking**

FILM101P	Short Film Production	4
ENGL051P	Close Reading Skills	3
ENGL061P	Objective Text Analysis	3
ENGL071P	American Popular Culture	3
FOUN161	Drawing	2
<u>Required</u>		<u>15</u>

*** Students who successfully graduate the Pathway Program are eligible to join the standard BFA Filmmaking Program in its first semester with modified courses. They will then join the standard BFA Filmmaking program in its second semester.**

COURSE DESCRIPTIONS

Semester One – Pathway

See the Liberal Arts & Sciences Course list for Graduate & Undergraduate Pathway Programs.

Semester Two – Pathway

DIGITAL EDITING I

This course presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The course will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate non-linear editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

SCREENWRITING I

This course introduces the established tools of screenplay format and storytelling terminology used in writing a short film project. Students will take a story from initial idea, logline, and synopsis as first steps to writing a rough draft. In-class discussion provides students with

constructive analysis and support to develop the script into a final draft. Instruction focuses on the fundamentals of visual storytelling so that the students will tell their stories visually, rather than rely on dialogue. The intersection of story structure, theme, character, tension, and conflict is examined through scene analysis and writing assignments.

Semester One – (Modified) Standard BFA Filmmaking

SHORT FILM PRODUCTION

This course is an introduction to the fundamentals of visual storytelling. Informed by in-class lectures and demonstrations, students direct 3 self-written projects of increasing complexity, culminating in a Non-Synch Film of up to 5 minutes. In-class screening and critiquing of student projects encourages students to apply a critical eye to their own work and others' in this and future production-oriented classes. Additionally, this course also introduces students to the fundamentals of cinematography. Students will be trained in the handling and operation of 16mm and HD cameras, and will learn the principles of image exposure, shot composition, and cinematic lighting. As the course progresses, students will focus on how lens choice, camera placement, and lighting style can be used to support the mood of their stories.

BACHELOR OF FINE ARTS PATHWAY “A” (ACTING FOR FILM)

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 34 Units

OVERVIEW

The New York Film Academy Bachelor of Fine Arts (BFA) Pathway Program “A” for Acting for Film is a two-semester undergraduate level program. Students who successfully complete the two semester Pathway program are eligible to join the standard BFA Acting for Film Program in its second semester.

SEMESTER ONE OBJECTIVES – PATHWAY

During the first semester, students will begin to develop a foundational understanding of the major tools and techniques used by the actor. All students participate in an intensive sequence of classes in Introduction to Technique & Scene Study I and Beginning Movement for the Actor, as well as general education courses in liberal arts.

Students will expand upon their critical thinking skills by taking part in debates and discussion, writing extended essays and research papers, as well as examining the impact of both historical and current visual images in the United States. While continuing to build upon their existing

knowledge, students will take part in class activities that introduce them to American culture and current debatable issues, all of which will expand students’ understanding of the world around them. Students will take introductory NYFA courses in their field of study.

Learning Goals:

- Develop an understanding of the basic acting techniques of the 20th century.
- Examine and analyze fundamentals of script and text analysis.
- Execute a variety of movement techniques.
- Evaluate the impact and effectiveness of historical and current visuals and source materials
- Demonstrate understanding of organizational and structural components for a variety of assignments, including but not limited to debates, essays, research papers, and presentations
- Provide demonstrable support for opinions, as well as approach differences of beliefs between peers in a respectful and fact-driven manner

Production Goals:

- Present in-class monologues or scenes for critique

- Perform a personal physical warm-up.

SEMESTER TWO OBJECTIVES - PATHWAY

In the second semester, students will build upon what they learned in semester one. Their courses include Introduction to Technique & Scene Study II, Beginning Voice for the Actor, Foundations of Acting for Film, and Essentials of Filmmaking as well as continued general education courses.

During this semester, students exercise the visual literacy, analytical, and evaluative skills developed in the previous semester. Students examine American culture through the lens of popular culture to explore history and the shaping of identity. Reading strategies are built upon to reinforce in-depth analysis of a variety of texts. Students will continue to take NYFA courses in their field of study.

Learning Goals:

- Achieve an understanding of the fundamental principles of acting on camera.
 - Develop a basic understanding of the principles of Filmcraft.
 - Execute basic acting techniques and apply them to classical scene study.
 - Execute a variety of vocal techniques.
 - Examine and discuss American popular culture from historical and sociological perspectives
 - Develop necessary critical reading skills
- Analyze a variety of texts consisting of varied styles in order to gain better understanding of author's purpose, tone, structure, and use of figurative language
 - Demonstrate ability to support and defend opinions by using outside sources or class material

Production Goals:

- Shoot in-class on camera and participate in a production workshop with Acting Instructor
- Participate in a Filmcraft shoot.
- Edit a short film.
- Perform a final vocal performance to be filmed in class.
- Perform in a final in-class scene presentation that is filmed.

CURRICULUM

<u><i>Semester One- Pathway</i></u>	<u><i>Units</i></u>
ACTI101P Introduction to Technique & Scene Study I	2
ACTI111P Beginning Movement for the Actor	2
ENGL011P Critique & Debate in the Arts	3
ENGL021P Visual Literacy & Storytelling	3
ENGL031P Paragraphs to Pages: Expanding the Essay	3
ENGL041P Intermediate Language Lab	1
FOUN171 First Year Seminar	3
<u>Required</u>	<u>17</u>

<u><i>Semester Two- Pathway</i></u>		<u><i>Units</i></u>
ACTI121P	Introduction to Technique & Scene Study II	2
ACTI131P	Beginning Voice for the Actor	2
ACTI141P	Foundations of Acting for Film	2
ACTI151P	Essentials of Filmmaking	2
ENGL051P	Close Reading Skills	3
ENGL061P	Objective Text Analysis	3
FOUN071P	American Popular Culture	3
<u>Required</u>		<u>17</u>

COURSE DESCRIPTIONS

Semester One – Pathway

INTRODUCTION TO TECHNIQUE & SCENE STUDY I

Technique & Scene Study I is an introduction to the acting craft. Students will learn the foundations of performance including relaxation, concentration, technique exercises and text analysis. Terminology as well as the evolution of acting techniques will be covered. Students will apply the techniques they've studied to text by rehearsing and performing monologues in class.

BEGINNING MOVEMENT FOR THE ACTOR

The Movement course will allow students to explore their ability to engage the body in an uninhibited manner as a tool for performance. A focus of this course is to develop tools with which the students can express their internal life through

movement. Various training methods will be taught, including but not limited to Viewpoints, the Suzuki Method, Dance, Yoga, Laban Analysis, Contact Improvisation, Grotowski, and Chekhov Technique. Through concentration on these techniques this course will provide the foundational skills to develop the physical life of a character.

Semester Two – Pathway

INTRODUCTION TO TECHNIQUE & SCENE STUDY II

In Introduction to Technique and Scene Study II, students will continue practicing acting technique exercises and learn how to develop characters based on script analysis as well as through their own experiences and imagination. They will work on their performance techniques in class by rehearsing with a scene partner and presenting scenes from plays for in-class performance. Scenes will be filmed for critique.

BEGINNING VOICE FOR THE ACTOR

In this course students will begin to develop a free and healthy voice. Various techniques will be taught, including and not limited to, Fitzmaurice, Linklater, Lessac, and Skinner. Through the exploration of phonetic sounds and vowel formation students will experience a more visceral and more direct connection to their voice free of habitual tension. An ability to connect images

through the voice will be emphasized through working with text.

FOUNDATIONS OF ACTING FOR FILM

This course introduces the beginning Acting for Film student to the skills necessary for creating a fully realized performance on camera. The primary emphasis of the class is two fold: a study of film terminology and set etiquette and an introduction to the acting challenges unique to the art of cinema, such as shot size and how it relates to performance, continuity, hitting a mark, eye line, and the importance of subtlety and nuance. The differences and similarities between acting for film and acting for the stage are also explored. Students prepare for future on-set collaborations through in-class exercises and assignments.

ESSENTIALS OF FILMMAKING

An exploration of filmmaking from the actor's perspective, including cinematography, directing, producing, screenwriting, and editing. Learning the roles of all the players on a film set dramatically increases the actor's ability to collaborate with filmmakers in developing dynamic performances. Students will participate in an in-class or on-location shoot, utilizing skills gained in the course.

BACHELOR OF FINE ARTS PATHWAY “B” (ACTING FOR FILM) (OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 31 Units

OVERVIEW

The New York Film Academy Bachelor of Fine Arts (BFA) Pathway Program “B” for Acting for Film is a two-semester undergraduate level program. Students who successfully complete the two semesters of Pathway are eligible to join the standard BFA Acting for Film Program in its first semester with modified courses.

SEMESTER ONE OBJECTIVES - PATHWAY

During the first semester, students build upon their core English language skills: grammar, writing, listening and speaking, reading, and vocabulary building. In addition, students are introduced to NYFA’s academic resources and expectations while gaining contemporary skills which are necessary in the college classroom and in their future careers in the creative arts. Students also monitor personal growth in order to better understand individual strengths and weaknesses by completing multiple reflective portfolios.

Learning Goals:

- Develop and present different rhetorical modes of organized oral presentations, support listening skills with note taking strategies, and integrate an array of language functions for natural and organic communication
- Participate in peer review of written and oral assignments, evaluate feedback, and integrate feedback into assignments
- Demonstrate understanding of process-driven writing (paragraphs and essays), structural components of organized prose, and the importance of academic integrity
- Apply strategies for analyzing and summarizing texts for a variety of academic purposes while navigating new vocabulary

SEMESTER TWO OBJECTIVES - PATHWAY

During the second semester, students will begin to develop a foundational understanding of the major tools and techniques used by the actor. All students participate in an intensive sequence of classes in Introduction to Technique & Scene Study I and Beginning Movement for

the Actor, as well as general education courses in liberal arts.

Students will expand upon their critical thinking skills by taking part in debates and discussion, writing extended essays and research papers, as well as examining the impact of both historical and current visual images in the United States. While continuing to build upon their existing knowledge, students will take part in class activities that introduce them to American culture and current debatable issues, all of which will expand students' understanding of the world around them. Students will take introductory NYFA courses in their field of study.

Learning Goals:

- Develop an understanding of the basic acting techniques of the 20th century.
- Examine and analyze fundamentals of script and text analysis.
- Execute a variety of movement techniques.
- Evaluate the impact and effectiveness of historical and current visuals and source materials
- Demonstrate understanding of organizational and structural components for a variety of assignments, including but not limited to debates, essays, research papers, and presentations
- Provide demonstrable support for opinions, as well as approach differences of beliefs between peers in a respectful and fact-driven manner

Production Goals:

- Present in-class monologues or scenes for critique
- Perform a personal physical warm-up.

SEMESTER ONE OBJECTIVES - (MODIFIED) STANDARD BFA ACTING FOR FILM

Students who successfully graduate the Pathway Program are eligible to join the standard BFA Acting for Film Program in its first semester with modified courses. (See the Modified BFA Acting for Film curriculum table.)

In this semester, students will build upon what they learned in the previous semester. Their courses include Introduction to Technique & Scene Study II, Beginning Voice for the Actor, Foundations of Acting for Film, and Essentials of Filmmaking as well as continued general education courses.

During this semester, students exercise the visual literacy, analytical, and evaluative skills developed in the previous semester. Students examine American culture through the lens of popular culture to explore history and the shaping of identity. Reading strategies are built upon to reinforce in-depth analysis of a variety of texts. Students will continue to take NYFA courses in their field of study.

Learning Goals:

- Achieve an understanding of the fundamental principles of acting on camera.
- Develop a basic understanding of the principles of Filmcraft.
- Execute basic acting techniques and apply them to classical scene study.
- Execute a variety of vocal techniques.
- Examine and discuss American popular culture from historical and sociological perspectives
- Develop necessary critical reading skills
- Analyze a variety of texts consisting of varied styles in order to gain better understanding of author's purpose, tone, structure, and use of figurative language
- Demonstrate ability to support and defend opinions by using outside sources or class material

Production Goals:

- Shoot in-class on camera and participate in a production workshop with Acting Instructor
- Participate in a Filmcraft shoot.
- Edit a short film.
- Perform a final vocal performance to be filmed in class.
- Perform in a final in-class scene presentation that is filmed.

CURRICULUM

<u><i>Semester One – Pathway</i></u>		<u><i>Units</i></u>
ENGL001P	21 st Century Grammar	3
ENGL002P	Breaking Down the Text	3
ENGL003P	The Art of Communication	3
ENGL004P	From 1 to 5: Purposeful Writing	3
ENGL005P	Beginning Language Lab	2
FOUN171	First Year Seminar	3
<u>Required</u>		<u>17</u>

<u><i>Semester Two – Pathway</i></u>		<u><i>Units</i></u>
ACTI101P	Introduction to Technique & Scene Study I	2
ACTI111P	Beginning Movement for the Actor	2
ENGL011P	Critique & Debate in the Arts	3
ENGL021P	Visual Literacy & Storytelling	3
ENGL031P	Paragraphs to Pages: Expanding the Essay	3
ENGLI041P	Intermediate Language Lab	1
<u>Required</u>		<u>14</u>

Semester One – (Modified) Units
Standard BFA Acting For
Film *

ACTI121P	Introduction to Technique & Scene Study II	2
ACTI131P	Beginning Voice for the Actor	2
ACTI141P	Foundations of Acting for Film	2
ACTI151P	Essentials of Filmmaking	2
ENGL051P	Close Reading Skills	3
ENGL061P	Objective Text Analysis	3
FOUN071P	American Popular Culture	3
<u>Required</u>		<u>17</u>

*** Students who successfully graduate the Pathway Program are eligible to join the standard BFA Acting for Film Program in its first semester with modified courses. They will then join the standard BFA Acting for Film program in its second semester.**

COURSE DESCRIPTIONS

Semester One – Pathway

See the Liberal Arts & Sciences Course list for Graduate & Undergraduate Pathway Programs.

Semester Two – Pathway

INTRODUCTION TO TECHNIQUE & SCENE STUDY I

Technique & Scene Study I is an introduction to the acting craft. Students will learn the foundations of performance including relaxation, concentration,

technique exercises and text analysis. Terminology as well as the evolution of acting techniques will be covered. Students will apply the techniques they've studied to text by rehearsing and performing monologues in class.

BEGINNING MOVEMENT FOR THE ACTOR

The Movement course will allow students to explore their ability to engage the body in an uninhibited manner as a tool for performance. A focus of this course is to develop tools with which the students can express their internal life through movement. Various training methods will be taught, including but not limited to Viewpoints, the Suzuki Method, Dance, Yoga, Laban Analysis, Contact Improvisation, Grotowski, and Chekhov Technique. Through concentration on these techniques this course will provide the foundational skills to develop the physical life of a character.

Semester One – (Modified)

Standard BFA Acting for Film

INTRODUCTION TO TECHNIQUE & SCENE STUDY II

In Introduction to Technique and Scene Study II, students will continue practicing acting technique exercises and learn how to develop characters based on script analysis as well as through their own experiences and imagination. They will work on their performance techniques in class by

rehearsing with a scene partner and presenting scenes from plays for in-class performance. Scenes will be filmed for critique.

BEGINNING VOICE FOR THE ACTOR

In this course students will begin to develop a free and healthy voice. Various techniques will be taught, including and not limited to, Fitzmaurice, Linklater, Lessac, and Skinner. Through the exploration of phonetic sounds and vowel formation students will experience a more visceral and more direct connection to their voice free of habitual tension. An ability to connect images through the voice will be emphasized through working with text.

FOUNDATIONS OF ACTING FOR FILM

This course introduces the beginning Acting for Film student to the skills necessary for creating a fully realized performance on camera. The primary emphasis of the class is two fold: a study of film terminology and set etiquette and an introduction to the acting challenges unique to the art of cinema, such as shot size and how it relates to performance, continuity, hitting a mark, eye line, and the importance of subtlety and nuance. The differences and similarities between acting

for film and acting for the stage are also explored. Students prepare for future on-set collaborations through in-class exercises and assignments.

ESSENTIALS OF FILMMAKING

An exploration of filmmaking from the actor's perspective, including cinematography, directing, producing, screenwriting, and editing. Learning the roles of all the players on a film set dramatically increases the actor's ability to collaborate with filmmakers in developing dynamic performances. Students will participate in an in-class or on-location shoot, utilizing skills gained in the course.

LIBERAL ARTS & SCIENCES COURSES

(FOR GRADUATE & UNDERGRADUATE PATHWAY PROGRAMS)

OVERVIEW

This section lists Liberal Arts & Science courses offered for the International Pathway Program students.

<i><u>Courses</u></i>		<i><u>Units</u></i>
ENGL001P	21 st Century Grammar	3
ENGL002P	Breaking Down the Text	3
ENGL003P	The Art of Communication	3
ENGL004P	From 1 to 5: Purposeful	3
ENGL005P	Beginning Language Lab	2
ENGL011P	Critique & Debate in the Arts	3
ENGL021P	Visual Literacy & Storytelling	3
ENGL031P	Paragraphs to Pages: Expanding the Essay	3
ENGL041P	Intermediate Language Lab	3
ENGL051P	Close Reading Skills	3
ENGL061P	Objective Text Analysis	3
ENGL071P	American Popular Culture	3
ARHU500P	Storyboarding Foundations	2
ARHU510P	Intermediate Storyboarding	3
FOUN161	Drawing	2
FOUN171	First Year Seminar	3

COURSE DESCRIPTIONS

21st CENTURY GRAMMAR

The purpose of this course is to expand understanding of American English grammar from the intermediate to advanced level. Assignments will explore topics in a variety of ways to help students recognize formal and informal usage of grammar and

pronunciation. Grammar will be presented through creative projects centered on student interests in topics such as film, social media, and script writing. This course emphasizes grammar; however, it also incorporates the other essential skills of language development: writing, reading, listening, and speaking. This course also has a required language lab component to reinforce the grammar skills developed in class and provide more opportunities to use what is learned.

BREAKING DOWN THE TEXT

Students preview typical college course materials and improve language skills while developing strategies for evaluating academic content. Students apply these strategies as they read a variety of academic texts including short stories and interviews from important historical figures. Importance is placed upon analytical skills as the student learns to read between the lines, draw conclusions, and synthesize information from various sources. Students develop critical thinking, literacy, and inquiry skills essential for academic success. Students also continue to familiarize themselves with high-frequency vocabulary from the Academic Word List (AWL).

THE ART OF COMMUNICATION

The purpose of this course is to prepare students for the active college classroom by sharpening listening skills in formal and informal settings and gaining vital presentation skills for individual and group work. Focus is also placed on vocabulary development to promote increasingly precise communication while practicing conversational skills, pronunciation, and accuracy. As participation and critical thinking skills are valued in the American college classroom, students focus on expressing opinions, developing support, and establishing personal connectedness with the world around them. Students also experiment with a variety of presentation formats to improve fluency, spoken grammar, and native-like intonation. Developing effective note-taking strategies while listening to lectures from a variety of disciplines is also reinforced throughout the course.

FROM 1 TO 5: PURPOSEFUL WRITING

This course supports grammar development and knowledge of writing in English by focusing on incorporating clearer structure, developing supportive content, and producing multiple modes of purposeful composition. Emphasis is placed on process-driven writing, so students gain an understanding of brainstorming, outlining, drafting, and revision. Discussion is also centered on analyzing example paragraphs and essays as models for student writing and engaging in the peer editing process. This

course also has a required language lab component to reinforce the writing skills developed in class and provide more opportunities to use what is learned.

BEGINNING LANGUAGE LAB

The required hands-on, experience driven language labs provide supplemental support for 21st Century Grammar and Purposeful Writing. The grammar language lab focuses upon structures discussed in class. Contextualized exercises afford more opportunity to use the structures being learned. The writing lab supports expansion of writing and formatting skills. Activities will include formatting papers in the MLA style, gaining comfortability with new media literacies, focusing on typing in English while using English driven settings in Word or Google Docs, workshopping challenging content covered in Purposeful Writing, collaborating with peers, and gaining confidence with asking for help and tutoring. The lab is designed to lend students the extra support that they will need in a high-pressure collegiate learning environment. These extensions of the classroom are social and participatory in nature.

CRITIQUE & DEBATE IN THE ARTS

This course focuses on refining listening and speaking skills for active participation inside and outside the classroom. Skills such as comprehensive listening, note-taking, and critical thinking are exercised through layered activities including debates, critiques of visual and performing arts, and

a variety of presentation formats. Activities focus on improving fluency, building familiarity with critique language, and purposeful use of voice. Podcasts, TED Talks, and contemporary speeches are used to distinguish main ideas and details, improve extended listening comprehension, and polish higher order thinking skills such as inferring, understanding multiple viewpoints, and reasoning. Emphasis is also placed on expressing opinions and establishing connectedness while challenging personal worldviews.

VISUAL LITERACY & STORYTELLING

Visual Literacy and Storytelling is defined as being able to understand the power and impact that images hold leading to effective use in media. This course promotes the importance of breaking down images and interpreting their different meanings. Students will understand the increasing importance of visual literacy in a world that is becoming dependent on visuals. Activities focus on image analysis and evaluation of American visuals which include, but are not limited to, advertisements, film, propaganda, artwork, and social media. In addition, grammar, reading, and listening and speaking skills will be supported while exploring the foundational elements of storytelling.

PARAGRAPHS TO PAGES: EXPANDING THE ESSAY

This course reviews and expands upon structural components and organization of essays and culminates with a research paper. The approach to writing is process driven to reinforce the importance of prewriting, drafting, and revision. Emphasis is placed on providing deeper analyses and well-supported arguments. Students are also guided through researching, synthesizing, and paraphrasing to incorporate original sources. This course has a required language lab component to reinforce the writing skills developed in class and provide more opportunities to use what is learned.

INTERMEDIATE LANGUAGE LAB

This required hands-on, experience driven language lab provides supplemental support for students as they navigate their way through the semester. Building upon their existing knowledge, students will be given opportunities to expand and practice valuable skills acquired in their writing course. Activities will include formatting papers in the MLA style, imputing citation into essays, researching online, evaluating sources, workshopping difficult content learned, collaborating with peers, and gaining confidence with asking for help and tutoring. The lab is designed to lend students the extra support that they will need in a high-pressure collegiate learning environment. This extension of the classroom is social and participatory in nature. Exercises will afford students more

contextualized opportunities to reinforce material learned in class.

CLOSE READING SKILLS

The purpose of this course is to reinforce reading strategies, outline texts, and effectively paraphrase main ideas and details to aid understanding a variety of academic texts. Through purposeful reading, students challenge their own opinions and perspectives.

OBJECTIVE TEXT ANALYSIS

This course focuses on directed observations of textual elements. By examining a variety of texts that range from, but are not limited to, poetry, narrative, scripts, and non-fiction, students will develop an understanding of author's purpose, tone, and techniques. Through comparison of different text styles, reaction writing will be utilized to gain better differentiation of genres.

AMERICAN POPULAR CULTURE

This course analyzes what defines popular culture, how it is shaped, who shapes it, and where it fits in the wider definition of culture. Students evaluate expressions of popular culture such as music, fashion, film, and public art and discuss the broader social context that leads to shifts in American popular culture at a point in history.

STORYBOARDING FOUNDATIONS

This course combines extensive practical instruction on foundational techniques of drawing and film history for graduate students to develop basic storyboarding skills. Principles of linear perspective, light and shadow, and gestures of the human body will be taught in the context of filmmaking. In-class demonstrations and exercises will train students to apply these concepts in the visualization of their stories. Students will also develop analytical and oral communication skills during class critiques and discussions of professional storyboards from history.

INTERMEDIATE STORYBOARDING

This course continues the practical instruction given in Storyboarding Foundations. Principles of linear perspective, light and shadow, and gestures of the human body are expanded upon in the context of the students' own filmmaking projects. Demonstrations and exercises help students apply the concepts of the foundations course to solve compositional and practical problems in their shooting scripts. Further development of analytical and oral communication skills will help students engage with their colleagues in critiques and professional presentations.

*Prerequisite(s):
Foundations*

Storyboarding

DRAWING

This course covers the necessary tools, materials, and techniques to communicate ideas visually. Through the analysis of two-dimensional art forms, discussion of how these forms convey content, and the practice of drawing techniques, students will learn how our brains interpret visual stories. Students will practice basic principles of pictorial composition and linear perspective and will be introduced to techniques in rendering form and shadows to communicate lighting strategies. Final projects in this course are designed to complement the goals of students' major disciplines.

FIRST YEAR SEMINAR

The course is designed to help students navigate college life and enhance their ability to take advantage of the opportunities presented both on and off campus. Topics covered include navigating college life, goal setting, library and research skills, personal motivation, educational and career planning, and learning styles. The class includes visits from school staff, discussion, and practical activities based on weekly topics.

TWO-YEAR DEGREE PROGRAMS

ASSOCIATE OF FINE ARTS

ASSOCIATE OF FINE ARTS ADMISSIONS POLICY

All students pursuing an Associate of Fine Arts (AFA) Degree from The New York Film Academy must be proficient in English and have earned a high school diploma (at a minimum) or an acceptable equivalent. Applicants must also submit a Creative Portfolio.

All transcripts and supporting materials should be submitted to:

**New York Film Academy
Admissions Review Office
3300 W. Riverside Dr.
Burbank, CA 91505**

REQUIRED APPLICATION MATERIALS

AFA applicants must submit the following materials for admission:

1. Completed AFA Program Application
2. Application Fee
3. High School Transcript
4. Narrative Statement
5. Letter of Recommendation
6. Creative Portfolio
7. Proof of English Proficiency

The following sections provide detailed information regarding each required application material.

APPLICATION

Students must submit a completed two-year degree program application. Applications are available online at:

www.nyfa.edu/applications/afa1.php.

APPLICATION FEE

Students must submit a non-refundable \$75 application fee, payable online as part of the online application.

HIGH SCHOOL TRANSCRIPT

- All students pursuing an undergraduate degree from the New York Film Academy must submit an official, final high school transcript in order to complete their application.
- Hard copies of official transcripts must be mailed to New York Film Academy directly from the high school in a sealed envelope
- Students wishing to submit transcripts digitally can do so by contacting their NYFA admissions representative for instructions. Digital transcripts may be submitted using a digital submission service (such as Parchment) or your high school's own digital delivery service.

- Home-schooled students must submit an official, original transcript accredited by their home state.
- GED earners must submit an official, original state-issued high school equivalency certificate.
- The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above.

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services.

NARRATIVE STATEMENT

The narrative statement should be a mature and self-reflective essay (max. 3 typed pages) detailing the applicant's reasons for pursuing an Associate of Arts degree in the visual arts. The essay should take into account the individual's history, formative creative experiences, contemporary influences and inspirations, and personal artistic dreams.

LETTER OF RECOMMENDATION

AFA applicants must submit one letter of recommendation verifying the applicant's ability to successfully take on undergraduate study in the relevant field. Recommenders should be in a position to evaluate the applicant's readiness, such as teachers, supervisors, counselors, or coaches. Letters

must be submitted directly to the Admissions Office by the individual writing on the applicant's behalf. Hard copy letters must be sealed and stamped. Alternatively, letters may be sent via email by the individual writing on the applicant's behalf.

CREATIVE PORTFOLIO

AFA applicants must submit a creative portfolio, according to the below requirements:

All creative portfolio materials must be submitted digitally. Applicants should consult with their admissions representative for guidance on acceptable formats (such as pdf, text files, web links, etc.). All video submissions must be uploaded by the applicant to a streaming video site (such as Vimeo or YouTube), and a link to the site must be provided in the application materials.

All portfolio materials must be submitted with an accompanying description contextualizing the nature and purpose of the project.

Collaborative work may be submitted, but applicants must detail what role they had in the creation of the work.

Portfolio materials will not be returned.

ACTING FOR FILM AFA

The creative portfolio for Acting programs should be a selection of filmed monologues that show the breadth and depth of the actor's abilities. Applicants should submit two contrasting audition pieces in their portfolio: ideally, one dramatic monologue

and one comedic monologue.

Monologue requirements:

- 2 contemporary (published after 1960) monologues.
- Monologues should be contrasting: one dramatic, one comedic.
- Monologues should be approximately 60-90 seconds in length each.

FILMMAKING AFA

Portfolios may consist of:

Writing Sample (select from a, b, or c):

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

Visual Sample (select from a or b):

- a. Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing the submission
- b. Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

GAME DESIGN AFA

Portfolios may consist of (select from a, b, or c):

- a. 3-5 drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, storyboards, digital images, slides of 3-D models, sculptures, character designs, storyboards, 2D art and animation, 3D art and animation or other visual designs which display the applicant's creative abilities.
- b. 3-5 Unity prototypes, game modifications, Github profiles, code samples, paper game prototypes, level maps, design documents, skill trees, or system diagrams.
- c. 1-3 Game business plans and marketing one-sheets.

PRODUCING AFA

Portfolios may consist of (select from a, b, or c):

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

SCREENWRITING AFA

Portfolios may consist of (select from a, b, or c):

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.).
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the form of:

- TOEFL (Test of English as a Foreign Language) score of 520 or higher (190 for computer-based test or 68 for internet-based test); IELTS 5.5 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.

Students might be eligible to receive an English proficiency waiver under the following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or
- Verification that the applicant has been studying in a high school where the sole

language of instruction is English for at least 3 full years at the time of his or her application.

OPTIONAL SAT /ACT

For US Citizens, Permanent Residents or applicants from English speaking countries:

New York Film Academy asks all applicants to submit SAT or ACT test scores. This allows us to gain a better understanding of our applicants throughout the admissions process in an effort to serve them better when they become students.

New York Film Academy does not have required minimum test scores. Above all, our undergraduate programs are intensive, rigorous and specialized, where standardized test scores are not always the most useful factor in predicting success. However, when considered thoughtfully among many other factors, test scores can help give the admissions committee a useful indication of the applicant's academic abilities. Applicants are encouraged to discuss the use of SAT and ACT test scores with their admissions representative.

Please use the following institution DI codes when submitting test scores:

Los Angeles Campus: 6513
New York Campus: 7863
South Beach Campus: 7862

INTERVIEW

As part of the admissions process, graduate applicants may be interviewed by phone, web or in person by a New York Film Academy representative. The purpose of the

interview is to identify the applicant's goals and prior experience. The interview is also an opportunity to review the program curriculum with the applicant and to ensure that s/he fully understands the level of commitment required to successfully complete the degree.

TUITION DEPOSIT

Once admitted to NYFA, students must pay a required deposit to secure their place in the AFA program.

The deposit for all long-term programs (one year or longer) is \$500, which is applied toward the first term's tuition payment. Most of the deposit is refundable, except a \$100 administrative processing fee.

ADMISSION STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

MATERIALS REQUIRED FOR STUDENTS RE- APPLYING TO NYFA

There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office.

In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year up until Fall semester of the following calendar year) will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:

- Petition to the Director of Admissions.

Students who have withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:

- Petition to the Director of Admissions

- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

Students who have withdrawn from one NYFA program and apply to a new program may require one or more of the following:

- Petition to the Director of Admissions
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have successfully completed one degree program and apply for a new degree program at a higher level (e.g., AFA to BFA; BFA to MFA) will require:

- Updated personal narrative
- New letters of recommendation (must include letters from at least 1 NYFA instructor and 1 non-NYFA recommender)
- Sample of creative work from the NYFA program the student completed.

Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:

- All materials needed
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

Students previously denied admission to a NYFA program now re-applying for the same or different NYFA program will require:

- All materials needed
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

ASSOCIATE OF FINE ARTS IN FILMMAKING

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 77 Units

OVERVIEW

The Associate of Fine Arts (AFA) in Filmmaking strives to teach the craft of filmmaking through a combination of lectures, seminars, and total immersion workshops. AFA candidates will first complete a series of short but intensive projects that will present to them a variety of skills and techniques. Projects will grow in scope and scale culminating in the 2nd year with the Final Film.

The New York Film Academy Associate of Fine Arts in Filmmaking Program, a six-semester program, is designed to educate talented and committed prospective filmmakers in a hands-on, total immersion, and professional environment that challenges and inspires the student body. Over the course of two years, students progressively gain experience as visual storytellers, and continuously build on their knowledge of filmmaking in order to become productive and valuable members of the film industry.

LEARNING OBJECTIVES

Upon graduation from the AFA Film program, students will:

- Become technically adept in the craft of motion picture story telling.
- Exhibit effective directing and cinematographic techniques.
- Demonstrate an understanding of production management techniques and concepts required to produce media productions.
- Analyze current trends in cinematic story structure through the composition of short and feature-length screenplays.

YEAR ONE

In Year One, students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film arts. From the first day of class, students experience a hands-on education in an environment that empowers them to professionally tell their stories. Through a sequence of workshops, students begin to work through a number of visual, dramatic, and technical challenges. They rapidly learn the fundamental creative and technical skills they need to make a film. All students participate in an intensive series of courses

in Directing, Screenwriting, Producing, Camera, and Editing to prepare them for more advanced topics and projects in Year Two.

SEMESTER ONE OBJECTIVES

During the first semester students learn the art and technique of visual storytelling in classes that include Director's Craft, Camera and Lighting, Screenwriting, and Editing.

By midway through the first semester students begin the process of integrating dialogue into their films through short projects and production workshops. Students then write, direct, and edit the Digital Dialogue Film, the capstone project of the first semester.

Learning Goals:

- Put into practice the fundamentals of directing and visual storytelling.
- Explore the foundations of High Definition video production and digital editing.
- Begin fundamental training in acting and directing actors.
- Experience immersion in screenwriting craft.

Production Goals:

- Write direct and edit five short projects including the end of semester digital dialogue film.

- Crew as cinematographer, gaffer, and/or assistant camera on approximately 15 additional projects.
- Write a complete short film screenplay with dialogue.
- Collaborate with classmates and instructors in Production Workshop exercises filmed on HD.

SEMESTER TWO OBJECTIVES

The second semester challenges students to develop their film craft, progressing beyond their earlier experiments with the medium. The second semester is devoted to intensive instruction, demonstration, group sync-sound directing exercises, individual consultations, and preproduction (including casting, rehearsal, and location scouting) for the students' Intermediate Films. As students complete the scripts for these, up to 15-minutes in length projects, they transition to the preproduction phase, planning and developing the script for production in directing and producing classes.

Learning Goals

- Practice the filmmaking craft through directing, screenwriting, producing, sync-sound production, digital and film cinematography, and digital editing study and exercises.
- Continued use of collaborative strategies and techniques, while on-set, and in constructive classroom screen and critique sessions.

- Explore the role of the producer and implement advanced production tasks.
- Demonstrate the basics of film and media producing.
- Acquire an introductory knowledge of the history of motion pictures.

Production Goals

- Serve as director, cinematographer, or assistant director on at least one production workshop overseen by instructors and shot on HD or 16mm film.
- Shoot exercises on 35mm film as part of Camera and Lighting II.
- Begin pre-production and develop a story and visual design for the end of year Intermediate Film.
- Exercise the basic principles of film and media producing.
- Acquire an introductory knowledge of the history of motion pictures.

SEMESTER THREE OBJECTIVES

Building upon the filmmaking foundations learned in the previous semesters, students are expected to produce a polished short film up to 15 minutes in length (Intermediate Film). This film may be shot on 16mm film, 35mm film, or on High Definition video, depending on each student's personal aspirations, creative decisions, and budget. Each student must enter the third semester with a greenlit script (written in Semester Two) for the Intermediate Film Project.

The semester is divided into two distinct phases. The first is the production period, during which each student directs their own film and works on classmates' films. The second phase of the semester is devoted to post-production. During this phase, students edit digitally, receive instruction and critique, and screen roughcuts of the films. As they edit, they learn about the fundamentals of feature screenwriting, sound design, and visual effects.

Learning Goals

- Gain experience throughout the various stages of film production, including the pre-production, shooting, and editing a short narrative film.
- Apply the fundamentals of sound design.
- Identify and apply the basics of short film producing.
- Explore the fundamental elements of visual effects and feature film story development.

Production Goals

- Create professional quality producing and directing production books.
- Direct and edit a film of up to 15 minutes (shot on 16mm film, 35mm film, or High Definition Video).
- Participate as a principal crew-member on fellow students' films.

YEAR-END SCREENINGS

The Intermediate Film will be presented in the NYFA screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

YEAR TWO

Coursework in the second year includes a series of highly specialized classes and workshops designed to further develop students' knowledge and skills as professional filmmakers, and to build a portfolio from which to build upon after graduation. The Thesis film is intended to reflect the student's strengths as a filmmaker, and should demonstrate proficiency in all of the elements learned throughout the course of study.

SEMESTER FOUR OBJECTIVES

Classes are infused with an emphasis on continuing to develop the craft, increasing the capabilities, ambitions and maturity of the film projects. Classes and coursework are intended to prepare AFA students for their Thesis projects as well as for life in the industry after graduation. Throughout the semester, real world concerns for producing and directing these films will be used as class exercises helping the cohort to bring their skills to a higher, more professional level.

Learning Goals

- Identify and produce films in alternative formats, such as music videos and commercials.
- Examine enhanced directing, camera, and producing techniques.
- Exercise the intricacies of production design, which will be put into practice in the upcoming Thesis Film.
- Develop a feature film treatment.

Production Goals

- Produce a spec commercial or a professional music video for an independent band or artist.
- Contribute to collaborative advanced cinematography exercises in camera, lighting, and production design.

SEMESTER FIVE OBJECTIVES

In Semester Five, through a series of intensive classes and advisements, each student meets with faculty members who assist and coach the student through the successful production of their thesis. The first part of the semester is aimed at finalizing the thesis idea in screenwriting, producing, and directing classes. Under the guidance of writing, producing, and directing instructors, students undergo the intensive process of preparing for their shoots creatively and organizationally.

This preparation culminates in the production of a thesis project, which can be up to 30 minutes in length and shot on film (16mm or 35mm) or High Definition video. Students will also gain valuable production experience, and specific skills, by assisting their classmates as crew on their thesis films.

Learning Goals

- Perform as an effective part of a creative team.
- Evaluate the creative and logistical aspects of a film for successful production.
- Apply advanced directing, camera, and producing techniques to the visual interpretation of a story idea.

Production Goals

- Write, produce, and direct a thesis film that can be up to 30 minutes in length.
- Serve as principal crewmember on classmates' projects.

SEMESTER SIX OBJECTIVES

Instructors guide students through the post-production process in Semester Six and help them learn to not only make a more concise and powerful film, but also, to interpret and incorporate constructive editorial and creative feedback.

During the post-production phase in Semester Six, students edit their films and present rough cuts in constructive critique sessions with instructors and classmates. Students will also complete courses in advanced editing, sound design, and feature screenwriting, helping them to find the beginning of their career path upon completing the program.

Learning Goals

- Evaluate films on an advanced level, and interpret critiques of one's own work.
- Refine advanced post-production techniques in editing and sound design.

Production Goals

- Edit and mix the thesis film.
- Write a draft of a feature-length screenplay.

YEAR-END SCREENINGS

A final celebratory screening will be held at the end of Semester Six. The thesis films will be projected in large format in an open screening for friends, family and invited guests. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements in the AFA program.

CURRICULUM

Semester One Units

FILM100	Director's Craft I	3
FILM110	Camera & Lighting I	2
FILM120	Digital Editing I	2
FILM130	Production Workshop	3
FILM140	Acting for Directors	1
FILM150	Screenwriting I	2

Required 13

Semester Two Units

FILM160	Director's Craft II	1
FILM170	Camera & Lighting II	2
FILM180	Collaboration Workshop	3
FILM190	Digital Editing II	2
FILM200	Screenwriting II	2
FILM210	Producing the Short Film	1
HATM100	Introduction to Film	3

Required 14

Semester Three Units

FILM220	Intermediate Film Production	4
FILM230	Intermediate Film Post Production	2
FILM240	Elements of Feature Screenwriting	3
FILM250	Sound Design	2
FILM260	Visual Effects	3

Required 14

Semester Four Units

FILM270	Director's Craft III	2
FILM280	Camera & Lighting III	3
FILM290	Final Film Committee	1
FILM310	Screenwriting III	2
FILM320	Advanced Production Workshop	2
FILM330	Production Design	2

Required 12

Semester Five Units

FILM340	Final Film Directing	3
FILM350	Final Film Prep	3
FILM360	Final Film Screenwriting	1
FILM370	Final Film Production	5

Required 12

Semester Six Units

FILM390	Final Film Picture Editing	3
FILM400	Final Film Sound Design	3
FILM420	New Media	3
FILM430	Feature Screenwriting	3

Required 12

COURSE DESCRIPTIONS

Semester One

DIRECTOR'S CRAFT I

This is the first part of an in-depth study of the methods used by the great directors to affect their audiences and to trigger emotional responses. In this course, students study the fundamentals of the director's palette, including camera placement, blocking, staging, and visual image design, in order to learn the basic building blocks of visual storytelling.

CAMERA & LIGHTING I

In this course, students will be introduced to the fundamentals of cinematography. Through hands-on practice, they will be trained to use both 16mm and HD cameras and accessories. Students will become familiar with the impact of lenses, the principles of image exposure, and fundamental lighting techniques. As the course progresses, students will learn how cinematography can be used as a storytelling tool in each of their first semester projects.

DIGITAL EDITING I

In Digital Editing, students study the fundamental theories and technical aspects of nonlinear editing. Each student edits their own films. Classes are supplemented with individual consultations at the computer.

PRODUCTION WORKSHOP

Production workshop is a hands-on class in which students stage and shoot exercises under the supervision of their instructors. Through this in-class practice, students incorporate the rules and tools of framing and continuity learned in other classes. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

ACTING FOR DIRECTORS

This course adheres to the philosophy that, in order to direct actors, one must understand and experience acting as art and methodology. Directing students will become actors. Students learn how to identify a screenplay's emotional "beats" and "character objectives" in order to improve their actors' performances. Students are prepared to not only communicate and collaborate with their actors, but to actualize the best emotional outcome of a scene.

SCREENWRITING I

This class introduces students to crafting cinematic images through writing with an emphasis on visual and dramatic storytelling. Students will generate scripts from initial ideas, learn proper formatting, and complete a short film screenplay that will be the culmination of everything learned throughout the semester. Through detailed narrative analysis and instructor-led workshops, the class will explore the nuanced tools of screenwriting - structure,

theme, character, conflict, and dialogue - and also receive constructive criticism on their work from their instructor as well as their peers. Students will be encouraged in the advanced methods of story design by writing descriptions of visuals and dramatic action and being exposed to all facets of story. The course will be an excellent primer to writing for the screen.

Semester Two

DIRECTOR'S CRAFT II

Starting where the first semester directing class left off, students learn how to cover scenes as well as the fundamental uses of moving cameras. Students practice different approaches to coverage by breaking down scenes from their own scripts. As they prepare for their Intermediate Film, they create floor plans and shot lists and other production material and then discuss their choices with the instructor. This class also introduces the students to the casting process, as they learn the delicate craft of working with actors.

Prerequisite(s): Director's Craft I

CAMERA & LIGHTING II

Continuing where Camera & Lighting I left off, students will develop a more nuanced cinematic eye while working with high-end digital cinema cameras, 16mm film, and 35mm film. Through intensive workshops and hands-on class sessions, students will develop a professional understanding of the roles that exist in the camera, electric, and

grip departments. Special attention will be paid to camera movement and lighting control, as students use new tools to broaden their visual language.

Prerequisite(s): Camera & Lighting I

COLLABORATION WORKSHOP

A course designed to further expand upon the etiquette of the film set, students explore the importance of the actor/director relationship required for a successful and professional film shoot. Filmmaking and Acting students come together for a series of audition technique, rehearsal, and screening classes, in addition to a series of full-fledged production exercises. Students film these production exercise scenes on 16mm film and HD with the guidance and critique of their instructors. These scenes are fully pre-produced (storyboarded, cast, scouted, rehearsed and pre-lighted) and planned during elaborate crew meetings prior to the start of each production. Filling all of the necessary crew roles, students spend a full day shooting scenes with a more advanced grip and electric equipment package. Additionally, building off of concepts and practices from the previous semester, production sound will be discussed, explored and practiced. This class will also include more advanced production sound equipment.

DIGITAL EDITING II

Students learn to sync and edit with dialogue, and continue to hone their digital editing abilities. This experience provides

students with further hands-on technical training they need to edit their own projects so that they may go into production on their own films with a full understanding of the challenge that awaits them after the shoot.

Prerequisite(s): Digital Editing I

SCREENWRITING II

This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Intermediate Films. Students deepen their understanding of visual and dramatic storytelling through the rewriting process. Students will engage in instructor-led screenplay workshops working with their peers to further their ability to both analyze screenplays and address notes. The goal of this semester is to ultimately increase the writer's understanding of the principles outlined in Screenwriting I.

Prerequisite(s): Screenwriting I

PRODUCING THE SHORT FILM

Producing the Short Film leads students through pre-production, introducing them to the essential processes of location scouting, permitting, and actor releases. The producing instructor and the students design a production schedule for the entire class, and the instructor encourages students to form realistic budgeting and scheduling plans as they undertake the production of their Intermediate Film productions.

Semester Three

INTERMEDIATE FILM PRODUCTION

Each student receives six shooting days to produce a script of 15 pages. Students work on their classmates' films in the principal crew roles. They continue to meet with instructors in one-on-one advisement sessions to get feedback on their shooting script, casting, storyboards, floor plans, schedules and budgets. Each week during the production period, students come together with their Directing and Producing instructors to debrief on the most recently completed production and greenlight the next production. The greenlight process requires students to present a production notebook to their instructors, who will determine that the student is fully prepared creatively and logistically.

INTERMEDIATE FILM POST PRODUCTION

After the production period, students build their films in the editing room. They screen rough-cuts of their films for their directing and editing instructors and receive feedback from their peers before presenting their finished films to an invited audience at the end of the semester.

Prerequisite(s): Intermediate Film Production

ELEMENTS OF FEATURE SCREENWRITING

Utilizing lectures, produced feature script breakdowns, story and character analysis, and film viewings, this course introduces students to the craft of feature screenwriting. Topics include breaking a story from its macro (the big idea) to micro (specific beats) parts, including the logline, beat sheet, scene outline, treatment or step-outline, and screenplay. By the conclusion of this course, students will develop a feature film treatment or step-outline that will be fully realized in the MFA program.

SOUND DESIGN

Students receive instruction in fundamental post-production sound techniques such as Sound Effects and Sound Mixing. In the process, they learn the significance of sound design in improving the look of their Intermediate films.

Prerequisite(s): Collaboration Workshop

VISUAL EFFECTS

The course examines the fundamentals of visual effects by reviewing traditional disciplines of lensing separate pictorial elements so they can be combined seamlessly into one. The class also explores current day digital methods of compositing utilizing masks, rotoscoping, blue and screen technique, animation and virtual set creation.

Semester Four

DIRECTOR'S CRAFT III

A continuation of Director's Craft 2; students will increase their comprehension of visual expression and directorial style through a series of in class exercises, assignments, and lectures. These skills will help prepare students for Advanced Production Workshop, which runs concurrently as the students produce commercial spots as crews. Preparation of a director's journal will assist students in defining their style and vision for projects in later semesters. The second half of the course provides students with the foundation required to direct a more technically advanced music video using a larger equipment package. Each student will direct their own advanced music video in addition to collaborating as crew on their classmates' projects.

Prerequisite(s): Director's Craft II

CAMERA & LIGHTING III

This course is designed to expand on students' knowledge of cinematography, and introduces them to a wider range of professional camera and lighting equipment. In addition to studying advanced approaches to lighting and camera movement, students will learn professional stagecraft and set practices. As the course progresses, students will take a deeper look at the cinematographer's process in pre-production, production, and post-production as they prepare to film a

capstone project in cinematography during the course's Offsite Shoot.

Prerequisite(s): Camera & Lighting II

FINAL FILM COMMITTEE

A committee of instructors, led by the Producing Instructor, guide the students through the pre-production of their Final Film via group meetings with all classmates in attendance and individual sessions where the committee focuses on one project at a time.

Prerequisite(s): Producing the Short Film

SCREENWRITING III

Students develop, outline, and write treatments and a first draft of their final film scripts. As these filmmakers develop a unique directing style, their writing instructors encourage them to "write it in" to these scripts, giving them a unique and specific vision.

Prerequisite(s): Screenwriting II

ADVANCED PRODUCTION WORKSHOP

Putting into practice the skills learned in Director's Craft III and Camera and Lighting III, students film spec commercials using the advanced equipment package. This experience gives students an arsenal of techniques and practical tools that they can use to successfully complete their final film.

Prerequisite(s): Collaboration Workshop

PRODUCTION DESIGN

This workshop helps students prepare for the design requirements of their final film projects. Topics covered in this hands-on workshop include the collaboration between cinematography and design, set construction, creating the visual language of the film, costume design, and prop choices.

Semester Five

FINAL FILM DIRECTING

This class helps students define a visual style and approach to their final film projects. Working alongside their peers, and under the guidance of a directing instructor, students prepare a presentation that details their directorial choices with regards to character, color, production design, locations, music, and tone.

FINAL FILM PREP

As their final scripts are polished and completed, students will apply their knowledge of production management to their projects in an intensive environment. Under the guidance of their producing instructors, students will thoroughly prepare their scripts for production, and perform all of the necessary logistical measures: obtaining permits, securing location releases, hiring crew, and creating budgets and schedules.

FINAL FILM SCREENWRITING

Good writing is rewriting, and students finalize their thesis scripts in this class. Under the guidance of screenwriting instructors, students workshop their scripts with their peers, lead table reads, and lock their scripts.

FINAL FILM PRODUCTION

The final 12 weeks of Semester 5 begin the Final Film production window. A single project of up to thirty minutes in length, the Final Film project is filmed using the entire advanced equipment package. Each student is allotted a block of 13 shooting days, and must work on four to five of their classmates' films to complete the requirements of the degree. Each project is greenlit by the students' directing and producing instructors, who evaluate the students creative and aesthetic choices as they are presented in each student's production notebook. Every two weeks during the production period, students reconvene with their directing and producing instructors to discuss each production, and prepare for the upcoming projects. *Prior to entering into final film production, all candidates must pass a final evaluation by the final film committee, ensuring that all academic requirements and standards for the previous semesters have been achieved.*

Semester Six

FINAL FILM PICTURE EDITING

The ability to receive creative notes during post-production is an essential skill for all filmmakers. Ultimately this process helps

students create more concise and powerful short films, as well as preparing them to enter the editorial process on future films where they will receive extensive, and at times contradictory notes from producers, cast, financiers and other creatives.

FINAL FILM SOUND DESIGN

Through instructor guidance, students apply skills and knowledge gained from the Sound Design course of the third semester in the mixing of their AFA Final Films.
Prerequisite(s): Sound Design

NEW MEDIA

Filmmaking producers/directors must keep abreast of evolution in New Media technology and the many New Media outlets for distribution that continually emerge. In this course, students develop an introductory sense of the filmmaking challenges and opportunities presented by new/digital/viral media - including podcasting, marketing films, and producing for the web/handhelds. Through readings, discussions, and hands-on production, students develop critical and pragmatic insights into critiquing and designing New Media experiences.

FEATURE SCREENWRITING

Using their feature film treatment or step-outline from Elements of Feature Screenwriting, students will write a feature-length screenplay. Students will engage in instructor-led screenplay workshops for to mimic professional-style feedback.

Prerequisite(s): Elements of Feature Screenplay

ASSOCIATE OF FINE ARTS IN ACTING FOR FILM

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 62 Units

OVERVIEW

The New York Film Academy Associate of Fine Arts (AFA) in Acting for Film is a conservatory-based, four-semester, full-time study program. It is intended for students who are passionate, imaginative and versatile in their craft, who also have a strong desire to further develop these attributes as they apply to the discipline of acting for film. Students in the program will be immersed in an environment created for professional development and creative freedom. In a combination of hands-on classroom education and intense acting seminars, students acquire a sound understanding and appreciation of performing as visual artists in the motion picture arts and learn to integrate knowledge and professional experience.

DEGREE LEARNING OBJECTIVES

- Analyze and interpret dramatic texts across diverse cultural and historical lenses while applying research and critical thinking in constructing character.
- Consistently practice dependable and repeatable acting technique with clarity, focus, and variety in physical life and vocal range.
- Integrate analysis and technique to create believable characters with emotional and psychological depth.
- Employ professional etiquette and best practices while working collaboratively and independently in live and on-camera environments.
- Deliver a professional audition, while identifying individual brand and maximizing their marketing potential for a professional career.
- Originate work with a unique creative voice and knowledge of technical and aesthetic tools of the major disciplines of the cinematic arts.

YEAR ONE

In Year One, Associate Degree students undergo a thorough regimen of class work and film acting that lays the groundwork for a professional life in the film arts.

SEMESTER ONE OBJECTIVES

From the first day of class, students are immersed in a hands-on education. They rapidly learn the fundamental creative and technical skills they need to act in motion pictures. All students participate in an intensive sequence of classes in Technique & Scene Study, Acting for Film, Voice & Speech, Movement, Filmcraft, (master lectures in Directing, Cinematography, Writing, Producing and Editing with an in-class shoot), and Introduction to Film

Learning Goals:

- Understand the fundamental principles of acting for film.
- Grounding in classical scene study and acting techniques.
- Fundamentals of script and text analysis.
- Survey and examination of film studies from a film actor's perspective.
- Exposure to a variety of vocal and movement techniques.
- Understanding the development of film acting styles from silent movies to present day, as well as developing a working knowledge of films that span the history of movies in America.

Production Goals:

- Present scenes and monologues in class.
- Shoot in class on camera for weekly critique.

- Participation in Film Craft shoots.
- Participate in shoot with filmmaking students.

SEMESTER TWO OBJECTIVES

The second semester of Year One enables students to continue developing as actors by challenging their range, and moving beyond their “comfort zone”. The second semester consists of a sequence of classes in Technique & Scene Study II, Acting for Film II, Voice & Speech II, Movement II and Screenwriters & Playwrights. Acting for Film students will also have the opportunity to learn about playwrights and screenwriters and shoot a short film project on location with professional staff. All instruction and film exercises are geared towards helping students complete their individual projects and production goals.

Learning Goals:

- Intermediate training in vocal and movement work.
- Grounding in intermediate acting for film.
- Exposure to basic visual media production.
- Ability to analyze and understand contemporary screenplays.

Production Goals:

- Perform in a short film.

- Perform in a filmed, year-end scene presentation.

YEAR TWO

Through exposure to the many facets of the professional world of film acting, the second year prepares students for their final projects, which include Showcase and Final Film Project. All Year Two associate degree students must complete a series of highly specialized courses, participate in multiple film productions, and ultimately deliver a Professional Portfolio that they may take with them upon graduation.

SEMESTER THREE OBJECTIVES

The focus of the semester is on refining performance skills. Semester Three classes are infused with an emphasis on perfecting craft and exposing students to the realities of the acting industry and the business of acting. This is intended to prepare AFA students for their final projects as well as for a life in the industry after graduation.

Learning Goals:

- Continued practice in front of camera, behind camera, in a recording studio and in post-production.
- Exposure to and comprehension of television vs. film performance.
- Familiarization with vocal techniques for voice-over work
- Beginner training in improvisational work

- Examination of the works of Shakespeare

Production Goals:

- Perform in two live, television shoots: one multi-camera comedy and one single camera dramatic episodic shoot.
- Prepare and record original voice-over material in studio.
- Perform in an in-class taped Shakespeare presentation.
- Perform in a filmed, year-end scene presentation.

SEMESTER FOUR OBJECTIVES

At this point, AFA students devote the majority of their time to their final projects and to gathering Professional Portfolio materials. Acting faculty coach and assist students individually in an extensive series of advisements to ensure the successful completion of degree requirements.

Learning Goals:

- Further development of advanced scene study techniques.
- Development of skills necessary for auditioning (both for television and film).
- Understanding of marketing tools used by film actors.
- Give acting students a working knowledge of the history of the actor's craft and a basic knowledge of major theories of acting.

Production Goals:

- Perform in a Final Showcase presentation for an audience of invited guests.
- Perform in a Final Film project to be screened for an audience.

CURRICULUM

Semester One *Units*

ACTI100	Technique & Scene Study I (Plays)	4
ACTI110	Acting for Film I	4
ACTI120	Voice & Speech I	2
ACTI130	Movement I	2
ACTI140	Filmcraft	2
HATM100	Introduction to Film	3
<u>Required</u>		<u>17</u>

Semester Two *Units*

ACTI200	Technique & Scene Study II	4
ACTI210	Acting for Film II	4
ACTI220	Voice & Speech II	2
ACTI230	Movement II	2
ARHU150	Screenwriters & Playwrights	3
<u>Required</u>		<u>15</u>

Semester Three *Units*

ACTI300	Technique & Scene Study III	4
ACTI310	Acting for Film III: Scripted TV	4
ACTI320	Voice-Over	2
ACTI330	Improvisation	2
ARHU160	Shakespeare	3
<u>Required</u>		<u>15</u>

Semester Four *Units*

ACTI400	Technique & Scene Study IV	4
ACTI410	Acting for Film IV	4
ACTI420	Business of Acting /Audition Technique	2
HATM140	History of Acting	3
-	Elective (choose from list.)	2

Required **15**

Electives *Units*

ACTI102	Sketch Comedy	2
ACTI112	Contemporary Dance	2
ACTI122	Stunt Workshop	2
ACTI142	Advanced Stage Projects	2
ACTI152	Entertainment Law	2

COURSE DESCRIPTIONS

Semester One

TECHNIQUE & SCENE STUDY I (PLAYS)

Technique & Scene Study I provides students with the preparatory building blocks, which lay a solid foundation from which to go deeper into the craft. They will learn of the rich Acting Technique traditions that have shaped the craft today. Students will learn about their responsibility to the writer, script and fellow students as they analyze their emotional and physical instrument and begin to practice technique exercises which will give them insight into the primary function of the Actor; that of making clear,

readable choices for a character in a given imaginary circumstance. Students will practice relaxation, concentration and specificity exercises as well as learn how to prepare emotionally for a performance. Students learn to analyze scripts and break them down into units or 'beats'. They develop a solid grounding in establishing a character based on their own experiences and imagination. In the course, they will begin to understand the differences between techniques and personal process. The focus of Technique & Scene Study I is process not product. Students will work on exercises, monologues and short scenes from plays applying the techniques they have studied.

ACTING FOR FILM I

This course introduces the beginning Acting for Film student the skills necessary for creating a fully realized performance. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette is also addressed. Students collaborate in a supervised Production Workshop with film students, which is a full immersion production approach to Acting for Film instruction.

VOICE & SPEECH I

In this course students will begin to develop a free and healthy voice and an awareness of vocal tendencies and adverse conditioning. Various techniques will be taught, including and not limited to, Fitzmaurice Voicework, Knight-Thompson Speechwork, Linklater, Lessac, and Skinner. Through exploration of phonetic sounds and optimal vowel formation a deeper, more precise and nuanced experience of sounds will be felt. Students will experience a more visceral and more direct connection to their voice unimpeded by habitual tension. An ability to connect images while letting the image resonate through the voice with supported breath will be emphasized through working with text.

MOVEMENT I

In this course students will explore their ability to engage the body in a full and courageously unedited manner as a tool for performance. A focus of this course is to cultivate tools with which the students can externalize their internal life in an authentic manner on impulse and through movement. Various training methods will be taught, including but not limited to Viewpoints, the Suzuki Method, Dance, Yoga, Laban Analysis, Contact Improvisation, Grotowski, and Chekhov Technique. Through immersion in these various techniques this course will provide the foundation of movement analysis and the application of movement exercises to develop the physical life of a character.

FILMCRAFT

Filmcraft provides the Acting for Film student a full-immersion experience into the world of film production. Students gain basic working knowledge of directing, cinematography, writing, producing and editing, inhabiting crew positions, allowing for real-time experience on a short in-class shoot, supervised by the instructor.

Semester Two

TECHNIQUE & SCENE STUDY II

Technique & Scene Study II continues the exploration of relaxation, sensory awareness, and creative choice-making and individual performance elements in exercises designed to enhance the students' ability to synthesize their own practical techniques for performance on screen or stage. This course will increase the Actor's awareness of their instrument. They will also develop their ability to focus their attention and create detailed and vibrant imaginative worlds. The student will learn the value of observation and replication in character work, and have an increased awareness of real and imagined stimuli to create points of concentration to ground their performances in the given circumstances of their acting work. Students will learn to extract given circumstances from the text, to create strong objectives and to use active verbs to create vibrant performances. Emotional preparation will be more deeply explored

and students will further understand the concept of a personal process. Exercises may be taped for in-class critique and evaluation. They will perform in a taped live presentation for an audience at the end of the semester.

ACTING FOR FILM II

This course teaches intermediate Acting for Film skills necessary for creating a fully realized performance. Students will prepare a script and digitally tape a variety of scenes during class. Students edit their own exercises and scenes to better understand how the mechanics of a performance affect the final edit. Edited exercises and scenes will be screened for critique in class. Students will also do pre-production prep in class as well as rehearse final scenes for shoot. Students will be intensively involved in production as well as acting throughout the shoot days. They will edit their own scenes for a final screening.

VOICE & SPEECH II

Building upon the foundations established in Voice & Speech I students explore the application of learned vocal techniques to text in order to expand vocal variety and organic connection to the character and story. There will be a focused refinement of vocal production and a deeper connection to images and text. Various techniques will be taught, including and not limited to, Fitzmaurice Voicework, Knight-Thompson Speechwork, Linklater, Lessac, and Skinner. The students will explore text work by

focusing on the enhancement of the variety of vocal choices, along with intelligibility and breathe support that is connected to image and character.

MOVEMENT II

Expanding upon the techniques and skills learned in Movement I, students will continue their exploration to refine their ability to express character and emotion through the body. Continuing the use of multiple approaches to movement and its analysis, which includes and is not limited to, Viewpoints, Composition work, Contact Improvisation, Dance, Yoga, Laban Movement Analysis, Grotowski, Chekhov Technique, Movement II will refine and expand students' proficiency of their physical instrument. This course will focus on applying physicalization to character through improvised and scripted performance.

SCREENWRITERS & PLAYWRIGHTS

Students study contemporary playwrights and screenwriters, examining style as it relates to current forms and genres. Text analysis and plot structure and treated as fundamental tools of critical analysis. Students learn how to interpret given elements of writing, such as mood and subtext, to enhance performance. Written work is an integral part of this course.

Semester Three

TECHNIQUE & SCENE STUDY III

Students learn how to assess the needs of the scene through application of text analysis, inhabiting given circumstances, development and pursuit of strong objectives. They will also incorporate voice and movement training and technique through moment to moment communication with a scene partner, as well as breaking text into beats and making strong choices. Performances will be taped in a live presentation at the end of the semester.

ACTING FOR FILM III: SCRIPTED TV

This course introduces the concepts and skills that students need for today's television shows. The instructor will work with the class to determine casting needs. A full or partial comedy script, and a full or partial dramatic episodic script will be chosen to accommodate the class. Students assist with crew positions when not acting. The aim of this course is to have the actor experience the acting and production techniques used in today's television shoots. The final product is not the focus here; emphasis is on students gaining practical experience of on-camera acting so that they will be prepared for the pacing, tone and adjustments necessary for today's TV actor. They will shoot a both full and partial sitcom and a full or partial dramatic episode, teaching them the techniques of a

traditional multi-camera set, as well as single camera shooting.

VOICE-OVER

Students will learn the highly specialized skill of voice-over acting. They will discover what kind of voice-over work they are most suited for and learn how to use their voice in different ways. They will also get information about job opportunities available in this field and have an opportunity to create their own voice-over material during a final recording session in one of NYFA's professional studios.

IMPROVISATION

Improvisation encourages students to skillfully nurture their instincts and freely release their creative impulses through a variety of individual and group exercises.

SHAKESPEARE

This is an Actor's course for performing Shakespeare. As a realistic/film Actor, the student will learn to evaluate what the language is doing and the action that is implied. Students will develop the fundamental concepts of scansion, meter, text analysis and scene study as it pertains to the demands of performing heightened language. Performing Shakespeare will guide them to further development of the vocal and physical dexterity demanded by the text. The course will culminate in either a taped and/or live performance of Shakespeare's works via sonnets,

monologues, soliloquies and/or scenes from his various plays.

Semester Four

TECHNIQUE & SCENE STUDY IV

In preparation for the final showcase, students will work on selected scenes and further assess the needs of the scene through application of text analysis, inhabiting given circumstances, development and pursuit of strong objectives. They will also incorporate voice and movement training and technique through moment to moment communication with a scene partner, as well as breaking text into beats and making strong choices. Performance will be taped in a live showcase presentation for Industry and invited guests at the end of the semester.

ACTING FOR FILM IV

This course teaches the intermediate Acting for Film student skills necessary for creating a fully realized performance. The primary emphasis of the class is to rehearse and shoot a variety of more complex material. Students will prepare a year-end shoot to be shot by an on-staff DP and Director. Students will both produce and act in the shoot.

BUSINESS OF ACTING /AUDITION TECHNIQUE

This course teaches advanced Business of Acting skills to students on the verge of graduating with an AFA in Acting for Film. Students will create a business plan which includes research on headshot photographers, writing resumes, researching and targeting appropriate agencies and managers, understanding basic contracts and industry standards as well as honing auditioning skills for today's industry. They will put together a Professional Portfolio which will include their headshot, resume and demo reel. In addition, this course will develop the actor's cold reading and auditioning skills through weekly drills of mock, on-camera audition situations. Work will be viewed and critiqued weekly with the aim of preparing students to enter today's highly competitive industry.

HISTORY OF ACTING

The course traces the evolution of the history, and various theories of acting. Starting with the Greeks and Romans, the course examines ideas of acting from Shakespeare's time to the present day. The course also considers contribution and theories of key figures such as Diderot, Stanislavski, Meyerhold, Brecht, Artaud and Grotowski, and concludes with an examination of the history of acting styles and techniques for film and new media.

Electives

Electives are subject to change and are offered based on demand and teacher availability.

SKETCH COMEDY

This workshop is designed for actors with comedy improvisation experience who are interested in writing and performing sketch comedy. Each class will involve instruction on the variety of ways sketch comedy is created, using improvisational comedy to bolster the writing process, and brainstorming to help each student discover their unique comic voice. Students will perform in a semester-end Sketch show to be taped and performed in front of a live audience.

CONTEMPORARY DANCE

This course will provide an opportunity for students to experience a variety of dance styles and choreography inside and outside the parameters of western contemporary dance. Students pursue weekly research and movement based activities that explore a range of choreographic themes.

STUNT WORKSHOP

This course is designed to develop the specialty skills and techniques of stunt work with specific emphasis on film combat. The students will focus on the awareness and development of body mechanics as a tool for the actor through emphasis on stage fighting, circus skills, stage stunt work, as well as complex on-camera combat techniques and choreography. This course also includes an instructional component where the students choreograph their own staged fight scenes.

ADVANCED STAGE PROJECTS

This course is an individualized project-based curriculum culminating in a taped live performance for an audience. The scope of learning includes creating and developing a theatrical performance. The course is an exciting open-ended acting based course. The student will synergize all of the methodologies and skill-sets

developed in their other acting courses. The productions may explore certain playwrights and the demands of those particular texts. Or it may include ensemble work and/or devised theatre, or even one-person show development.

ENTERTAINMENT LAW

This course is an overview of basic entertainment law and how it affects actors, the business of acting and basic content creation. Acting students will study legal issues that affect actors and content creators in television, film, recordings, live performances and other aspects of the entertainment industry.

ASSOCIATE OF FINE ARTS IN SCREENWRITING

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 60 Units

OVERVIEW

The AFA Screenwriting program is an in-depth look at the art of screenwriting. Students will explore and engage in the craft through writing courses in Film and Television. Through various writing assignments and projects students will gain an understanding of the tools and techniques used by professional screenwriters including the art of giving and receiving feedback by critiquing their peers during in-class workshops.

LEARNING OBJECTIVES

Upon graduation from the Screenwriting Associate of Fine Arts Program, students will be able to:

- Create professional quality scripts for film and television that demonstrate proficiency with cinematic storytelling concepts and techniques.
- Build stories around the wants & needs of three dimensional characters with distinctive voices.
- Develop and write stories and scripts in accordance with project guidelines and deadline from industry executives while

still maintaining an individual artistic voice.

- Utilize critical thinking skills and a knowledge of film history and genre to provide critique of stories, scripts and films.
- Produce professional quality written treatments of their stories and deliver oral pitches to producers, agents and managers.

REQUIRED SOFTWARE & PRINTING

While NYFA is committed to reducing the use of paper in classrooms, some teachers and subjects may require printouts of your written work for the entire class. As part of your program's tuition at New York Film Academy, each semester you will be given a copy card with a preloaded number of copies. You will also receive a digital license for the purchase of Final Draft screenwriting software to help you write your material in a more professional format. Use of Final Draft will be required in all your writing classes.

You will also be required to purchase a flash drive and a portable hard drive for storage of the footage from your produced work.

SEMESTER ONE OBJECTIVES

During Semester One, students will be introduced to the tools and skills necessary for writing successful screenplays for both film and television. Students are encouraged to be creative, but are also taught to think of the screenplay as the definitive industry tool for articulating ideas or concepts to a production team, including producers, financiers, directors, and actors. Clarity can be as important as creativity. Standard formatting and industry expectations will be studied and analyzed during writing workshops and lectures. Students will study what makes for a good story and learn to seek stories in the world around them. Introduction to Film will also provide students with a theoretical and historical perspective on the film industry and screenwriting over the past one hundred years.

Learning Goals:

At the end of Semester One, students will know how to:

- Demonstrate proficiency with classic screenplay structure, character arcs, theme, conflict, flashbacks, voiceover, subtext, style, tone, visualization, discipline, and genre through examination of films and film scenes and writing practice scenes.
- Write in industry-standard screenplay format.
- Write an entire first draft of an original feature-length film script.

- Explore the history and techniques of filmmaking.
- Build stories around a variety of inspirations, ranging from art and current events to legends/folklore and social media.
- Write a treatment for a feature film story.
- Write spec episodes of existing half-hour and hour-long television shows.
- Write a short film.

Production Goals:

At the end of Semester One, students will have produced:

- A feature length film screenplay.
- A one-hour television drama spec script OR a half-hour comedy spec script.
- Short treatments for three possible feature length films.
- A script for a short film (3-5 minutes).

SEMESTER TWO OBJECTIVES

The second semester challenges students to develop their craft artistically and technically, and to progress beyond their first projects in both film and television. In an advanced workshop, students will do a detailed breakdown and then write a second original script. They will then learn the basics on how to compile notes and plan a rewrite. Students are expected to share revised or newly written material in workshops. In addition, students will broaden their understanding of the

medium of television by developing material for an original TV series pilot script. Students will rewrite the short script written last semester and will then study acting techniques and direct and edit their own short film in order to achieve a better understanding of how the written word translates to the screen. Students will also study the Business of Screenwriting and how to navigate the entertainment industry as they gain a deeper understanding of the entertainment industry. In Genre & Storytelling students will explore the conventions and expectations of genre storytelling.

YEAR-END STAGED READINGS

AFA Writing students will celebrate the completion of their first-year with a night of staged readings of their written work. The readings will be developed in conjunction with actors, and will be held at NYFA's own theater.

Learning Goals:

At the end of Semester Two, students will know how to:

- Produce, cast, direct and edit a short film.
- Write an original television pilot.
- Construct a proposal for an original television series.
- Compile and strategize for notes received on an original script.
- Plot a feature film through a detailed breakdown.

- Act in a short scene.
- Employ storytelling conventions and expectations of standard Hollywood film genres.
- Write industry caliber script coverage.
- Examine entertainment industry methods, practices, and players by following the trades.
- Find an internship in Hollywood.

Production Goals:

At the end of Semester Two, students will have produced:

- A detailed beat breakdown and first draft of a second original screenplay.
- A list of notes and strategies for a rewrite.
- A screenplay for a short film.
- A digital film of a short scene.
- A pilot script and a series proposal/bible for an original television series.
- Ideas for two additional television series

YEAR TWO

During Year Two, AFA candidates dive, in depth, into the creative process. In classes like Story Development and Character Development, students start to explore possible stories for their Advanced Writing Workshop in their final semester. The script for this class, either a feature length screenplay or television series pilot, is the capstone of their AFA education. This script should represent the best work a student is capable of and, when complete, be their first foot forward into the industry.

Coursework in Year Two will focus on refining writing techniques and clarifying each student's artistic voice, as well as preparing students for a professional life after the AFA.

SEMESTER THREE OBJECTIVES

At the beginning of Semester Three, students will choose a Screenwriting Faculty Advisor. This advisor will work with the AFA candidate's instructor and a script reader, to help the student develop the story for their final project (which they will write next semester). Semester Three classes are infused with an emphasis on perfecting craft, and exposing students to the realities of the entertainment industry. Students will learn how to set goals and define their personal brand, and will work more in depth with character and story development, focusing on how to plan a story rather than to simply dive into writing.

Learning Goals:

At the end of Semester Three, students will know how to:

- Develop compelling and complex characters for their stories.
- Develop a story from preliminary idea through structure to a detailed treatment and breakdown.
- Set goals, manage deadlines, and brand themselves as writers.

Production Goals:

At the end of Semester Three, students will have produced:

- A revised treatment for a feature film OR a revised series proposal and beat sheet for a pilot for an original television series.

SEMESTER FOUR OBJECTIVES

In Semester Four, students write the script they developed last semester. The script's development was shaped by notes from the development committee and that process will continue in their final semester. After completing the draft, students will develop a plan for a rewrite based on the notes they receive. This process will teach students how to work in development with producers and executives. They will also learn the art and craft of adaptation. Students will also be given an introduction to either comic books and storytelling in games, depending on their elective choice. Finally, students will perfect short pitches for their capstone projects and other story ideas.

Learning Goals:

At the end of Semester Four, students will know how to:

- Write a script in conjunction with development notes.
- Plan in detail a full revision of their script.
- Construct a five-minute pitch for their story.

- Pitch their thesis idea to industry professionals.
- Examine non-cinematic stories for their potential for adaptation.
- Plot and write a story for sequential art. OR:
- Conceive of a board game, card game or videogame.

Production Goals:

At the end of Semester Four, students will have produced:

- A first draft of their capstone project (a TV pilot and series proposal OR a feature film screenplay).
- A plan for revisions to their capstone project based on development notes.
- A five-minute pitch for their capstone project.
- A list of log lines for the portfolio built over their four semesters.
- A proposal for an original comic book, graphic novel or manga and a script for the first issue or chapter. OR:
- A Game Proposal for a board, video, roleplaying, card or other game.

CURRICULUM

<i><u>Semester One</u></i>		<i><u>Units</u></i>
SCRE100	Elements of Screenwriting	6
SCRE110	Writing the Television Spec	3
SCRE120	Writing the Feature Film Screenplay I	3
SCRE130	Story Generation	2
HATM100	Introduction to Film	3
<u>Required</u>		<u>17</u>

<i><u>Semester Two</u></i>		<i><u>Units</u></i>
SCRE200	The Business of Screenwriting	3
SCRE210	Writing the Television Pilot	4
SCRE220	Writing the Feature Film Screenplay II	4
SCRE230	Genre & Storytelling	3
SCRE240	Script to Screen	3
<u>Required</u>		<u>17</u>

<i><u>Semester Three</u></i>		<i><u>Units</u></i>
SCRE340	Story & Character Development	3
SCRE231	Screenwriting Discipline & Methodology	3
ARHU321	The Great Playwrights	3
ARHU100	The Great Screenplays	3
<u>Required</u>		<u>12</u>

<i><u>Semester Four</u></i>		<i><u>Units</u></i>
SCRE410	The Art of the Pitch	3
SCRE420	Advanced Writing Workshop	4
SCRE320	Adaptation	3
SCRE251	Playwriting	2
Students must complete 1 of the following Screenwriting Electives:		
SCRE181	Sequential Art	2
SCRE191	Interactive Narrative	2
<u>Required</u>		<u>14</u>

COURSE DESCRIPTIONS

Semester One

ELEMENTS OF SCREENWRITING

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. Over the course

of six learning modules, students will study the basics of drama, multiple approaches to the three-act structure, character design, scene and sequence writing, world-building, theme, and genre. In the final weeks of the semester, students will put the skills learned in each module to use writing a screenplay for a short film they will direct and produce next semester.

WRITING THE TELEVISION SPEC

This television workshop is a fast-paced, intensive workshop program that introduces students to the fundamentals of the TV world and TV writing. The class work consists of individual writing, reading aloud of student work in class, and workshop discussions. By the end of the course, each student will have written a draft of either a one-hour television spec script or a half-hour spec script, for an existing show. Students will be encouraged to write through difficult spots with the belief that getting to “The End” is more important than polishing along the way. Workshop sessions will simulate a TV writers’ room, and will be an environment in which students evaluate their own and their classmates’ work. A constructive, creative and supportive atmosphere will prevail, where students will guide and encourage each other in their writing.

WRITING THE FEATURE FILM SCREENPLAY I

Writing the Feature Film Screenplay I is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length scripts. They will learn to organize their script development into stages, focusing on the concept and outlining before drafting pages. In this course students are encouraged to finish the script without revising along the way. By the end of the course, students will develop and write a first draft of a feature-length screenplay.

STORY GENERATION

Story Generation is designed to help writers become what the film industry needs most: prolific sources of movie ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for various genres and mediums, from film to television and emerging media, like comics or web series. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become versatile, adaptable and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will develop several feature

film treatments to be used in Writing the Feature Film Screenplay II.

Semester Two

THE BUSINESS OF SCREENWRITING

This class introduces students to the practices and players of the entertainment industry from a historical perspective. Students learn about the birth of film as a dramatic medium and how the major studios—the juggernaut of a new industry—grew out of this development. By studying the roots of the film industry, students will also learn how the business works today. Also addressed is the role of the screenwriter in the process and business of filmmaking. In-class lectures and primary-source research projects are supplemented with guest lectures from prominent figures in the entertainment industry.

WRITING THE TELEVISION PILOT

In this advanced television workshop, students will create an original television series, including completing a series proposal and the script for the pilot episode. Topics will include: introducing your central character and core cast, creating a series "template," creative solutions to providing back story, and building the show's world and tone. Students will learn from individual writing, group workshops, short lectures, television screenings, and story analysis to create two pieces of writing. The workshop portion of the class will be constructed to simulate a

TV writers' room, with students reading, evaluating, and assisting each other from "breaking story," building outlines, all the way to a completed draft.

The primary goal of the class will be for students to leave with a series proposal and a full draft of a television pilot script for an original show, either one-hour or half-hour. Students will also generate additional series ideas that they will take with them into the second year of the program.

Prerequisite(s): Writing the Television Spec

WRITING THE FEATURE FILM SCREENPLAY II

Writing the Feature Film Screenplay II builds upon knowledge gained in Writing the Feature Film Screenplay I, in which students loosely plotted and then wrote a feature-length film script. This course goes into plotting in more detail. Students come into the class with feature film mini-treatments that they wrote in Story Generation. They pick one of these stories and continue plotting it in detail, learning the value of breaking every beat in a story before getting to work on pages. Then they will write that script. Each week, students will bring in a sequence of their scripts to be workshopped, and will adjust their breakdown as they go to reflect the changes that happen to a plot when writing begins.

Prerequisite(s): Writing the Feature Film Screenplay I, Story Generation

GENRE & STORYTELLING

Genre & Storytelling is a critical studies course focused on exploring different genres of film. Through out-of-class screenings, lectures, and in-class scene breakdowns, students will begin to identify the models and audience expectations of different genres, starting from broad categories like comedy and drama and then moving into more specific genres like adventure, horror, and romantic comedies.

SCRIPT TO SCREEN

Script to Screen is designed to help writing students see what happens to their words when they go into Production. The class is divided into two components: Acting for Writers and a fifteen-week Filmmaking Seminar.

Acting for Writers introduces students to the theory and practice of the acting craft. By exploring how actors build characters and performances based upon the information provided in a film script, writers will learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue, characters and action writing. The acting classes culminate with a trip to the Universal Backlot, where students will be filmed acting in a scene with classmates.

The Filmmaking Seminar trains students in the fundamentals of film directing, which

in turn facilitates an understanding of the filmmaking process as it relates to screenwriting. It is our belief that a student who actually picks up a camera, blocks a scene and directs actors from a script is far better prepared to then write a screenplay. If a writer has actually translated a shot on the page into a shot in the camera, then the writer has a much sharper perspective on the writing process.

Students come into the class with a screenplay for a short film, written in Elements of Screenwriting, which they will rewrite based on production considerations. Hands-on classes in directing, editing, cinematography, and production give an overview of the creative and technical demands of telling a story with moving images. Then, working in small crews, students will shoot their short film using digital video cameras. Afterward, students will edit their footage.

Prerequisite(s): Elements of Screenwriting

Semester Three

STORY & CHARACTER DEVELOPMENT

This course is designed to teach a basic truth of writing: most writing is done before a single page is scripted. The first steps of writing are developing an idea into a story, then taking that story and building a structure. In this class, students will bring a variety of ideas, some from the first two semesters of their AFA, and pick which idea they will write in Advanced Writing Workshop in their final semester. To help

them in this process, students will work with a development committee, where their instructor will meet with their Instructor and an Advisor of the student's choosing to help shepherd the idea from beginning to a full treatment or series proposal. Part of the process of development will focus on characters, relationships, and character arcs. A secondary focus of the class will be on teaching students to write compelling characters and relationships that help to create more effective screenplays and teleplays. The character work aims to allow students to access story at a deeper level, via true engagement with protagonists, antagonists and other secondary characters. Over the course of the semester, students will choose between writing a film or an original pilot. At the end of the class the students will have a revised treatment or a revised series proposal and beat sheet for a pilot episode. They will take this work into Advanced Writing Workshop.

Prerequisite(s): Successful completion of the first two semesters of the AFA Program

SCREENWRITING DISCIPLINE & METHODOLOGY

Goal-setting, project planning, time management and project management skills are essential for the creative artist. It is crucial for screenwriters, and all create artists, to have the discipline to meet deadlines (especially self-imposed deadlines) and the tools and skills to complete the tasks they set. This course will explore different methodologies and the best resources for students to uncover the tools

they need to meet and exceed their goals. Students will also meet with successful industry professionals during special guest lectures to uncover their tools and techniques.

Semester Four

THE ART OF THE PITCH

In order to launch a career in Hollywood, a writer must be “good in the room.” That is, they must be able to pitch their ideas – and themselves – in a compelling and engaging way to agents, managers, producers and executives. This semester long course – a capstone of the AFA curriculum – teaches students how to craft a professional-level pitch. Students pitch every week and receive notes from the instructor and peers.

Prerequisite(s): The Business of Screenwriting

ADVANCED WRITING WORKSHOP

This course builds on the process that started in Story & Character Development, as students write a first draft of the feature film or television series they developed in that course. Students will chronicle their work on this project in their Development Journals, detailing their process, the notes they received and their reactions to those notes. The entire process will mirror the majority of the writing deals being given in Hollywood today. Each student started by developing a detailed Feature Treatment or Series Proposal last semester. From there students take it to a First Draft of either the

Feature or the Series pilot and build a plan for a future rewrite based on development notes. Students will complete the program with a solid first draft of their project, and a plan to take the script to the next level.

Prerequisite(s): Story & Character Development

ADAPTATION

In today's Hollywood, adaptation is everywhere – it's extremely common to see a “based on” credit ahead of the screenwriter's name. Historically, novels, short stories, plays, and magazine articles have served as underlying source material, but in the last few decades, comic books, graphic novels, TV shows, board games, theme park rides, even old films, have increasingly become fair game. The end result is this: a tremendous number of potential jobs for new screenwriters involve adaptation. This course explores the challenges surrounding adapting non-cinematic and non-dramatic works for the screen. Students will compare a selection of source materials to the films based upon them, analyzing the externalization and structuring of conflict, how cinema transforms exposition and internal monologue into visual images, dialogue, flashbacks, and voiceover narration, ways in which a source's characters and world can be expanded or scaled down to fit the demands of the feature film, and how screenwriters can deviate from the original material yet remain faithful to the spirit of the story.

PLAYWRITING

Ever since the advent of the motion picture camera, the Great White Way of Broadway has served as an express lane to Hollywood. Many modern screenwriters – including David Mamet, Kenneth Lonergan, and Neil LaBute – have spent their time in a darkened theater watching their words come alive on the stage. Building on the lessons of *The Great Playwrights*, Playwriting will give our screenwriting students a chance to hone their dialogue and scene writing, while creating an original short play to add to their portfolio.

Prerequisite: The Great Playwrights

SEQUENTIAL ART (ELECTIVE)

For generations, sequential storytelling in America was the domain of the costumed superhero, but with the expanding field of Japanese manga and a wide array of publishers selling graphic novels of all genres, the field is now wide open. This study provides a complete introduction to the medium and to the craft of writing stories for comics in all their many forms. Students will learn the various styles of formatting and story structure as well as how to tell a story visually and pace it.

INTERACTIVE NARRATIVE (ELECTIVE)

The video game industry creates a billion dollar product and while blockbuster genre films spawn games, films created from established games are increasingly the norm. In modern Hollywood, games are

even created and sold as part of studio pitches. The primary objective of Interactive Narrative is to explore key aspects of gaming and game development and design. Students examine the history, theory, mechanics and storytelling techniques of various types of game play including board games, card games, casual, console, MMO, mobile, and emerging forms. This class will also feature guest speakers and the development of an initial Game Proposal.

ASSOCIATE OF FINE ARTS IN PRODUCING

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 61.5 Units

OVERVIEW

The New York Film Academy Associate of Fine Arts (AFA) in Producing is a conservatory-based two-year program designed for full-time study. The New York Film Academy provides a creative setting with which to develop, challenge and inspire the talents of dedicated prospective producers in a total immersion, professional environment. By combining seminars, lectures and intense hands-on film shoots, students acquire a sound understanding and appreciation of motion picture arts and learn to integrate knowledge and professional experience.

Our prescribed four semester producing curriculum serves to address the following core competencies:

- Demonstrate a broad understanding of the full range of producing functions in the film, television, and related industries.
- Demonstrate an overall knowledge of production management and post-production skills and methodologies through the execution and completion of visual media projects.
- Display a working knowledge of the production crafts and their functions, organization and workflow on professional-produced film and television series.
- Exhibit a broad understanding and applications of financing, marketing and distribution strategies and practices in both independent and studio models.
- Demonstrate a working knowledge of treatment and script development, conventions, structures, execution and presentation in accordance with industry standard practices.
- Demonstrate an overall understanding of fundamental principles of law and business affairs practices pertaining to the entertainment industry.
- Display an overall working knowledge of historical and contemporary cinematic innovators and styles and their influences on current trends in the entertainment industry.
- Exhibit an overall understanding of professional work environment skills and practices common to the entertainment industry.
- Demonstrate a thorough understanding of project pitch and presentation practices and methodologies to financial and creative collaborators.

DEGREE PROGRAM OBJECTIVES

In addition to providing a solid foundation of general education and specified upper-level knowledge, the educational objectives of the Associate of Fine Arts (AFA) in Producing Degree Program are to teach students the skills and craft of producing and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the art of producing.

YEAR ONE

During their first year, students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film arts. The Year One curriculum is extremely comprehensive, teaching students the creative aspects of producing, as well as the more technical side of line producing. Students gain a practical understanding of the entertainment industry and the tools needed to successfully navigate it.

SEMESTER ONE OBJECTIVES

AFA Producing students are immersed in a hands-on environment and confronted with a number of visual, dramatic, financial, legal, logistical and managerial challenges. From the first day of class, students are immersed in a hands-on education on how to work through these creative and

technical challenges. Students rapidly learn the fundamental skills they need to produce film and television.

Learning Goals:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
- Gain understanding of the physical and post-production processes.
- Introduction to storytelling concepts of elements, conventions, structure and style.
- Understand basic principles of entertainment law.
- Introduction to filmmaking from the perspective of the screenwriter, director, actor and cinematographer and editor.

Production Goals:

- In collaborative groups, students develop, prep, shoot and edit a short film on location.
- In collaborative groups, students will, prep, shoot and edit a documentary project.

SEMESTER TWO OBJECTIVES

The second semester challenges students to develop their production abilities artistically and technically. Producing students are instructed in the craft of developing and writing dramatic treatments; in pitching story ideas to a variety of audiences; and

presenting professional written proposals in support of the feasibility of their projects.

This semester culminates in each student pitching and presenting a film or television project at the Producers Pitch Fest.

Learning Goals:

- Continue to analyze key elements of effective producer's craft.
- Develop and write original film and television pilot treatments.
- Introduction and practice of effective pitching skills.
- Learn critical elements of effective feature film business plans and television show bibles.

Production Goals:

- Produce a short narrative film for a NYFA filmmaker.
- Develop an effective pitch and feature film business plan or television show bible.

YEAR TWO

AFA in Producing candidates must complete a series of advanced classes and deliver a completed and well-executed Thesis Project in order to successfully complete the program and graduate with an Associate of Fine Arts in Producing. Students are required to pursue one of two thesis options for the remainder of the degree program. While the thesis options differ in length of time for completion, they are equivalent in scope and content.

Prior to entering into thesis production all candidates, regardless of thesis option, must pass a final evaluation by the thesis committee and faculty chair, ensuring that all academic requirements and standards for the previous semesters have been achieved.

SEMESTER THREE OBJECTIVES

Semester Three focuses on exposing students to emerging media and technology, and exposing them to the realities of the film industry and the business of filmmaking. The third semester is designed to prepare AFA students for their thesis projects as well as for a life in the industry after graduation. Throughout this semester, students meet individually with their Thesis Advisor, as well as the Faculty Chair of the Producing Department to discuss the progress of their thesis projects. In addition, each student will meet with the Thesis Committee, chaired by the Producing Department Faculty Chair, to articulate their thesis choice and corresponding project summaries.

Learning Goals:

- Explore story and storytelling through an in-depth study of the elements, conventions, structure, style and traditional forms of screenplay writing.
- Identify the techniques used by cinematic innovators.

Production Goals:

- Develop and write first draft feature screenplay or television pilot
- Introduction to the production demands of web series, commercials and music videos.
- Begin in-depth research and development of the AFA Thesis Project.
- Each student will write, produce and Shoot a short film.

SEMESTER FOUR OBJECTIVES

In Semester Four, students continue developing their AFA Thesis Projects and completing thesis requirements. Throughout this semester, the Thesis Committee, chaired by the Producing Department Faculty Chair, meets with students and advises them through the successful completion and final presentation of their AFA Thesis Projects.

Learning Goals:

- Advanced hands-on study in camera, lighting and sound.
- Analyze strategies of successful finance, marketing and distribution campaigns.
- Learn advanced directing techniques.
- Further develop creative pitching techniques.
- Explore the acting process from the perspective of the producer.

Production Goals:

- Develop and create an original piece of alternative media.
- Successfully develop and present the AFA Thesis Project.

CURRICULUM

<u><i>Semester One</i></u>		<u><i>Units</i></u>
PROD100	Producer's Craft: Budgeting	3
PROD110	Directing for Producers I	3
PROD520	Cinematography & Lighting	2
PROD130	Entertainment Law & Business Practices I	3
PROD140	Elements of Screenwriting	3
PROD170	Sound for Producers	2
PROD260	Film Production I	2
PROD350	Post for Producers	2
<u>Required</u>		<u>20</u>

<u><i>Semester Two</i></u>		<u><i>Units</i></u>
PROD200	Producer's Craft: Creative	3
PROD210	Business Plans & TV Show Bibles	3
PROD220	Producing Documentaries	1.5
PROD230	Writing the Feature Film & TV Pilot Treatment	2
PROD250	Business Affairs	3
PROD270	Industry Speaker Series	2
<u>Required</u>		<u>14.5</u>

<i>Semester Three</i>		<i>Units</i>
PROD300	Thesis Development Workshop I	3
PROD310	Writing the Feature Film or TV Pilot Screenplay	2
PROD160	Film Production II	2
PROD340	Budgeting & Entertainment Accounting	2
PROD150	Producing Reality Television	2
HATM100	Introduction to Film	3
<u>Required</u>		<u>14</u>

<i>Semester Four</i>		<i>Units</i>
PROD400	Thesis Development Workshop II	3
PROD410	Advanced Pitching Workshop	2
PROD420	Directing for Producers II	2
PROD330	Producing Alternative Media	2
PROD430	Entertainment Law & Business Practices II	3
PROD440	Acting for Producers	1
<u>Required</u>		<u>13</u>

COURSE DESCRIPTIONS

Semester One

PRODUCER'S CRAFT: BUDGETING

This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Students will learn the importance of balancing the creative vision of a project with the logistics and budgetary constraints. Students will break down a script, create a shooting schedule, and learn how to identify all necessary elements. Students will then build a budget, learn about unions and guilds, and make critical assumptions.

They will learn about film production incentives and how to track those costs. Students will be introduced to and trained on the industry-standard software used by producers; Movie Magic Scheduling and Movie Magic Budgeting.

DIRECTING FOR PRODUCERS I

Effective producers create a collaborative and artistic production environment that enhances each director's skills and provides the support needed to make the best possible project. Students will work in collaborative groups to develop and shoot a short film. In addition, each student will direct their own individual mise-en-scene. Students will learn the basics of film directing and how to collaborate to tell a visual, narrative story. Students will learn film production standards and practices, working with basic production documents, working with actors and the fundamentals of telling a story through a camera.

CINEMATOGRAPHY & LIGHTING

Students will learn the basics of live action motion picture cinematography in a hands-on workshop environment. They will gain an overview of working with film and video cameras, lighting, image construction and composition.

ENTERTAINMENT LAW & BUSINESS PRACTICES I

This introductory course introduces the student to the legal and business aspects most commonly encountered in the

Entertainment Business. Topics include intellectual property, fair use, clearance and licensing issues, music and trademark, and basic contractual terms and clauses. Students are further introduced to business entities, distribution, and marketing models.

ELEMENTS OF SCREENWRITING

Producing students will gain firsthand knowledge of cinematic storytelling techniques to lay the foundation for their future roles as storytellers who can identify marketable scripts, collaborate with screenwriters in script development, and promote scripts to business and creative partners. Through lectures, out-of-class reading, and writing exercises, students will learn the basics of character development, story structure, and screenplay formatting. Students will analyze scripts from various celebrated films, view films and television pilots for character and story structure analyses, learn elements of successful scenes, write effective action and dialogue to create subtext and advance dramatic tension. Students will demonstrate their mastery of these skills by writing a short film script that may serve as the basis of their individual films in Film Production II.

SOUND FOR PRODUCERS

Motion picture sound is often overlooked and taken for granted. In this course, students will learn about the fundamentals of both production sound and post-production sound and gain an understanding of how sound can enhance

their stories. In a studio environment, students will get hands-on experience working as sound mixers as well as boom operators. They will also learn how to add sound effects, music and dialogue replacement to their films.

FILM PRODUCTION I

Students will develop critical line producing skills working with NYFA filmmaking students. Producing students will line produce a filmmaker's short film and gain an understanding of the production management and pre-production process.

POST FOR PRODUCERS

Students are instructed in the basics of motion picture editing and post-production techniques. They will gain an overview of non-linear editing, post-production audio, basic visual effects and professional post-production workflow.

Semester Two

PRODUCER'S CRAFT: CREATIVE

This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, doing coverage for screenplays and pilots, working with agencies and writers and also packaging, as well as the television industry. Students will devise vision statements for a project and will also learn the basics of when and how to do various kinds of pitches, which they will workshop in class.

Prerequisite(s): *Producer's* *Craft:*
Budgeting

BUSINESS PLANS & TV SHOW BIBLES

Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles. Elements covered include developing an effective casting strategy, how to craft a comparable film or series table, and creating an appropriate financing and marketing strategy. The feature business plan and television-show bible developed in this course will be presented at the Producer's Pitch Fest. Participation in the Producers Pitch Fest is part of the course.

Prerequisite(s): *Producer's* *Craft:*
Budgeting

PRODUCING DOCUMENTARIES

This course offers producing students an introductory exposure to documentary storytelling and filmmaking. Working in small collaborative teams, students will pitch, develop and shoot a short documentary. Teams will bring cuts of their films to class for feedback and go through a notes process for their rough, fine, and final cuts, ultimately delivering a cut ready for distribution.

WRITING THE FEATURE FILM & TV PILOT TREATMENT

Through in-class instruction, workshops, and drawing on basic character and story structure principles learned in Elements of Screenwriting, students will develop an original story and write a feature film or TV series treatment. During this process students will learn how treatments "sell" stories, the similarities and differences between motion picture and television story development, and how to write a compelling treatment that meets industry standards.

Prerequisite(s): *Elements of Screenwriting*

BUSINESS AFFAIRS

This course builds on the skills acquired in Entertainment Law and Business Practices I by introducing the student to the complex contractual negotiations in compensation and deal structure. Students become familiar with the various techniques used to finance both studio and independent film. Students will learn how to do market research and create a pitch deck for financiers.

INDUSTRY SPEAKER SERIES

These informative sessions feature discussions with producers and other industry professionals. Each session includes a Q&A, providing each student access to first-hand impressions of real world circumstances faced by working industry professionals.

Prerequisite(s): *Producer's* *Craft:*

Budgeting

Semester Three

THESIS DEVELOPMENT WORKSHOP I

Students begin to conceptualize and develop their Thesis Projects. Topics include executive summary, logline, synopsis, story and character development, researching and analyzing comparable films or television shows and developing effective comparisons. Students will view and critique sample teasers for creative style and effectiveness. Through lectures and examples, students will learn the critical skills to develop effective feature film business plans and television show bibles. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects.

WRITING THE FEATURE FILM OR TV PILOT SCREENPLAY

Students will further develop the film treatment written in the prerequisite course “Writing the Feature Film Treatment” into a first draft of a feature film screenplay. Through a combination of lectures and workshops, students will learn these fundamentals of screenwriting: character development, story structure and professional screenplay language and formatting. Through the workshops, students will also learn the art of “notes”, central to the producer’s role in working with writers.

Prerequisite(s): Writing the Feature Film & TV Pilot Treatment

FILM PRODUCTION II

Producing students will develop, prep and shoot their own individual short films. Students will receive instruction in a workshop setting on the fundamentals of sound recording. Working in teams, students will function as crew on each other’s productions. Scripts will be developed in Introduction to Screenwriting and finalized in this course. In the early part of Semester Six, students will edit and prepare their projects for a final screening.

Prerequisite(s): Film Production I, Elements of Screenwriting

BUDGETING & ENTERTAINMENT ACCOUNTING

This course provides an overview of production budgeting and financial, cost and managerial accounting functions specific to the film industry, with application to other areas of media production, including television. Students analyze techniques and control procedures for accurate preparation and presentation of budgets and financial statements. Topics include budgeting, cost reporting and film accounting terminology.

Prerequisite(s): Producer’s Craft: Budget

PRODUCING REALITY TELEVISION

Students will learn the basics of producing for reality television, and the genre's relationship to other platforms and formats through the analysis of existing successful reality programming. Students will develop, create and pitch an original reality television proposal. The student has the option to use this concept to produce the New Media project in semester two.

Semester Four

THESIS DEVELOPMENT WORKSHOP II

Students continue to refine and finalize their Thesis projects. Option A candidates will prepare for their production green lights, while Option B candidates will finalize multiple components of their required thesis documents. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects.

Prerequisite(s): Thesis Development Workshop I

ADVANCED PITCHING WORKSHOP

This Course provides students with a comprehensive understanding and means to effectively pitch their projects in a variety of industry situations. By using their thesis projects, students will acquire advanced techniques in developing and executing

persuasive pitches (i.e. selling to studios, financing, distribution, bringing on board talent) as well a practical understanding on who they should be pitching to in order to achieve their goals. The course culminates in a Pitchfest in which students who have fulfilled the requirements have the opportunity to pitch their projects to industry professionals.

Prerequisite(s): Producer's Craft: Creative

DIRECTING FOR PRODUCERS II

Through in-class exercises, students will gain a deeper understanding of the director's integral creative role and directing craft. In a workshop setting, students learn advanced camera techniques, lighting concepts and production sound. Working with the Thesis Option A equipment package and through a series of exercises, students will develop a deeper understanding of cinematography, lighting and sound needs and how to creatively meet those needs.

Prerequisite(s): Directing for Producers I

PRODUCING ALTERNATIVE MEDIA

It is essential for the producer to keep up-to-date on evolutions in media technology and storytelling innovations that continue to emerge on an increasingly rapid basis. In this course, students will get the opportunity for real world, hands on experience as they produce their own content for web and/or mobile, where they will learn developing, producing, distributing and promoting content.

Students will also learn about the most current alternative media formats, branded entertainment, web series history, social media promotion, funding options, and selling document creation.

ENTERTAINMENT LAW & BUSINESS PRACTICES II

This course is the capstone of the previous Entertainment Law and Business courses, examining how to put the skills and principles learned in those courses into practice in the real world. Concepts covered include the structuring, drafting and negotiating of financing, production and distribution deals in the entertainment industry.

Prerequisite(s): Entertainment Law & Business Practices I

ACTING FOR PRODUCERS

In a workshop setting, students will develop a critical understanding of the acting process and what each actor brings to the collaborative process of filmmaking.

ASSOCIATE OF FINE ARTS IN GAME DESIGN

(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 60 Units

OVERVIEW

The New York Film Academy (NYFA) Associate of Fine Arts (AFA) in Game Design is a four-semester conservatory-based, full-time study program. The curriculum is designed to immerse gifted and energetic prospective Game Developers in all aspects of the discipline. The New York Film Academy Associates of Fine Arts in Game Design provides a creative setting in which to challenge, inspire, and perfect the talents of its student body. Students follow an intensive curriculum and achieve multiple learning goals.

The strength of the NYFA AFA in Game Design Degree Program is in its combination of storytelling studies, game design theory, game arts education, game programming education, and the hands-on direct application of each. Based on a high concentration of narrative and playable system design workshops, the program is further enhanced by concentrating on the commercial realities of the medium, and collaboration on a game designed and deployed by a team of students who work hand-in-hand with our senior faculty recruited from the top companies in the game industry.

PROGRAM OBJECTIVES

The educational objectives in the Associate of Fine Arts in Game Design Degree Program are to teach students the art and craft of professional game design and production, and to instruct students through a regimen consisting of lectures, seminars, and workshops to excel in the creative art of game development.

- Students understand the broader sciences and humanities as they influence game design in the industry, and the arts.
- Students use industry-standard programming and visual software tools to prototype and develop digital games.
- Students conduct playtest sessions which elicit formal feedback from playtesters for the purpose of improving the player experience.
- Students understand produciorial materials essential to the business of game design including pitches, and marketing plans using best practices from industry.
- Students practice linear and non-linear storytelling using the tenets of Playcentric Design in the creation of story scripts and dramatic elements including: premise, story, character, play, and dramatic arc.

- Students collaborate with peers in a structured creative environment through the creation of playable digital games.

YEAR ONE

In Year One, students receive a comprehensive introduction to the art of Game Design through courses in the deconstruction and theory of game design, game writing, game art and game programming. Students are assigned multiple projects in the concentrations of game writing, game art, game programming, and game design.

Year-One Expected Learning Outcomes:

Associate of Fine Arts in Game Design students at NYFA will be introduced to every facet of game design, from writing to 3-D art, to development, to programming.

Students are expected to create their own 30+ page game design wiki, a portfolio of their game art, and demonstrate their knowledge of programming by delivering working software.

Skills learned as a result of successful completion of this program include:

- The ability to work collaboratively in a high-pressure creative environment.
- An introductory knowledge of the techniques and practices of game art and animation.
- Be able to code games hands-on using Unity and C#

- A firm foundation in the theories, methods and execution of game development, through participation in the creation of a working video game.
- Intermediate understanding of the Maya 3-D Art Software.
- Knowledge of the history of video games.

Year-One Requirements:

The Associates of Fine Arts in Game Design Program requires successful completion of the following in partial fulfillment of the graduation requirement:

- 2 collaboratively created digital games
- 2 game wikis from their digital games
- 3-D Art Portfolio
- Graphic Design Portfolio
- Satisfactory Participation in Narrative Design Workshop
- Satisfactory Participation in Playcentric Design

YEAR TWO

Year-Two Expected Learning Outcomes:

Skills learned as a result of successful completion of this program include:

- Continued growth as prospective game industry entrants by way of fully immersive advanced workshops.
- Identification of individual area of focus in the industry through exposure to all game development job roles - producer, programming, and artist

- Complete thesis projects designed to challenge students to produce the best work they are capable of, while also serving as high quality work samples for prospective employers.

Year-Two Requirements:

The Associates of Fine Arts in Game Design Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirement.

- Two fully developed, 30+ page design wikis
- A reel of no less than 1 minute of rendered, professional-quality game animation
- 2 functional games developed by the student in collaboration with classmates
- Satisfactorily participate in the Collaborative Thesis Project, and take Ethics of Game Design where they are asked to confront issues such as violence in society, childhood obesity, etc and their relationship (if any) to video games.

<i>Semester Two</i>		<i>Units</i>
GDSN200	Systems Literacy	3
GDSN210	Game Design Studio II	2
GDSN220	Game Coding with Unity & C#, II	2
GDSN230	3-D Game Design	3
GDSN240	Publishing Video Games	3
GDSN250	Art Direction for Game Developers	2
<u>Required</u>		<u>15</u>

<i>Semester Three</i>		<i>Units</i>
GDSN300	Virtual Reality Game Design	3
GDSN310	Game Design Studio III	2
GDSN320	3-D Art & Animation	3
GDSN330	Level Design	2
HATM120	History of Video Games	3
<u>Required</u>		<u>13</u>

<i>Semester Four</i>		<i>Units</i>
GDSN400	The Great Video Games	3
GDSN410	Game Design Studio IV	2
GDSN420	Collaborative Thesis	3
GDSN430	Narrative Theory	3
GDSN440	Thesis Production Workshop	3
ARHU120	Ethics of Video Games	3
<u>Required</u>		<u>17</u>

CURRICULUM

<i>Semester One</i>		<i>Units</i>
GDSN100	Narrative Design Workshop	3
GDSN110	Game Design Studio I	2
GDSN120	Game Coding with Unity & C#, I	2
GDSN130	2-D Game Design	3
GDSN140	Playcentric Design	3
GDSN150	Introduction to 3-D Art	2
<u>Required</u>		<u>15</u>

COURSE DESCRIPTIONS

Semester One

NARRATIVE DESIGN WORKSHOP

This course examines the critical elements that make strong story concepts and how they can be shaped to create the foundations of great games. Students will

design narrative, game play, physical environment (world, gameplay spaces), and other key elements. Guest speakers will include veteran game designers and writers.

GAME DESIGN STUDIO I

This is a companion to the 2-D Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software - even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

GAME CODING WITH UNITY & C#, I

The course accommodates students of all levels of existing experience with computer programming. It is taught by professional game programmers who organize students into Beginner, Intermediate, and Advanced groups based on experience level. Individualized instruction and self-paced tutorials are given to each student to ensure a finished course with hands on ability as a programmer. The development platform used is Unity and the C# scripting language. Unity is ubiquitous in the game industry. It features a highly accessible drag and drop interface and pre-built libraries that enable working 2D and 3D games to be created quickly. Unity is extendable via the C# scripting language. C# is an object-oriented language that combines the computer power of C++ with the

programming ease of Visual Basic. C# is based on C++ and contains features similar to Java. It is an accessible starting point to learn the craft of programming. Unity allows you to build your game once and deploy at a click across all major console, mobile, and desktop platforms including PS4, PS Vita, Xbox One, Wii U, Windows, Mac, iOS, Android, Oculus Rift, Steam OS, and the major web browsers. Each student will complete the course with a Github portfolio of coding modules and prototypes appropriate to their experience level.

2-D GAME DESIGN

This course exposes students to the beginning technology of 2D games. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester.

At the end of the degree they will have a portfolio of working software projects.

PLAYCENTRIC DESIGN

This course provides a foundation of knowledge for understanding games as playable systems. Students learn the language of Playcentric Design and practice the craft of prototyping, playtesting, and iteration in an environment independent of computers. This is to provide the student with skills that can be used throughout a career in games - transcendent of changing technologies.

The student will:

- 1) Understand Fundamental Theory - See how any game breaks down into Formal, Dramatic, and Dynamic systems. And learn how the three interrelate.
- 2) Learn Core Development Process - Acquire the skills of prototyping, playtesting, iteration, presentation, and collaboration. These timeless skills can be applied to all game types present and future.
- 3) Practice, Practice, Practice - All students prototype multiple games on paper regardless of technical skills. All students gain extensive experience critiquing and analyzing games via formal playtests with fellow students.

At the end of the course each student will have a portfolio of paper game prototypes.

INTRODUCTION TO 3-D ART

This course introduces students to Autodesk's "Maya" Animation, Visual Effects, and Compositing software, a robust application used throughout the video game industry for the creation of visual assets. Students learn how to optimize the Maya interface for enhanced productivity. They are introduced to polygon tools and taught polygonal modeling in a hands-on environment.

Students gain practical understanding of polygonal modeling for organic characters, and hard surface models. Students will also learn the basics of UV mapping, nurbs modeling, texturing and 3 point lighting using D-map and raytrace shadows.

Semester Two

SYSTEMS LITERACY

This course builds upon the foundations established in the Playcentric Design course, and focuses on advanced study of system design and play mechanics. The course is workshop-focused, meaning a substantial portion of time is spent actively engaged in the paper prototyping process. Readings and lectures supplement discussions as we explore more sophisticated facets of the playable systems and user experience design. Creating system literacy is the primary goal; and everything else we do supports that aim. Students will leave the course with multiple portfolio-ready game prototypes.

GAME DESIGN STUDIO II

This is a companion to the 3-D Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor.

Students learn that they can produce working software - even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

Prerequisite(s): Game Design Studio I

GAME CODING WITH UNITY & C#, II

This course provides students of Intermediate and Advanced ability extended training with Unity and C#. Like,

its precursor course, it is taught by professional game programmers who organize students into groups based on experience level. Individualized instruction and self-paced tutorials are given to each student to ensure hands-on skills with coding are improved and their Github portfolio site has additional modules and prototypes. Students will create at least one project that is deployed to three platforms e.g. console, mobile, and web browser.

Prerequisite(s): Game Coding with Unity & C#, I

3-D GAME DESIGN

This course exposes students to the intermediate technology of 3D games. Each student gets the experience of running

their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

PUBLISHING VIDEO GAMES

This course provides the student with an understanding of the business of video games with a special focus on game publishing, deal structures, and product lifecycle. Students learn to see the world through the publisher's eyes and in the process gain insight in how to plan, budget, pitch, launch, and monetize games. Students are exposed to these topics via lectures, exercises, and assignments. Students leave the course with a practical and state of the art knowledge of the game business including perspective on mobile games, console games, browser games, free to play games, and other business paradigms.

ART DIRECTION FOR GAME DEVELOPERS

This course examines the role of visual design in building games. The course exposes students to the craft of the Art Director via a combination of theory and practice. Students learn basic skill set presentation (art history, color theory, composition, typography, basic digital media skills). Students learn to think about projects in terms of the constraints of technology, client needs, and end-user experience. The course covers basic UX/UI concepts. Students learn formal ideation and problem solving for visual design. Students learn to master the look and feel of an experience.

Semester Three

VIRTUAL REALITY GAME DESIGN

This course exposes students to the intermediate technology of virtual reality. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

GAME DESIGN STUDIO III

This is a companion to the Virtual Reality Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software - even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

Prerequisite(s): Game Design Studio II

3-D ART & ANIMATION

This course builds on the knowledge developed in Intro to 3-D Art and explores deeper technical, workflow, and artistic aspects of 3-D visuals.

LEVEL DESIGN

In this class student's work on paper and with level editor tools from commercial games to create high quality play experiences within existing games. Students learn and practice scripting to optimize the play experience including pacing, save points, ratio of obstacles versus power ups, and other game play concepts.

HISTORY OF VIDEO GAMES

Although the medium of video games is only forty years old, it already has a rich history that influences the industry today. An understanding of the history of video games is essential to the future game designer, not only because it serves as a common foundation for those who work in the industry, but only by understanding the mistakes and successes of the past will future game developers create the great games of tomorrow.

Semester Four

THE GREAT VIDEO GAMES

This course explores both the concept of games as art including opposing scholarly points of view. The artistic merits of commercial games are explored through case studies of seminal works. The course exposes students to principles of filmic storytelling and history through case studies of seminal cinematic games. The nascent field of art games is explored via a survey of the field.

GAME DESIGN STUDIO IV

This is a companion to the Collaborative Thesis class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their

skills by practicing this process multiple times in the degree.

Prerequisite(s): Game Design Studio III

COLLABORATIVE THESIS

This hands-on course exposes students to the advanced responsibility of choosing their own technology (in collaboration with teammates) for their AFA thesis project.

Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

NARRATIVE THEORY

This course builds on the knowledge from Narrative Design Workshop I and delves deeper into core concepts. Works of scholars such as Henry Jenkins, Jesper Juul, and Gonzalo Frasca provide the student

with an intellectual venture through advanced narrative theory supported by case studies. Examples include Emergent versus Embedded Narrative, Narratology versus Ludology, and the Neuroscience of Narratives.

THESIS PRODUCTION WORKSHOP

This course provides the student with thesis mentorship, support, and guidance through their final AFA semester.

ETHICS OF VIDEO GAMES

Ethics refers to standards of right and wrong in society. Students study and debate ethics in play experiences and how play is a way of learning about the real world. Poignant case studies are presented from games such as: September 12 (an antiterrorism simulator), Grand Theft Auto (an amoral, open world), Populous (a god game), Bioshock (a game with a morality engine) and other games. Students learn about meta-game behavioral issues such as cheating, violence, and the four types of players found online worlds - Explorers, Achievers, Socializers, and Killers.

TWO-YEAR & ONE-YEAR CERTIFICATE PROGRAMS

CERTIFICATE PROGRAM ADMISSIONS POLICY

All students pursuing a certificate program at The New York Film Academy must be proficient in English and have earned a high school diploma (at a minimum) or an acceptable equivalent. Though no prior experience is required, applicants are required to submit a Creative Portfolio, to demonstrate their artistic sensibilities and passion and commitment towards pursuing their chosen discipline.

All application materials should be submitted to:

New York Film Academy
Admissions Review Office
3300 W. Riverside Dr.
Burbank, CA 91505

REQUIRED APPLICATION MATERIALS

Applicants must submit the following materials for admission:

1. Completed Program Application
2. Application Fee
3. Proof of High School Completion
4. Creative Portfolio
5. Proof of English Proficiency

The following sections provide detailed information regarding each required application material.

APPLICATION

Students must submit a completed certificate program application. Applications are available online at:

www.nyfa.edu/applications/1year1.php.

APPLICATION FEE

Students must submit a non-refundable \$75 application fee, payable online as part of the online application.

PROOF OF HIGH SCHOOL COMPLETION

All students pursuing a degree from the New York Film Academy must show proof of high school graduation. To fulfill this requirement, applicants must submit ONE of the following documents:

- Copy of a high school academic transcript
- Copy of high school diploma
- Copy of state-issued high school equivalency certificate
- Copy of Associate's degree or college transcript from a regionally or nationally accredited college or university (for students who have completed partial undergraduate coursework.)
- Copy of a fully-completed Department of Defense form DD-214 indicating that the applicant completed high school prior to or

during his/her armed forces service

- Home school transcript accredited by the state

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services.

CREATIVE PORTFOLIO

All certificate program applicants must submit a creative portfolio, according to the below requirements:

All creative portfolio materials must be submitted digitally. Applicants should consult with their admissions representative for guidance on acceptable formats (such as pdf, text files, web links, etc.). All video submissions must be uploaded by the applicant to a streaming video site (such as Vimeo or YouTube), and a link to the site must be provided in the application materials.

All portfolio materials must be submitted with an accompanying description contextualizing the nature and purpose of the project.

Collaborative work may be submitted, but applicants must detail what role they had in the creation of the work.

Portfolio materials will not be returned.

3-D ANIMATION & VFX

Portfolios may consist of:

3-5 works, including drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, digital images, slides of 3-D models, sculptures, or other visual designs which display the applicant's creative abilities.

ACTING FOR FILM

The creative portfolio for Acting programs should be a selection of filmed monologues that show the breadth and depth of the actor's abilities. Applicants should submit two contrasting audition pieces in their portfolio: ideally, one dramatic monologue and one comedic monologue.

Monologue requirements:

- 2 contemporary (published after 1960) monologues.
- Monologues should be contrasting: one dramatic, one comedic.
- Monologues should be approximately 60-90 seconds in length each.

CINEMATOGRAPHY

Applicants should submit ONE Writing Sample OR Visual Sample of the following:

Writing Sample (select from a, b, or c):

- Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)

c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

Visual Sample (select from a or b):

a. Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing the submission.

b. Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

DOCUMENTARY FILMMAKING

Applicants should submit ONE Writing Sample OR ONE Visual Sample of the following:

Writing Sample (select from a, b, or c):

a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)

b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)

c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

Visual Sample (select from a or b):

a. Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing the submission.

b. Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

FILMMAKING

Portfolios may consist of:

Writing Sample (select from a, b, or c):

a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)

b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)

c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

Visual Sample (select from a or b):

a. Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing the submission

b. Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

GAME DESIGN

Portfolios may consist of (select from a, b, or c):

a. 3-5 drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, storyboards, digital images, slides of 3-D models, sculptures, character designs, storyboards, 2D art and animation, 3D art and animation or other visual designs which display the applicant's creative abilities.

b. 3-5 Unity prototypes, game modifications, Github profiles, code samples, paper game prototypes, level maps, design documents, skill trees, or system diagrams.

c. 1-3 Game business plans and marketing one-sheets.

GRAPHIC DESIGN

Portfolios may consist of:

3-5 drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, storyboards, digital images, slides of 3-D models, sculptures, character designs, storyboards, 2D art and animation, 3D art and animation or other visual designs which display the applicant's creative abilities.

PHOTOGRAPHY

Portfolios may consist of:

5-10 photographs with an accompanying description contextualizing the submission.

PRODUCING

Portfolios may consist of (select from a, b, or c):

a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)

b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.).

c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

SCREENWRITING

Portfolios may consist of (select from a, b, or c):

a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)

b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)

c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the form of:

- TOEFL (Test of English as a Foreign Language) score of 520 or higher (190 for computer-based test or 68 for internet-based test); IELTS 5.5 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.
- For short-term and long-term non-degree certificate programs, NYFA will accept a positive language evaluation via phone or Skype in lieu of the other requirements.

Students might be eligible to receive an English proficiency waiver under the following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or
- Verification that the applicant has been studying in a high school where the sole language of instruction is English for at least 3 full years at the time of his or her application.

TUITION DEPOSIT

Once admitted to NYFA, students must pay a required deposit to secure their place in the program.

The deposit for all long-term programs (one year or longer) is \$500, which is applied toward the first term's tuition payment. Most of the deposit is refundable, except a \$100 administrative processing fee.

ADMISSION STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

MATERIALS REQUIRED FOR STUDENTS RE- APPLYING TO NYFA

There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements

for any student will rest with the Admissions Review Office.

In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year up until Fall semester of the following calendar year) will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:

- Petition to the Director of Admissions.

Students who have withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:

- Petition to the Director of Admissions
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

Students who have withdrawn from one NYFA program and apply to a new program may require one or more of the following:

- Petition to the Director of Admissions
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have successfully completed one degree program and apply for a new degree program at a higher level (e.g., AFA to BFA; BFA to MFA) will require:

- Updated personal narrative
- New letters of recommendation (must include letters from at least 1 NYFA instructor and 1 non-NYFA recommender)
- Sample of creative work from the NYFA program the student completed.

Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:

- All materials needed
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

Students previously denied admission to a NYFA program now re-applying for the same or different NYFA program will require:

- All materials needed
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

TWO-YEAR PHOTOGRAPHY

(OFFERED AT THE N.Y & L.A. CAMPUSES)

Total Credits Required: 61 Units

OVERVIEW

The Two-Year Photography program at the New York Film Academy is an immersive four-semester program designed to equip students with the practical skills to become working photography professionals. It uniquely provides instruction and intensive hands-on experience in the technology, aesthetics, business, history, and theory of still photography. Our classes are in constant engagement with a multitude of perspectives and aesthetic practices, and we mine our diverse understandings of cultural identity, beauty and symbolism in the collective pursuit of artmaking.

The strength of The Two-Year Photography program at NYFA is in its hands-on approach to teaching, fused with readings, discussion, lectures and critiques. Many aspects of photography are covered including fine art, documentary, commercial and editorial. No significant prior experience in photography is assumed. The program brings everyone to the same level quickly, beginning with the fundamentals, and filling the inevitable gaps in the understanding of those who have less experience than others.

The educational objectives of the Two-Year Photography program are to teach students the art and craft of professional digital and analogue photography, introduce them to the moving image and equip them for success in networking and marketing, and to instruct students through a strict regimen of lectures, seminars, immersive workshops, and projects. Student projects are subject to critique by instructors and peers. Upon graduating from the program, students will:

- Apply in-depth knowledge of digital SLR and analogue cameras, lighting, post-production, and printing to individual projects.
- Research various subjects, ideas and stories that are visualized and produced in their photographic works.
- Apply Adobe Creative Suite Photoshop and Lightroom techniques to final images and prints.
- Examine the history of photography and major movements since its invention to inform their work.
- Work independently in a high-pressure creative environment.
- Demonstrate working knowledge of analog film and the darkroom processes.
- Demonstrate their ability to produce photographic work that is consistent with high professional standards.

SEMESTER ONE OBJECTIVES

The main goal of the first term is to develop core photography skills through assignments using a state of the art digital SLR. Studying and re-shooting master works and participating in critiques develops students' skills at conceptualizing, pre-visualizing, composing, exposing and editing powerful images using style to underscore content. As students shoot and edit, they are immersed in the theory and history of photography. Students roam world-class museums, galleries, and studios to see firsthand how cameras have formed our world. A diverse group of outstanding NYFA faculty and professional guest artists exposes students to a broad range of contemporary perspectives and approaches within commercial, fine art, fashion, documentary and journalistic traditions.

Photographers are first and foremost light hunters. Students learn to recognize the revelatory power of dramatic light and the imaginative potential of shadows as they work with natural and artificial light sources to illuminate subjects with visceral intensity. Even as students learn traditional 3-point lighting, they are encouraged to think beyond convention to lighting techniques with the emotional, conceptual and political impact most appropriate to highlight their ideas. Students are taught to master non-destructive image editing, learn the RAW processing, how to target and shift colors with incredible precision, professional selection and masking

techniques, and even how to manipulate time in the editing process.

Project Goals:

- Test aperture ranges, shutter speeds, lenses, lighting tools, and filtration options on a wide variety of subjects.
- Thoroughly test the limits of over and under exposure and RAW processing and their effect on the look of an image.
- Research, conceptualize, shoot, edit and output a photographic essay including a written artist's statement.
- Develop and participate in a community of creative peers capable of providing invaluable critical feedback.

Learning Goals:

- Measure components of exposure for optimum image quality.
- Acquire a working knowledge of a digital SLR camera and standard lenses for still imaging.
- Develop working digital darkroom and library management skills using Adobe Photoshop and Adobe Lightroom.
- Apply basic color management to output accurate prints on modern inkjet printers.
- Recognize the characteristics and make creative use of basic lighting tools and camera position to create drama and emotional impact.
- Understand and apply theories of aesthetics, semiotics, design, composition and color.

SEMESTER TWO OBJECTIVES

The second term continues to advance students' essential photography skills in composition, lighting, camera knowledge and imaging, but also provides the business skills necessary to be successful as a professional photographer within whatever area of the business they decide to work. Students work on a wide range of assignments in fine art and commercial photography in genres such as fashion, product, beauty, and still life. Art direction and design elements are employed to create distinctive visual styles. Students are also introduced to film photography in a variety of formats, as well as scanning negatives and retouching them. Students move beyond basic color and tonal correction into sophisticated compositing techniques, dynamic range extensions, advanced retouching, and masking techniques. Students expand their repertoire of light and shadow as they work with professional lighting and grip hardware, as well as inexpensive and unconventional practical sources of light and shadow.

Project Goals:

- Apply professional business practices to each project, including releases, casting, contracts, and art direction.
- Thoroughly test a wide variety of lenses and alternative image capture devices.
- Conceptualize, shoot, edit, and exhibit a commercial photo project, working with models, an art director, sets, and professional lighting equipment.

- Conceptualize, shoot, edit, print, and hang an exhibition of a personal body of work to contemporary exhibition standards.

Learning Goals:

- Begin to develop a recognizable personal, iconic style, and color palette through the use of composition, color, design, and lighting.
- Develop an ability to pre-visualize an image before shooting and to execute it with precision and speed.
- Identify commercial business practices, ethics, and contracts and produce relevant business and marketing materials for business needs.
- Develop expert digital imaging and inkjet printing skills using Adobe Photoshop.

SEMESTER THREE OBJECTIVES

In semester three, students refine and apply their knowledge of the characteristics of artificial and mixed lighting over a broad range of more complex assignments. This semester, they are introduced to an intensive filmmaking course where they will have the opportunity to become directors, cinematographers, producers and editors of two major projects. Their digital imaging skills are further refined with advanced color correction techniques for digital prepress, and instruction in live digital capture. Students are also immersed in using analogue cameras and will learn how

to process their own film and print in the darkroom. They will gain hands-on experience shooting black and white film in a variety of genres and lighting conditions, making silver prints on both RC and fiber papers. They will use their analytical skills to explore the ever increasing fluidity of media in photography and art. Finally, students will conceive a body of work in their main area of interest and begin to expand their ideas in preparation for the final semester's presentation.

Learning Goals:

Students will:

- Apply advanced knowledge of the characteristics of studio lighting (continuous and strobe) and mixed light sources and make creative use of light modifiers, camera positions and grip equipment.
- Apply knowledge of color management in Photoshop to images and output accurate prints to inkjet printers.
- Demonstrate knowledge of film scanners for medium and large format black and white film and prints.
- Examine master photographers' techniques, aesthetics and approaches and apply these to their images.
- Apply theories of lighting using medium and large format cameras and film.
- Demonstrate working knowledge of exposure, film development and darkroom printing.

SEMESTER FOUR OBJECTIVES

During the fourth semester, students focus on their final projects. Consolidating their work from previous semesters, students will demonstrate advanced technical skills, creative vision and personal aesthetic in the production of their final portfolio and body of work for the group exhibition. Students work with medium format digital backs and reinforce their digital editing, compositing and design proficiencies.

Refining their business skills, students learn to brand and market themselves over a broad range of areas within the photography industry. They become familiar with target markets and interact with working professionals, creating valuable networks and seeing first-hand the myriad professional paths available to them on completion of the program. Students will leave the program with a written business plan, printed business cards with personal logo, a social media and marketing strategy, promotional image mailers, and a tightly edited, complete live web site.

The program culminates in a final portfolio presentation and group exhibition, which invited peers and industry professionals attend. This event is an opportunity for students to exhibit their best work and to develop their professional network.

Learning Goals:

Students will:

- Apply advanced digital imaging skills using Adobe Photoshop and Lightroom
- Write a business plan and construct a marketing strategy
- Produce a portfolio of digital prints using inkjet printers
- Produce a project proposal and body of work for the graduate exhibition
- Produce a comprehensive artist's statement and bio for the final exhibition
- Demonstrate knowledge of and execute current exhibition practices
- Discuss and critique their own work and that of their peers.

CURRICULUM

Semester One

	<i>Units</i>
PHOT110 Lighting I	3
PHOT120 Imaging I	2
PHOT130 Printing I	3
PHOT140 Vision & Style I	2
PHOT150 The Photographic Essay	2
HATM111 History & Aesthetics of Photography I	3
<u>Required</u>	<u>15</u>

Semester Two

PHOT210 Lighting II	3
PHOT220 Imaging II	2
PHOT230 Printing II	3
PHOT240 Vision & Style II	2
PHOT250 Applied Photography	3
HATM121 History & Aesthetics of Photography II	3
<u>Required</u>	<u>16</u>

Semester Three

	<i>Units</i>
PHOT310 Moving Image	3
PHOT320 Imaging III	3
PHOT330 The Darkroom	3
PHOT340 Large Format	3
PHOT350 Concepts in Fine Art Photo	2
<u>Required</u>	<u>14</u>

Semester Four

	<i>Units</i>
PHOT410 Alternative Processes	3
PHOT420 Commercial Photography	3
PHOT430 Self-Promotion	2
PHOT440 2-Year-Final Project Printing	4
PHOT450 2-Year Final Project	4
<u>Required</u>	<u>16</u>

COURSE DESCRIPTIONS

Semester One

LIGHTING I

A hands-on foundational course focusing on key camera, lighting, and aesthetic skills across a series of lectures, demonstrations, assignments and peer critiques. An essential skills component of the program, Lighting I introduces students to the mechanics of cameras and lenses along with the basics of using DSLRs and 35mm film cameras for still photography. Students will explore the myriad components of exposure, composition and aesthetics, as well as develop an understanding of the intrinsic relationship between light and the photographer's process, discovering the unique reactive nature of light in a variety of situations including direct light, diffused light, and reflected light. Learning how to correctly apply these skills will open up a world of creative opportunity.

IMAGING I

This course offers an intensive introduction to Adobe Photoshop as a digital darkroom tool, and Adobe Lightroom as a RAW digital editing and image library management system. Students learn Adobe Lightroom's modules, preferences and settings as well as image file management and organization. Students are introduced to scanning 35mm film, and color control and retouching play key roles in assignments, explored through a variety of

lectures and demonstrations. There is also lab time to practice and perfect these image-editing skills.

PRINTING I

In Printing I students acquire key digital darkroom techniques from nondestructive editing software to final inkjet prints. Students learn how to set up custom ICC profiles for a variety of papers, and how to manage color and color accuracy in contemporary printing practices. Students print for all assignments in this class and learn how far they can shift shadows, light and color to create optimum prints.

VISION & STYLE I

The focus of the class is to provide the student with tools for defining and developed their visual style. This class pushes students to explore their personal interests in photography as they conceptualize, execute, refine and critique. Students will become acquainted with principles of the emotional context of color, image selection, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the origins for their ideas and start to conceive how their work might fit into the context of current practices and attitudes. As part of the final for this class students will be expected to present a project proposal for their graduation project during semester two.

THE PHOTOGRAPHIC ESSAY

This course balances a hands-on approach to furthering professional and technical image production skills with the development of visual literacy through a wide range of design and aesthetic techniques. Students will produce a major photographic essay of a single photographic subject in a journalistic or documentary style, through repeated group location shooting, anchored by research into similar-minded projects by other photographers.

Semester Two

LIGHTING II

This course teaches the advanced lighting and camera techniques needed to execute commercial and personal assignments. Students explore conventional lighting tools such as hot and cool continuous sources, studio and portable strobe lighting, professional grip hardware and light modifications. Students master the intricacies and importance of light, and how to shape and control it. Students work with DSLRs and 35mm, and are also introduced to 120mm and 4x5 film cameras, which are used in the studio and on location. Students are also introduced to shooting tethered with Capture One software to provide real-time capture and display of RAW images. Class exercises and discussions will be based around topics such as Still Life, Fashion, Portraiture, and Location photography.

IMAGING II

This course centers around acquiring the perceptual and practical skills to realize a personal vision of the external world through photography. Students study color theory, design principles, human perception, digital imaging, commercial retouching, and compositing using Adobe Photoshop and Lightroom. Students also learn to scan all film formats and process, retouch, color correct, and critique work.

PRINTING II

Students explore the advanced technical controls of printing workflows for digital imaging with a view to outputting images for their final body of creative work. Students are immersed in advanced color correction techniques for digital prepress and framework-based tone and color manipulation, to orchestrate visual attention from advanced printing to critiques. Students learn the difference between RGB and CMYK color spaces. Students design and self-publish a book of their final project, in addition to portfolio prints.

VISION & STYLE II

Vision and Style II guides students through the development of a cohesive body of personal work that most accurately represents the area of interest that they will pursue as image-makers after graduation. In the early weeks of the course, students must submit a final project proposal for approval, based on feedback on the initial graduation

project they proposed at the end of Vision & Style I. Throughout the course, students refine their conceptual approach and submit ongoing work for critique, analyze the business and creative practices of successful contemporary artists by preparing class presentations, writing an artist's statement, creating titles, deciding on image sizes, choosing a presentation method, plan and execute their final exhibition of images, assign prices, and decide on edition size. Visits to and analysis of current gallery and museum exhibitions will also play a major role.

APPLIED PHOTOGRAPHY

In this business and marketing course students practice turning client briefs into workable lighting setups, and how to recognize and fix unrealistic requests before committing to an impossible task. They will conceive, research, bid, plan, schedule, shoot, process, retouch, print and deliver a series of assignments that encompass a wide range of styles, genres and real-world practices.

Students also work on creating a brand identity for their entrance into the photography industry in print and web. Students also learn basic production practices which include casting, scheduling, budgeting, bidding and working with art directors, and hair/makeup. Time will be spent with each assignment on creating a client-worthy presentation, which will be given to the class by individual students, reinforcing their presentation skills. This

includes creation of mood boards and visual references.

Semester Three

MOVING IMAGE

An intensive, hands-on introduction to the craft of the moving image from a photographer's perspective. Through in-class exercises and several projects, students are immersed in the core aspects of video, including visual storytelling, cinematography (including lighting, camera movement, camera assisting, and operating), and editing.

IMAGING III

This course encompasses advanced printing techniques, capture software and moving image applications. In Adobe Premiere Pro, students learn the principles of non-linear video editing, including: aesthetics, 3-point editing, montage, screen direction, media organization, crafting scene and story arc, incorporation of stills, basic timeline-based color correction and sound editing, straight cuts versus L-cuts, exporting, encoding, delivery and compression options. Students also continue to hone their skills in advanced color correction techniques for digital prepress, advanced printing techniques, scanning, spotting, sharpening and digitally printing film negatives using high-end dedicated film scanners.

THE DARKROOM

The traditional darkroom techniques for developing film and making silver prints on both RC and fiber paper will be explored. Students will gain hands-on experience in black and white printing and develop their own creative vision with the negatives taken in their Large Format class.

LARGE FORMAT

A hands-on, immersive course in traditional 4 x 5 view camera technology and aesthetics. Class time allows for practice using the view camera tilt, swing, shift, rise and fall movements to control focus, perspective and image shape. Students will also learn advanced exposure and traditional black and white printing techniques. In addition, this class will review historic and contemporary work made with the 4x5 camera. This class is taken in conjunction with Darkroom and the images created in this class will be processed and printed in Darkroom.

CONCEPTS IN FINE ART PHOTO

This course focuses on in-depth exploration of contemporary visual artists and how they influence our work. Students explore photography as a conceptual, social and political tool. In doing so, students will expand their own awareness of contemporary art and apply this knowledge to their own work.

Semester Four

ALTERNATIVE PROCESSES

Students will experiment with a variety of alternative silver and non-chemical processes, including litho printing, chromoskedastic and liquid light. Students are encouraged to explore the many creative uses of a variety of processing and printing techniques as a way to expand their photographic vocabulary and personal work.

Prerequisite(s): Successful completion of semester 3 courses

COMMERCIAL PHOTOGRAPHY

Students analyze and practice a variety of image-driven assignments with the objective of developing a strong body of commercial work suitable for the current marketplace. Practicing the technical skills they have gained in previous semesters, students will begin to apply this knowledge to the more specialized field of Commercial Photography. Class time is also devoted to current business practices in this field.

SELF-PROMOTION

This course prepares students for a career in professional photography by analyzing the state of the business and requiring students to develop a sound business plan suited to their area of interest. Topics include presenting and targeting a portfolio to specific markets, pros and cons of ever-shifting social media marketing tools,

analysis of current market and pricing trends, contests, solo and group shows, working with photo editors, and strategies for setting and exceeding expectations with clients. Students will leave this class with a written business plan, printed business cards with a personal logo, a social media and marketing strategy, promotional image mailers, and a tightly edited, complete a website.

TWO-YEAR FINAL PROJECT PRINTING

This course provides instruction and support allowing students to edit and output their final exhibition and portfolio prints as well as a self-published, tightly edited book of images. Students will be guided through design, layout, sequencing, editing and production using Adobe InDesign and Photoshop.

TWO-YEAR FINAL PROJECT

This course is designed as a seminar-style class to shape each student's work into an exhibition, catalog, book, website, and portfolio. Methods will include intensive critique, conceptual refinement, analysis of successful bodies of work by master image-makers, presentation of stylistic and conceptual references within and outside of photography, editing, proofing, printing, sequencing, mounting, framing, presentation, the development of promotional materials, and exit strategies.

ONE-YEAR FILMMAKING

(OFFERED AT N.Y., L.A., SOUTH BEACH & GOLD COAST
CAMPUSES)

Total Credits Required: 41 Units

OVERVIEW

The One-Year Filmmaking Program teaches students the craft of filmmaking through a series of lectures, seminars, and total immersion workshops. Students will first complete a series of short but intensive projects that will expose them to a variety of skills and techniques. After completing several short exercises in the semesters one and two, students will enter the third semester ready to focus on their final film projects.

The New York Film Academy One-Year Filmmaking Program is designed to educate talented and committed prospective filmmakers in a hands-on, total immersion, and professional environment that challenges and inspires the student body. Upon completion, a foundational knowledge of motion picture arts and aesthetics will be gained, as students learn to integrate newly-acquired knowledge and experiences into their short films and projects.

LEARNING OBJECTIVES

Skills learned as a result of successful completion of this program include:

- Recognize and apply the elements of visual storytelling in their own films.
- Display production management, collaboration and leadership skills.
- Exhibit effective directing and cinematographic techniques.
- Display the ability to recognize current trends in cinematic story structure through the composition of short screenplays.

SEMESTER ONE OBJECTIVES

During the first semester students learn the techniques of visual storytelling in classes that include Director's Craft, Camera & Lighting, Screenwriting, Acting, and Editing. In the 2nd half of the semester, student will begin the process of integrating dialogue into their films through short projects and production workshops. Students then write, direct, and edit the Digital Dialogue Film, the final project of the first semester.

Learning Goals:

- Put into practice the fundamentals of directing and visual storytelling.
- Explore the foundations of High Definition video production and digital editing.
- Experience full immersion in the craft of screenwriting
- Serve as an actor, as well as a director, cinematographer, or assistant director on at least one production workshop overseen by instructors.
- Acquire an introductory knowledge of the history of motion pictures.

Production Goals:

- Write direct and edit five short projects including the end of semester digital dialogue film.
- Crew as cinematographer, gaffer, and/or assistant camera on approximately 15 additional projects.
- Write a complete short film screenplay with dialogue.
- Collaborate with classmates and instructors in Production Workshop exercises filmed on HD.

SEMESTER TWO OBJECTIVES

The second semester is devoted to intensive instruction, demonstration, group sync sound directing exercises, individual consultations, and preproduction for the students' Final Films. As students complete the scripts for these 15- minute projects,

they transition to the preproduction phase, planning and preparing the script for production in directing and producing classes.

Learning Goals

- Develop a professional comprehension of directing, screenwriting, producing, sync-sound production, digital and film cinematography, and digital editing study and exercises.
- Continued use of collaborative strategies and techniques, while on-set, and in constructive classroom screen and critique sessions.
- Explore the role of the producer and implement advanced production tasks.

Production Goals

- Serve as director, cinematographer, or assistant director on at least one production workshop overseen by instructors and shot on HD or 16mm film.
- Shoot exercises on 35mm film as part of Camera and Lighting II.
- Begin pre-production and develop a story and visual design for the Final One Year Film.

SEMESTER THREE OBJECTIVES

Building upon the filmmaking foundations learned in the previous semesters, students are expected to produce a polished short film up to 15 minutes in length. This film

may be shot on 16mm film, 35mm film, or on High Definition video, depending on each student's personal aspirations, creative decisions, and budget.

The semester is divided into two distinct phases. The first is the production period, during which each student directs their own film and works on classmates' films. The second phase of the semester is devoted to post-production. During this phase, students edit digitally, receive instruction and critique, and screen rough-cuts of the films. As they edit, they learn about the fundamentals of feature screenwriting, sound design, and visual effects.

Learning Goals

- Demonstrate a competency of pre-production, shooting, and editing a short narrative film.
- Apply the fundamentals of sound design.
- Explore the fundamental elements of visual effects and feature film story development.

Production Goals

- Create professional quality producing and directing production books.
- Direct and edit a film of up to 15 minutes (shot on 16mm film, 35mm film, or High Definition Video).
- Participate as a principal crew-member on fellow students' films.

FINAL SCREENINGS

The Final One Year Film will be presented in the NYFA screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

CURRICULUM

Semester One

		<i><u>Units</u></i>
FILM100	Director's Craft I	3
FILM110	Camera & Lighting I	2
FILM120	Digital Editing I	2
FILM130	Production Workshop	3
FILM140	Acting for Directors	1
FILM150	Screenwriting I	2
	<u>Required</u>	<u>13</u>

Semester Two

		<i><u>Units</u></i>
FILM160	Director's Craft II	1
FILM170	Camera & Lighting II	2
FILM180	Collaboration Workshop	3
FILM190	Digital Editing II	2
FILM200	Screenwriting II	2
FILM210	Producing the Short Film	1
HATM100	Introduction to Film	3
	<u>Required</u>	<u>14</u>

<i>Semester Three</i>		<i>Units</i>
FILM220	Intermediate Film Production	4
FILM230	Intermediate Film Post Production	2
FILM240	Elements of Feature Screenwriting	3
FILM250	Sound Design	2
FILM260	Visual Effects	3
Required		14

COURSE DESCRIPTIONS

Semester One

DIRECTOR'S CRAFT I

This is the first part of an in-depth study of the methods used by the great directors to affect their audiences and to trigger emotional responses. In this course, students study the fundamentals of the director's palette, including camera placement, blocking, staging, and visual image design, in order to learn the basic building blocks of visual storytelling.

CAMERA & LIGHTING I

In this course, students will be introduced to the fundamentals of cinematography. Through hands-on practice, they will be trained to use both 16mm and HD cameras and accessories. Students will become familiar with the impact of lenses, the principles of image exposure, and fundamental lighting techniques. As the course progresses, students will learn how cinematography can be used as a

storytelling tool in each of their first semester projects.

DIGITAL EDITING I

In Digital Editing, students study the fundamental theories and technical aspects of nonlinear editing. Each student edits their own films. Classes are supplemented with individual consultations at the computer.

PRODUCTION WORKSHOP

Production workshop is a hands-on class in which students stage and shoot exercises under the supervision of their instructors. Through this in-class practice, students incorporate the rules and tools of framing and continuity learned in other classes. As a supplement to this course, filmmaking students will also study acting and act in these production workshops, preparing themselves to not only communicate and collaborate with their actors, but to draw out the best emotional outcome of a scene. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

ACTING FOR DIRECTORS

This course adheres to the philosophy that, in order to direct actors, one must understand and experience acting as art and methodology. Directing students will become actors. Students learn how to identify a screenplay's emotional "beats" and "character objectives" in order to improve their actors' performances.

Students are prepared to not only communicate and collaborate with their actors, but to actualize the best emotional outcome of a scene.

SCREENWRITING I

This class introduces students to crafting cinematic images through writing with an emphasis on visual and dramatic storytelling. Students will generate scripts from initial ideas, learn proper formatting, and complete a short film screenplay that will be the culmination of everything learned throughout the semester. Through detailed narrative analysis and instructor-led workshops, the class will explore the nuanced tools of screenwriting - structure, theme, character, conflict, and dialogue - and also receive constructive criticism on their work from their instructor as well as their peers. Students will be encouraged in the advanced methods of story design by writing descriptions of visuals and dramatic action and being exposed to all facets of story. The course will be an excellent primer to writing for the screen.

Semester Two

DIRECTOR'S CRAFT II

Starting where the first semester directing class left off, students learn how to cover scenes with a series of shots as well as the fundamental uses of moving cameras. Students practice different approaches to coverage by breaking down scenes from their own scripts. As they prepare for their

Intermediate Film, they create floor plans and shot lists, and then discuss their choices with the instructor. This class also introduces the students to the casting process, as they learn the delicate craft of working with actors.

Prerequisite(s): Director's Craft I

CAMERA & LIGHTING II

Continuing where Camera and Lighting I left off, students will develop a more nuanced cinematic eye while working with high-end digital cinema cameras, 16mm film, and 35mm film. Through intensive workshops and hands-on class sessions, students will develop a professional understanding of the roles that exist in the camera, electric, and grip departments. Special attention will be paid to camera movement and lighting control, as students use new tools to broaden their visual language.

Prerequisite(s): Camera & Lighting I

COLLABORATION WORKSHOP

Under the guidance of their directing, camera, and sound instructors, students shoot scenes on 16mm film and HD. Through these exercises students learn the essential process of working together by filling all the key crew positions (Director, Director of Photography, Sound Recordist, Gaffer, Grip, and Boom Operator). Additionally, building off of concepts and practices from the previous semester, production sound will be discussed, explored and practiced. This class will also

include more advanced production sound equipment.

DIGITAL EDITING II

Students learn to sync and edit with dialogue, and work with post production sound techniques. This experience provides students with further hands-on technical training they need to edit their own projects. With practice in sync-sound editing, students go into production on their own films with a full understanding of the challenge that awaits them after the shoot. Students also learn how to fully color correct their films for continuity.

Prerequisite(s): Digital Editing I

SCREENWRITING II

This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Intermediate Films. Students deepen their understanding of visual and dramatic storytelling through the rewriting process. Students will engage in instructor-led screenplay workshops working with their peers to further their ability to both analyze screenplays and address notes. The goal of this semester is to ultimately increase the writer's understanding of the principles outlined in Screenwriting I.

Prerequisite(s): Screenwriting I

PRODUCING THE SHORT FILM

Producing the Short Film leads students through pre-production, introducing them to the essential processes of location

scouting, permitting, and actor releases. The producing instructor and the students design a production schedule for the entire class, and the instructor encourages students to form realistic budgeting and scheduling plans as they undertake the production of their Year One Intermediate Film productions.

Semester Three

INTERMEDIATE FILM PRODUCTION

Each student receives six shooting days to produce a script of 15 pages. Students work on their classmates' films in the principal crew roles. They continue to meet with instructors in one-on-one advisement sessions to get feedback on their shooting script, casting, storyboards, floor plans, schedules and budgets.

Each week during the production period, students come together with their Directing and Producing instructors to debrief on the most recently completed production and greenlight the next production. The greenlight process requires students to present a production notebook to their instructors, who will determine that the student is fully prepared creatively and logistically.

INTERMEDIATE FILM POSTPRODUCTION

After the production period, students build their films in the editing room. They screen rough-cuts of their films for their directing

and editing instructors and receive feedback from their peers before presenting their finished films to an invited audience at the end of the semester.

Prerequisite(s): Intermediate Film Production

ELEMENTS OF FEATURE SCREENWRITING

Utilizing lectures, produced feature script breakdowns, story and character analysis, and film viewings, this course introduces students to the craft of feature screenwriting. Topics include breaking a story from its macro (the big idea) to micro (specific beats) parts, including the logline, beat sheet, scene outline, treatment or step-outline, and screenplay. By the conclusion of this course, students will develop a feature film treatment or step-outline that will be fully realized in the AFA program.

SOUND DESIGN

Students receive instruction in fundamental post-production sound techniques such as Sound Effects and Sound Mixing. In the process, they learn the significance of sound design in improving the look of their Intermediate films.

Prerequisite(s): Collaboration Workshop

VISUAL EFFECTS

The course examines the fundamentals of visual effects by reviewing traditional disciplines of lensing separate pictorial elements so they can be combined seamlessly into one. The class also explores current day digital methods of compositing utilizing masks, rotoscoping, blue and screen technique, animation and virtual set creation.

ONE-YEAR ACTING FOR FILM

(OFFERED AT N.Y., L.A. & GOLD COAST CAMPUSES)

Total Credits Required: 31 Units

OVERVIEW

One-Year Acting for Film is divided into two semesters. The first semester concentrates on building a foundation in the acting craft, and the second semester works on applying it to screen acting. During the first semester, students participate in a broad array of class work that introduces them to, and trains them in, the leading acting techniques. First semester courses include: Acting for Film, Technique & Scene Study, Voice & Speech, and Movement. These courses build towards a fully realized performance in a staged production. In the first semester, students are armed with the techniques and confidence they need to create believable performances for the camera in the second semester and beyond. In the second semester, in addition to attending classes, students apply what they have learned to a series of on camera exercises, both in-class and on-location film shoots. The camera exercises are designed to develop their screen acting ability.

Second semester courses build on the work done in the first semester. At the end of the semester each student in good standing performs in a digitally taped production, which they will edit and can become a part of their acting reel.

COURSE LEARNING OBJECTIVES

The educational objectives in the One-Year Acting for Film Certificate Program are to instruct students in the art and craft of acting for film and television by offering a strict regimen consisting of lectures, seminars, and total immersion workshops designed to help them excel in the creative art of acting.

Skills learned as a result of successful completion of this program include:

- Critically analyze dramatic texts and apply that analysis when creating characters and delivering a performance.
- Display a working practice of consistent, dependable and repeatable acting technique with clarity, focus, and variety in physical life, articulation, and vocal range.
- Synthesize skills of analysis and technique to create characters with believable moments, and emotional and psychological depth.
- Display professional etiquette and key performance skills while working collaboratively and independently in live and on-camera environments.
- Interpret, analyze, and evaluate performance across diverse cultural lenses.

- Create original work in performance with a unique creative voice and knowledge of technical and aesthetic tools of the major disciplines of the cinematic arts.

YEAR ONE CERTIFICATE PROGRAM

Students undergo a thorough regimen of class work and film acting that lays the groundwork for a professional life in the film arts.

SEMESTER ONE OBJECTIVES

From the first day of class, students are immersed in a hands-on education. They rapidly learn the fundamental creative and technical skills they need to act in motion pictures. All students participate in an intensive sequence of classes in Technique & Scene Study I (Plays), Acting for Film I, Voice & Speech I, Movement I, Filmcraft and Great Performances.

Learning Goals:

- Understand the fundamental principles of acting for film.
- Grounding in classical scene study and acting techniques.
- Fundamentals of script and text analysis.
- Survey and examination of film performances and film acting styles.
- Exposure and practice in a variety of vocal and movement techniques.

Production Goals:

- Present scenes and monologue in class.
- Shoot in-class on camera exercises for weekly critique.
- Participate in a Film Craft shoot.
- Participate in shoot with filmmaking students.

SEMESTER TWO OBJECTIVES

The second semester of the One Year Program enables students to continue developing as actors by challenging their range, and moving beyond their “comfort zone”. The second semester consists of a sequence of classes in Technique & Scene Study II, Acting for Film II, Voice & Speech II, Movement II and Business of Acting/Auditioning Techniques. Students will also have the opportunity to shoot a short film project on location with professional staff. All instruction and film exercises are geared towards helping students complete their individual projects and production goals.

Learning Goals:

- Intermediate training in acting principles.
- Grounding in intermediate scene study and acting for film.
- Intermediate training in Vocal and Movement work.
- Exposure to basic visual media production.
- Understanding of skills necessary for auditioning (both for television and

film) and the marketing tools used by actors

Production Goals:

- Perform in a short film.
- Perform in a taped, year-end, live presentation for an invited audience.

CURRICULUM

<i>Semester One</i>		<i>Units</i>
ACTI100	Technique & Scene Study I (Plays)	4
ACTI110	Acting for Film I	4
ACTI120	Voice & Speech I	2
ACTI130	Movement I	2
ACTI140	Filmcraft	2
ACTI150	Great Performances	3
<u>Required</u>		<u>17</u>

<i>Semester Two</i>		<i>Units</i>
ACTI200	Technique & Scene Study II	4
ACTI210	Acting for Film II	4
ACTI220	Voice & Speech II	2
ACTI230	Movement II	2
ACTI240	Business of Acting / Audition Technique	2
<u>Required</u>		<u>14</u>

COURSE DESCRIPTIONS

Semester One

TECHNIQUE & SCENE STUDY I (PLAYS)

Technique & Scene Study I provides students with the preparatory building blocks, which lay a solid foundation from which to go deeper into the craft. They will learn of the rich Acting Technique traditions that have shaped the craft today. Students will learn about their responsibility to the writer, script and fellow students as they analyze their emotional and physical instrument and begin to practice technique exercises which will give them insight into the primary function of the Actor; that of making clear, readable choices for a character in a given imaginary circumstance. Students will practice relaxation, concentration and specificity exercises as well as learn how to prepare emotionally for a performance. Students learn to analyze scripts and break them down into units or 'beats'. They develop a solid grounding in establishing a character based on their own experiences and imagination. In the course, they will begin to understand the differences between techniques and personal process. The focus of Technique & Scene Study I is process not product. Students will work on exercises, monologues and short scenes from plays applying the techniques they have studied.

ACTING FOR FILM I

This course introduces the beginning Acting for Film student the skills necessary for creating a fully realized performance. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette is also addressed. Students collaborate in a supervised Production Workshop with film students, which is a full immersion production approach to Acting for Film instruction.

VOICE & SPEECH I

In this course students will begin to develop a free and healthy voice and an awareness of vocal tendencies and adverse conditioning. Various techniques will be taught, including and not limited to, Fitzmaurice Voicework, Knight-Thompson Speechwork, Linklater, Lessac, and Skinner. Through exploration of phonetic sounds and optimal vowel formation a deeper, more precise and nuanced experience of sounds will be felt. Students will experience a more visceral and more direct connection to their voice unimpeded by habitual tension. An ability to connect images while letting the image resonate through the voice with supported breath will be emphasized through working with text.

MOVEMENT I

In this course students will explore their ability to engage the body in a full and courageously unedited manner as a tool for performance. A focus of this course is to cultivate tools with which the students can externalize their internal life in an authentic manner on impulse and through movement. Various training methods will be taught, including but not limited to Viewpoints, the Suzuki Method, Dance, Yoga, Laban Analysis, Contact Improvisation, Grotowski, and Chekhov Technique. Through immersion in these various techniques this course will provide the foundation of movement analysis and the application of movement exercises to develop the physical life of a character.

FILMCRAFT

Filmcraft provides the Acting for Film student a full-immersion experience into the world of film production. Students gain basic working knowledge of directing, cinematography, writing, producing and editing, inhabiting crew positions, allowing for real-time experience on a short in-class shoot, supervised by the instructor.

GREAT PERFORMANCES

Students will view and participate in discussion of pivotal film performances and develop an appreciation and technical understanding of the methods, choices and effects of various styles of acting. This course seeks to give the student a reference point for key film performances and a

working vocabulary of historically important films. Each film viewed becomes a common reference point and teaching example of significant and quality work.

Semester Two

TECHNIQUE & SCENE STUDY II

Technique & Scene Study II continues the exploration of relaxation, sensory awareness, and creative choice-making and individual performance elements in exercises designed to enhance the students' ability to synthesize their own practical techniques for performance on screen or stage. This course will increase the Actor's awareness of their instrument. They will also develop their ability to focus their attention and create detailed and vibrant imaginative worlds. The student will learn the value of observation and replication in character work and have an increased awareness of real and imagined stimuli to create points of concentration to ground their performances in the given circumstances of their acting work. Students will learn to extract given circumstances from the text, to create strong objectives and to use active verbs to create vibrant performances. Emotional preparation will be more deeply explored and students will further understand the concept of a personal process. Exercises may be taped for in-class critique and evaluation. They will perform in a taped live presentation for an audience at the end of the semester.

ACTING FOR FILM II

This course teaches intermediate Acting for Film skills necessary for creating a fully realized performance. Students will prepare a script and digitally tape a variety of scenes during class. Students edit their own exercises and scenes to better understand how the mechanics of a performance effect the final edit. Edited exercises and scenes will be screened for critique in class. Students will also do pre-production prep in class as well as rehearse final scenes for shoot. Students will be intensively involved in production as well as acting throughout the shoot days. They will edit their own scenes for a final screening.

VOICE & SPEECH II

Building upon the foundations established in Voice & Speech I students explore the application of learned vocal techniques to text in order to expand vocal variety and organic connection to the character and story. There will be a focused refinement of vocal production and a deeper connection to images and text. Various techniques will be taught, including and not limited to, Fitzmaurice Voicework, Knight-Thompson Speechwork, Linklater, Lessac, and Skinner. The students will explore text work by focusing on the enhancement of the variety of vocal choices, along with intelligibility and breath support that is connected to image and character.

MOVEMENT II

Expanding upon the techniques and skills learned in Movement I, students will continue their exploration to refine their ability to express character and emotion through the body. Continuing the use of multiple approaches to movement and its analysis, which includes and is not limited to, Viewpoints, Composition work, Contact Improvisation, Dance, Yoga, Laban Movement Analysis, Grotowski, Chekhov Technique, Movement II will refine and expand students' proficiency of their physical instrument.

This course will focus on applying physicalization to character through improvised and scripted performance.

BUSINESS OF ACTING / AUDITION TECHNIQUE

This course introduces One-Year students to Business of Acting skills. Students will learn about headshot photographers, writing resumes, researching and targeting appropriate agencies and managers, as well as honing auditioning skills for today's industry. Students will participate in mock, on-camera audition situations for critique.

ONE-YEAR SCREENWRITING

(OFFERED AT THE N.Y., L.A. & GOLD COAST CAMPUSES)

Total Credits Required: 34 Units

OVERVIEW

The One-Year Screenwriting program offers a comprehensive look at the art of screenwriting through writing courses, as well as courses in film studies. Students will be assigned several writing projects, which will be critiqued by their peers during in-class workshops.

LEARNING OBJECTIVES

Upon graduation from the One Year Screenwriting Program, students will be able to:

- Create film and television scripts that demonstrate the origins of an individual artistic voice and a working knowledge of cinematic storytelling concepts.
- Build stories around the wants & needs of distinctive, three-dimensional characters.
- Produce professional quality oral pitches and written treatments of their stories.
- Construct critical analysis of stories and scripts that demonstrate their knowledge of film history and genre.
- Create collaboration-ready scripts and short film projects that utilize knowledge of production and post-production processes.

REQUIRED SOFTWARE & PRINTING

While NYFA is committed to reducing the use of paper in classrooms, some teachers and subjects may require printouts of your written work for the entire class. As part of your program's tuition at New York Film Academy, each semester you will be given a copy card with a preloaded number of copies. You will also receive a digital license for the purchase of Final Draft screenwriting software to help you write your material in a more professional format. Use of Final Draft will be required in all your writing classes.

You will also be required to purchase a flash drive and a portable hard drive for storage of the footage from your produced work.

SEMESTER ONE OBJECTIVES

During Semester One, students will be introduced to the tools and skills necessary for writing successful screenplays for both film and television. Students are encouraged to be creative, but are also taught to think of the screenplay as the definitive industry tool for articulating ideas or concepts to a production team, including producers, financiers, directors, and actors. Clarity can be as important as creativity. Standard formatting and industry

expectations will be studied and analyzed during writing workshops and lectures. Students will study what makes for a good story and learn to seek stories in the world around them. Introduction to Film will also provide students with a theoretical and historical prospective on the film industry and screenwriting over the past one hundred years.

Learning Goals:

At the end of Semester One, students will know how to:

- Demonstrate proficiency with classic screenplay structure, character arcs, theme, conflict, flashbacks, voiceover, subtext, style, tone, visualization, discipline, and genre through examination of films and film scenes and writing practice scenes.
- Write in industry-standard screenplay format.
- Write an entire first draft of an original feature-length film script.
- Explore the history and techniques of filmmaking.
- Build stories around a variety of inspirations, ranging from art and current events to legends/folklore and social media.
- Write a treatment for a feature film story.
- Write spec episodes of existing half-hour and hour-long television shows.
- Write a short film.

Production Goals:

At the end of Semester One, students will have produced:

- A feature length film screenplay.
- A one-hour television drama spec script OR a half-hour comedy spec script.
- Short treatments for three possible feature length films.
- A script for a short film (3-5 minutes).

SEMESTER TWO

OBJECTIVES

The second semester challenges students to develop their craft artistically and technically, and to progress beyond their first projects in both film and television. In an advanced workshop, students will do a detailed breakdown and then write a second original script. They will then learn the basics on how to compile notes and plan a rewrite. Students are expected to share revised or newly written material in workshops. In addition, students will broaden their understanding of the medium of television by developing material for an original TV series pilot script. Students will rewrite the short script written last semester and will then study acting techniques and direct and edit their own short film in order to achieve a better understanding of how the written word translates to the screen. Students will also study the Business of Screenwriting and how to navigate the entertainment industry as they gain a deeper understanding of the entertainment industry. In Genre & Storytelling students will explore the conventions and expectations of genre storytelling.

YEAR-END STAGED READINGS

One-Year Writing students will celebrate the completion of their program with a night of staged readings of their written work. The readings will be developed in conjunction with actors, and will be held at NYFA's own theater.

Learning Goals:

At the end of Semester Two, students will know how to:

- Produce, cast, direct and edit a short film.
- Write an original television pilot.
- Construct a proposal for an original television series.
- Compile and strategize for notes received on an original script.
- Plot a feature film through a detailed breakdown.
- Act in a short scene.
- Employ storytelling conventions and expectations of standard Hollywood film genres.
- Write industry caliber script coverage.
- Examine entertainment industry methods, practices, and players by following the trades.
- Find an internship in Hollywood.

Production Goals:

At the end of Semester Two, students will have produced:

- A detailed beat breakdown and first draft of a second original screenplay.
- A list of notes and strategies for a rewrite.
- A screenplay for a short film.
- A digital film of a short scene.
- A pilot script and a series proposal/bible for an original television series.
- Ideas for two additional television series.

CURRICULUM

<i><u>Semester One</u></i>		<i><u>Units</u></i>
SCRE100	Elements of Screenwriting	6
SCRE110	Writing the Television Spec	3
SCRE120	Writing the Feature Film Screenplay I	3
SCRE130	Story Generation	2
HATM100	Introduction to Film	3
<u>Required</u>		<u>17</u>

<i><u>Semester Two</u></i>		<i><u>Units</u></i>
SCRE200	The Business of Screenwriting	3
SCRE210	Writing the Television Pilot	4
SCRE220	Writing the Feature Film Screenplay II	4
SCRE230	Genre & Storytelling	3
SCRE240	Script to Screen	3
<u>Required</u>		<u>17</u>

COURSE DESCRIPTIONS

Semester One

ELEMENTS OF SCREENWRITING

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. Over the course of six learning modules, students will study the basics of drama, multiple approaches to the three-act structure, character design, scene and sequence writing, world-building, theme, and genre. In the final weeks of the semester, students will put the skills learned in each module to use writing a screenplay for a short film they will direct and produce next semester.

WRITING THE TELEVISION SPEC

This television workshop is a fast-paced, intensive workshop program that introduces students to the fundamentals of the TV world and TV writing. The class work consists of individual writing, reading aloud of student work in class, and workshop discussions. By the end of the course, each student will have written a draft of either a one-hour television spec script or a half-hour spec script, for an existing show. Students will be encouraged to write through difficult spots with the belief that getting to “The End” is more important than polishing along the way. Workshop sessions will simulate a TV writers’ room, and will be an environment in which students evaluate their own and

their classmates’ work. A constructive, creative and supportive atmosphere will prevail, where students will guide and encourage each other in their writing.

WRITING THE FEATURE FILM SCREENPLAY I

Writing the Feature Film Screenplay I is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length scripts. They will learn to organize their script development into stages, focusing on the concept and outlining before drafting pages. In this course students are encouraged to finish the script without revising along the way. By the end of the course, students will develop and write a first draft of a feature-length screenplay.

STORY GENERATION

Story Generation is designed to help writers become what the film industry needs most: prolific sources of movie ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for various genres and mediums, from film to television and emerging media, like comics or web series. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become

versatile, adaptable and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will develop several feature film treatments to be used in Writing the Feature Film Screenplay II.

Semester Two

THE BUSINESS OF SCREENWRITING

This class introduces students to the practices and players of the entertainment industry from a historical perspective. Students learn about the birth of film as a dramatic medium and how the major studios—the juggernaut of a new industry—grew out of this development. By studying the roots of the film industry, students will also learn how the business works today. Also addressed is the role of the screenwriter in the process and business of filmmaking. In-class lectures and primary-source research projects are supplemented with guest lectures from prominent figures in the entertainment industry.

WRITING THE TELEVISION PILOT

In this advanced television workshop, students will create an original television series, including completing a series proposal and the script for the pilot episode. Topics will include: introducing your central character and core cast, creating a series “template,” creative solutions to providing back story, and building the show’s world and tone.

Students will learn from individual writing, group workshops, short lectures, television screenings, and story analysis to create two pieces of writing. The workshop portion of the class will be constructed to simulate a TV writers’ room, with students reading, evaluating, and assisting each other from “breaking story,” building outlines, all the way to a completed draft.

The primary goal of the class will be for students to leave with a series proposal and a full draft of a television pilot script for an original show, either one-hour or half-hour. Students will also generate additional series ideas that they will take with them into the second year of the program.

Prerequisite(s): Writing the Television Spec

WRITING THE FEATURE FILM SCREENPLAY II

Writing the Feature Film Screenplay II builds upon knowledge gained in Writing the Feature Film Screenplay I, in which students loosely plotted and then wrote a feature-length film script. This course goes into plotting in more detail. This course goes into plotting in more detail. Students come into the class with feature film mini-treatments that they wrote in Story Generation. They pick one of these stories and continue plotting it in detail, learning the value of breaking every beat in a story before getting to work on pages. Then they will write that script. Each week, students will bring in a sequence of their scripts to be workshopped, and will adjust their breakdown as they go to reflect the changes

that happen to a plot when writing begins.

Prerequisite(s): Writing The Feature Film Screenplay I, Story Generation

GENRE & STORYTELLING

Genre & Storytelling is a critical studies course focused on exploring different genres of film. Through out-of-class screenings, lectures, and in-class scene breakdowns, students will begin to identify the models and audience expectations of different genres, starting from broad categories like comedy and drama and then moving into more specific genres like adventure, horror, and romantic comedies.

SCRIPT TO SCREEN

Script to Screen is designed to help writing students see what happens to their words when they go into Production. The class is divided into two components: Acting for Writers and a fifteen-week Filmmaking Seminar.

Acting for Writers introduces students to the theory and practice of the acting craft. By exploring how actors build characters and performances based upon the information provided in a film script, writers will learn how to write more powerful dialogue, develop more memorable characters, and create more

effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue, characters and action writing. The acting classes culminate with a trip to the Universal Backlot, where students will be filmed acting in a scene with classmates.

The Filmmaking Seminar trains students in the fundamentals of film directing, which in turn facilitates an understanding of the filmmaking process as it relates to screenwriting. It is our belief that a student who actually picks up a camera, blocks a scene and directs actors from a script is far better prepared to then write a screenplay. If a writer has actually translated a shot on the page into a shot in the camera, then the writer has a much sharper perspective on the writing process.

Students come into the class with a screenplay for a short film, written in Elements of Screenwriting, which they will rewrite based on production considerations. Hands-on classes in directing, editing, cinematography, and production give an overview of the creative and technical demands of telling a story with moving images. Then, working in small crews, students will shoot their short film using digital video cameras. Afterward, students will edit their footage.

Prerequisite(s): Elements of Screenwriting

ONE-YEAR PRODUCING

(OFFERED AT THE N.Y., L.A. & GOLD COAST CAMPUSES)

Total Credits Required: 35.5 Units

OVERVIEW

The One-Year Producing Program is designed to provide students with an overview and knowledge of the contemporary realities of how producing works for film and television with an emphasis on achieving an education in the technical and creative skills necessary to produce film, documentary and television. Students undergo a thorough regiment of class work and film production that lays the groundwork for a professional life in the film arts. The curriculum is extremely comprehensive, teaching students the creative aspects of producing, as well as the more technical side of line producing. Students gain a practical understanding of the entertainment industry and the tools needed to successfully navigate it.

- Develop an individual creative voice that demonstrates the ability to identify ideas for commercially viable media projects across various genres and platforms suitable for a global audience.
- Acquire and apply broad knowledge of the creative and business aspects of the producing process: from development to packaging to financing to production to marketing and distribution.

- Display competency in visual storytelling: writing, directing, cinematography, acting, editing; that demonstrates well-defined aesthetic, conceptual and contextual choices.
- Develop and apply a professional level of collaboration and time management techniques needed to devise and create media projects across various genres and platforms.
- Analyze and interpret a script's creative, logistical, and physical elements to plan for the production of a films and media projects across various genres and platforms.
- Strategize and construct a budget by researching and allocating the resources and logistics necessary to produce media projects.

SEMESTER ONE OBJECTIVES

Producers are confronted with a number of visual, dramatic, financial, legal, logistical, managerial and technical challenges. From the first day of class, students are immersed in a hands-on education on how to work through these challenges. Through an intensive sequence of classes and workshops, and with encouragement from their instructors, students rapidly learn the fundamental creative and technical skills they need to produce film, documentary and television.

Learning Goals:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
- Introduction of storytelling concepts of elements, conventions, structure and style.
- Understand basic principles of entertainment law.
- Introduction to filmmaking from the perspective of the screenwriter, director, actor and cinematographer and editor.

Production Goals:

- In collaborative groups, students develop, prep, shoot and edit a short film on location.
- In collaborative groups, students produce, develop, prep, shoot and edit a documentary on location.

SEMESTER TWO OBJECTIVES

The second semester challenges students to develop their production abilities both artistically and technically. Producing students are instructed in the craft of developing and writing dramatic treatments for a feature film and/or television pilots; in pitching story ideas to a variety of audiences; and presenting industry standard written proposals in support to the feasibility of their projects. Students are also exposed to renowned industry speakers with the opportunity to engage in

constructive conversations about the industry.

This semester culminates in each student pitching and presenting a film or television project at the Producers Pitchfest.

Learning Goals:

- Continue to analyze and master key elements of effective producer's craft.
- Develop and write original film and television pilot treatments.
- Introduction and practice of effective pitching skills.
- Learn critical elements of effective feature film business plans and television show bibles.

Production Goals:

- Produce a short narrative film for a NYFA filmmaker.
- Develop an effective pitch and feature film business plan or television show bible.

CURRICULUM

<u>Semester One</u>	<u>Units</u>
PROD100 Producer's Craft: Budgeting	3
PROD110 Directing for Producers I	3
PROD120 Cinematography & Lighting	2
PROD130 Entertainment Law & Business Practices I	3
PROD140 Elements of Screenwriting	3
PROD170 Sound for Producers	2
PROD260 Film Production I	2
PROD350 Post Production for Producers	2
<u>Required</u>	<u>20</u>

<i><u>Semester Two</u></i>		<i><u>Units</u></i>
PROD200	Producer's Craft: Creative	3
PROD210	Business Plans & TV Show Bibles	3
PROD220	Producing Documentaries	1.5
PROD230	Writing the Feature Film & TV Pilot Treatment	2
PROD250	Business Affairs	3
PROD270	Industry Speaker Series	2
PROD280	Acting for Producers	1
<u>Required</u>		<u>15.5</u>

COURSE DESCRIPTIONS

Semester One

PRODUCER'S CRAFT: BUDGETING

This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Students will learn the importance of balancing the creative vision of a project with the logistics and budgetary constraints. Students will break down a script, create a shooting schedule, and learn how to identify all necessary elements. Students will then build a budget, learn about unions and guilds, and make critical assumptions. They will learn about film production incentives and how to track those costs. Students will be introduced to and trained on the industry-standard software used by producers; Movie Magic Scheduling and Movie Magic Budgeting.

DIRECTING FOR PRODUCERS I

Effective producers create a collaborative and artistic production environment that enhances each director's skills and provides the support needed to make the best possible project. Each student will direct their own individual mis-en-scene and will work in collaborative groups to develop and shoot a short film on the Universal Backlot. Students will learn the basics of film directing and how to collaborate to tell a visual, narrative story. Students will learn film production standards and practices, working with basic production documents, working with actors and the fundamentals of telling a story through the camera.

CINEMATOGRAPHY & LIGHTING

Students will learn the basics of live action motion picture cinematography in a hands-on workshop environment. They will gain an overview of working with film and video cameras, lighting, image construction and composition.

ENTERTAINMENT LAW & BUSINESS PRACTICES I

This introductory course introduces the student to the legal and business aspects most commonly encountered in the Entertainment Business. Topics include intellectual property, fair use, clearance and licensing issues, music and trademark, and basic contractual terms and clauses. Students are further introduced to business entities, distribution, and marketing models for studio and independent films.

ELEMENTS OF SCREENWRITING

Producing students will gain firsthand knowledge of cinematic storytelling techniques to lay the foundation for their future roles as storytellers who can identify marketable scripts, collaborate with screenwriters in script development, and promote scripts to business and creative partners. Through lectures, out-of-class reading, and writing exercises, students will learn the basics of character development, story structure, and screenplay formatting. Students will analyze scripts from various celebrated films, view films and television pilots for character and story structure analyses, learn elements of successful scenes, write effective action and dialogue to create subtext and advance dramatic tension. Students will write a short film script.

SOUND FOR PRODUCERS

Motion picture sound is often overlooked and taken for granted. In this course, students will learn about the fundamentals of both production sound and post-production sound and gain an understanding of how sound can enhance their stories. In a studio environment, students will get hands-on experience working as sound mixers as well as boom operators. They will also learn how to add sound effects, music and dialogue replacement to their films.

FILM PRODUCTION I

Students will develop critical line producing skills working with NYFA filmmaking students. Producing students will line produce a filmmaker's short film and gain an understanding of the production management and pre-production process.

POST-PRODUCTION FOR PRODUCERS

Students are instructed in the basics of motion picture editing and post-production techniques. They will gain an overview of non-linear editing, post-production audio, basic visual effects and professional post-production workflow.

Semester Two

PRODUCER'S CRAFT: CREATIVE

This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, doing coverage for screenplays and pilots, working with agencies and writers and also packaging, as well as the television industry. Students will devise vision statements for a project and will also learn the basics of when and how to do various kinds of pitches, which they will workshop in class.

Prerequisite(s): *Producer's Craft: Budgeting*

BUSINESS PLANS & TV SHOW BIBLES

Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles. Elements covered include developing an effective casting strategy, how to craft a comparable film or series table, and creating an appropriate financing and marketing strategy. The feature business plan and television-show bible developed in this course will be presented at the Producer's Pitch Fest.

Prerequisite(s): ***Producer's*** ***Craft:***
Budgeting

PRODUCING DOCUMENTARIES

This course offers producing students an introductory exposure to documentary storytelling and filmmaking. Working in small collaborative teams, students will pitch, develop and shoot a short documentary. Teams will bring cuts of their films to class for feedback and go through a notes process for their rough, fine, and final cuts, ultimately delivering a cut ready for distribution.

WRITING THE FEATURE FILM & TV PILOT TREATMENT

Through in-class instruction, workshops, and drawing on basic character and story structure principles learned in Elements of Screenwriting, students will develop an

original story and write a feature film or TV series treatment. During this process students will learn how treatments “sell” stories, the similarities and differences between motion picture and television story development, and how to write a compelling treatment that meets industry standards.

BUSINESS AFFAIRS

This course builds on the skills acquired in Entertainment Law and Business Practices I by introducing the student to the complex contractual negotiations in compensation and deal structure. Students become familiar with the various techniques used to finance both studio and independent film. Students will learn how to do market research and create a case study presentation.

INDUSTRY SPEAKER SERIES

These informative sessions feature discussions with producers and other industry professionals. Each session includes a Q&A, providing each student access to first-hand impressions of real-world circumstances faced by working industry professionals.

ACTING FOR PRODUCERS

In a workshop setting, students will develop a critical understanding of the acting process and what each actor brings to the collaborative process of filmmaking.

ONE-YEAR PHOTOGRAPHY

(OFFERED AT THE N.Y. & L.A. CAMPUSES ONLY)

Total Credits Required: 31 Units

OVERVIEW

The One-Year Photography Program at the New York Film Academy is an immersive two-semester program designed to equip students with the practical skills to become working photography professionals. Classes are in constant engagement with a multitude of perspectives and aesthetic practices, in which students mine diverse understandings of cultural identity, beauty and symbolism in the collective pursuit of artmaking. The One-Year Program uniquely provides instruction and intensive hands-on experience in the technology, aesthetics, business, history, and theory of still photography.

The strength of NYFA's One-Year Photography Program is in its hands-on approach to teaching, fused with readings, discussion, lectures and critiques. Many aspects of photography are covered including fine art, documentary, commercial and editorial. No significant prior experience in photography is assumed. The program brings everyone to the same level quickly, beginning with the fundamentals, and filling the inevitable gaps in the understanding of those who have less experience than others.

The educational objectives of the One-Year Photography Program are to teach students

the art and craft of professional digital and analogue photography and to instruct students through a strict regimen of lectures, seminars, immersive workshops, and projects. Student projects are subject to critique by instructors and peers. Upon graduating from the program, students will be able to;

- Demonstrate in-depth knowledge of digital SLR and analogue cameras, lighting, post-production, and printing in their work.
- Produce bids and strategies for managing a successful photography business.
- Discuss the relevance of their work in a contemporary context informed by the history of photography and major movements since photography's invention.
- Apply aesthetic theories of photography to their work and the work of others.
- Perform independently in a high-pressure creative environment.

SEMESTER ONE OVERVIEW

The main goal of the first term is to develop core photography skills through assignments using a state of the art digital SLR. Studying and re-shooting master works and participating in critiques develops students' skills at conceptualizing, pre-visualizing, composing, exposing and

editing powerful images using style to underscore content. As students shoot and edit, they are immersed in the theory and history of photography. Students roam world-class museums, galleries, and studios to see firsthand how cameras have formed our world. A diverse group of outstanding NYFA faculty and professional guest artists exposes students to a broad range of contemporary perspectives and approaches within commercial, fine art, fashion, documentary and journalistic traditions.

Photographers are first and foremost light hunters. Students learn to recognize the revelatory power of dramatic light and the imaginative potential of shadows as they work with natural and artificial light sources to illuminate subjects with visceral intensity. Even as students learn traditional 3-point lighting, they are encouraged to think beyond convention to lighting techniques with the emotional, conceptual and political impact most appropriate to highlight their ideas. Students are taught to master non-destructive image editing, learn the RAW processing, how to target and shift colors with incredible precision, professional selection and masking techniques, and even how to manipulate time in the editing process.

SEMESTER ONE OBJECTIVES

Project Goals:

- Test aperture ranges, shutter speeds, lenses, lighting tools, and filtration options on a wide variety of subjects.

- Thoroughly test the limits of over and under exposure and RAW processing and their effect on the look of an image.
- Research, conceptualize, shoot, edit and output a photographic essay including a written artist's statement.
- Develop and participate in a community of creative peers capable of providing invaluable critical feedback.

Learning Goals:

- Measure components of exposure for optimum image quality.
- Acquire a working knowledge of a digital SLR camera and standard lenses for still imaging.
- Develop working digital darkroom and library management skills using Adobe Photoshop and Adobe Lightroom.
- Apply basic color management to output accurate prints on modern inkjet printers.
- Recognize the characteristics and make creative use of basic lighting tools and camera position to create drama and emotional impact.
- Examine the history of photography and re-create iconic images from the invention of the medium up until 1960.
- Understand and apply theories of aesthetics, semiotics, design, composition and color.

SEMESTER TWO OVERVIEW

The second term continues to advance students' essential photography skills in composition, lighting, camera knowledge

and imaging, but also provides the business skills necessary to be successful as a professional photographer within whatever area of the business they decide to work. Students work on a wide range of assignments in fine art and commercial photography in genres such as fashion, product, beauty, and still life. Art direction and design elements are employed to create distinctive visual styles. Students are also introduced to film photography in a variety of formats, as well as scanning negatives and retouching them. Students move beyond basic color and tonal correction into sophisticated compositing techniques, dynamic range extensions, advanced retouching, and masking techniques. Students expand their repertoire of light and shadow as they work with professional lighting and grip hardware, as well as inexpensive and unconventional practical sources of light and shadow.

SEMESTER TWO OBJECTIVES

Project Goals:

- Apply professional business practices to each project, including releases, casting, contracts, and art direction.
- Thoroughly test a wide variety of lenses and alternative image capture devices.
- Conceptualize, shoot, edit, and exhibit a commercial photo project, working with models, an art director, sets, and professional lighting equipment.
- Conceptualize, shoot, edit, print, and hang an exhibition of a personal body of work to contemporary exhibition standards.

Learning Goals:

- Begin to develop a recognizable personal, iconic style, and color palette through the use of composition, color, design, and lighting.
- Develop an ability to pre-visualize an image before shooting and to execute it with precision and speed.
- Identify commercial business practices, ethics, and contracts and produce relevant business and marketing materials for business needs.
- Develop expert digital imaging and inkjet printing skills using Adobe Photoshop.

CURRICULUM

<u><i>Semester One</i></u>		<u><i>Units</i></u>
PHOT110	Lighting I	3
PHOT120	Imaging I	2
PHOT130	Printing I	3
PHOT140	Vision & Style I	2
PHOT150	The Photographic Essay	2
HATM111	History & Aesthetics of Photography I	3
<u>Required</u>		<u>15</u>

<u><i>Semester Two</i></u>		<u><i>Units</i></u>
PHOT210	Lighting II	3
PHOT220	Imaging II	2
PHOT230	Printing II	3
PHOT240	Vision & Style II	2
PHOT250	Applied Photography	3
HATM121	History & Aesthetics of Photography II	3
<u>Required</u>		<u>16</u>

COURSE DESCRIPTIONS

Semester One

LIGHTING I

A hands-on foundational course focusing on key camera, lighting, and aesthetic skills across a series of lectures, demonstrations, assignments and peer critiques. An essential skills component of the program, Lighting I introduces students to the mechanics of cameras and lenses along with the basics of using DSLRs and 35mm film cameras for still photography. Students will explore the myriad components of exposure, composition and aesthetics, as well as develop an understanding of the intrinsic relationship between light and the photographer's process, discovering the unique reactive nature of light in a variety of situations including direct light, diffused light, and reflected light. Learning how to correctly apply these skills will open up a world of creative opportunity.

IMAGING I

This course offers an intensive introduction to Adobe Photoshop as a digital darkroom tool, and Adobe Lightroom as a RAW digital editing and image library management system. Students learn Adobe Lightroom's modules, preferences and settings as well as image file management and organization. Students are introduced to scanning 35mm film, and color control and retouching play key roles in assignments, explored through a variety of lectures and demonstrations. There is also

lab time to practice and perfect these image-editing skills.

PRINTING I

In Printing I students acquire key digital darkroom techniques from nondestructive editing software to final inkjet prints. Students learn how to set up custom ICC profiles for a variety of papers, and how to manage color and color accuracy in contemporary printing practices. Students print for all assignments in this class and learn how far they can shift shadows, light and color to create optimum prints.

VISION & STYLE I

The focus of the class is to provide the student with tools for defining and developed their visual style. This class pushes students to explore their personal interests in photography as they conceptualize, execute, refine and critique. Students will become acquainted with principles of the emotional context of color, image selection, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the origins for their ideas and start to conceive how their work might fit into the context of current practices and attitudes. As part of the final for this class students will be expected to present a project proposal for their graduation project during semester two.

THE PHOTOGRAPHIC ESSAY

This course balances a hands-on approach to furthering professional and technical image production skills with the development of visual literacy through a wide range of design and aesthetic techniques. Students will produce a major photographic essay of a single photographic subject in a journalistic or documentary style, through repeated group location shooting, anchored by research into similar-minded projects by other photographers.

Semester Two

LIGHTING II

This course teaches the advanced lighting and camera techniques needed to execute commercial and personal assignments. Students explore conventional lighting tools such as hot and cool continuous sources, studio and portable strobe lighting, professional grip hardware and light modifications. Students master the intricacies and importance of light, and how to shape and control it. Students work with DSLRs and 35mm, and are also introduced to 120mm and 4x5 film cameras, which are used in the studio and on location. Students are also introduced to shooting tethered with Capture One software to provide real-time capture and display of RAW images. Class exercises and discussions will be based around topics such as Still Life, Fashion, Portraiture, and Location photography.

Prerequisite(s): Lighting I

IMAGING II

This course centers around acquiring the perceptual and practical skills to realize a personal vision of the external world through photography. Students study color theory, design principles, human perception, digital imaging, commercial retouching, and compositing using Adobe Photoshop and Lightroom. Students also learn to scan all film formats and process, retouch, color correct, and critique work.

Prerequisite(s): Imaging I

PRINTING II

Students explore the advanced technical controls of printing workflows for digital imaging with a view to outputting images for their final body of creative work. Students are immersed in advanced color correction techniques for digital prepress and framework-based tone and color manipulation, to orchestrate visual attention from advanced printing to critiques. Students learn the difference between RGB and CMYK color spaces. Students design and self-publish a book of their final project, in addition to portfolio prints.

Prerequisite(s): Printing I

VISION & STYLE II

Vision and Style II guides students through the development of a cohesive body of personal work that most accurately represents the area of interest that they will pursue as image-makers after graduation. In the early weeks of the course, students must submit a final project proposal for approval, based on feedback on the initial graduation

project they proposed at the end of Vision & Style I. Throughout the course, students refine their conceptual approach and submit ongoing work for critique, analyze the business and creative practices of successful contemporary artists by preparing class presentations, writing an artist's statement, creating titles, deciding on image sizes, choosing a presentation method, plan and execute their final exhibition of images, assign prices, and decide on edition size. Visits to and analysis of current gallery and museum exhibitions will also play a major role.

Prerequisite(s): Vision & Style I, Successful completion of semester 1 courses

APPLIED PHOTOGRAPHY

In this business and marketing course students practice turning client briefs into workable lighting setups, and how to recognize and fix unrealistic requests before committing to an impossible task. They will conceive, research, bid, plan, schedule, shoot, process, retouch, print and deliver a series of assignments that encompass a wide range of styles, genres and real-world practices.

Students also work on creating a brand identity for their entrance into the photography industry in print and web. Students also learn basic production practices which include casting, scheduling, budgeting, bidding and working with art directors, and hair/makeup. Time will be spent with each assignment on creating a client-worthy presentation, which will be given to the class by individual students, reinforcing their presentation skills. This includes creation of mood boards and visual references.

Prerequisite(s): Successful completion of semester 1 course

ONE-YEAR CINEMATOGRAPHY

(OFFERED AT THE N.Y & L.A. CAMPUSES)

Total Credits Required: 31 Units

OVERVIEW

The New York Film Academy One-Year Cinematography Certificate Program is a two semester conservatory-based, full-time non-degree program. The curriculum is designed to immerse prospective cinematographers in all aspects of the discipline, providing a creative environment that will challenge and inspire. Students follow an intensive curriculum that combines hands-on learning, workshop courses, and a variety of opportunities to make projects both inside and outside of the classroom. This regimen presupposes no prior knowledge of cinematography, but aims to have students confident in the fundamentals of exposure, composition, lighting, and set-etiquette by the end of the year.

Throughout the program, a combination of classroom experience, practical hands-on workshops, individual and collaborative projects, and instructor-led productions provide a rigorous forum for students to develop their technical skills and artistic identities. In the spirit of fostering collaboration, there will be a screening hosted each semester to showcase the cinematographer's work to students from other NYFA programs.

Cinematography students will work with a variety of cameras, shooting on both film and digital formats. In addition to building technical knowledge and proficiency, the curriculum addresses the storytelling skills required for narrative production.

In the course of the program, students will photograph six projects outside of class. These projects will allow students to practice their skills in the field, develop essential collaborative skills, and contribute to cinematography reel.

Upon graduation, students will be proficient with many state-of-the-art camera systems, and will be able to confidently supervise the creation of sophisticated lighting schemes. Most importantly, they will begin to use the visual tools of cinema to tell meaningful stories.

LEARNING OBJECTIVES

- Collaborate effectively with the director and crew in the set environment.
- Create images for a narrative film that facilitate the director's creative vision.
- Demonstrate the technical ability to create images for a narrative film, including the ability to work in crew positions supervised by the cinematographer.
- Demonstrate the ability to create pre-production materials that outline a

coherent strategy for principal photography.

- Identify various stylistic and narrative approaches used throughout the history of cinema.

SEMESTER ONE

During the first semester, students learn the fundamentals of the art and craft of cinematography. Topics covered will include foundational concepts in visual storytelling, composition, lighting, exposure, basic color theory, and cinema history. Students will be introduced to a variety of cameras throughout the semester, working with different film and digital formats. They will complete four individual projects during their first semester. With each assignment, students will be expected to demonstrate an increasingly sophisticated understanding of visual narrative.

In their first project, each student will tell a story through a series of still images shown in sequence. This project will be photographed on 35mm black & white still film. As with all projects in the semester, students will create their own project on which they serve as the cinematographer. Additionally, they will be expected to work in key crew positions on their classmates' productions.

The second project will be photographed on 16mm film. Continuing to work in black & white, students will tell a complete story using a single shot. Emphasis is placed on blocking the action for the camera.

In the third project, students will focus on shot design and creating scenes that adhere to the rules of traditional continuity editing. The project will be photographed with a high-definition camera, providing the first opportunity to shoot in color. Additionally, this will be the first chance to incorporate synch sound in a film. The project should demonstrate control of all these tools and techniques in telling a compelling narrative.

For their fourth and final project of the semester, the students will utilize a modern digital cinema camera. Each student will begin by choosing a piece of music, then creating a project that interprets this visually. Cinematographers are encouraged to invite students from other NYFA programs to collaborate on this film.

SEMESTER ONE OBJECTIVES

Learning Goals:

- Demonstrate technical control over the basic elements of photography, including exposure, lighting, and composition.
- Create images that are designed to fulfill the narrative requirements and conventions of the motion-picture medium.
- Create basic pre-production materials to prepare and support a short film production.
- Demonstrate competency in key crew positions, and fulfill these roles on classmates' productions.

- Explore the progression of technology throughout the history of filmmaking, and analyze its effect on narrative structure and film production culture.
- Successfully complete a variety of short film projects, managing each project through pre-production, production and post-production.

Production Goals:

- Photograph a 35mm still photo project.
- Photograph a short 16mm non-synch film.
- Photograph a short high-definition project utilizing traditional continuity editing.
- Photograph a short project using a digital cinema camera that creates a visual interpretation of a piece of music.
- Crew on classmates' projects in key creative positions.

SEMESTER TWO

The second semester in the Cinematography program is designed to help students build on the fundamental skills from semester one, offering many opportunities to engage with a larger, professional tool set. Students will continue to work with both film and digital formats, learning how to build and operate a professional 35mm camera package, as well as an advanced digital cinema camera system.

Students are introduced to new subjects in a series of intensive workshops, including

the Steadicam & Camera Assistant Seminar, 35mm Cinematography, and the Stage Lighting Workshop.

Cinematography Practicum II will continue, integrating with these workshop components, providing additional opportunities for students to utilize this new equipment. These classes allow students to work on their pre-production planning skills and the execution of their creative vision on set under the supervision of experienced professionals.

The topics of color correction and image workflow will be introduced in the Post-Production for Cinematographers II course, incorporating lessons on color theory, and the use of digital color correction software.

Students will continue their study of the history of cinematography, gaining a deeper knowledge of the medium, while providing many sources of inspiration for their own work.

During the semester, students will photograph two projects outside of class. They will begin with a project shot on 35mm film, where students are encouraged to concentrate on a short project that maximizes production value and presents a strong visual design.

Later in the term, students will photograph the Semester Two Project using an advanced digital cinema camera. Students are encouraged to invite NYFA students from other programs to collaborate with them on this production. Each student will have two days to shoot this project. The final film should showcase the many skills

and techniques that the students have learned throughout the program.

Together, these two projects will contribute to a professional show reel, as the student begins preparing their portfolio for the professional world.

SEMESTER TWO OBJECTIVES

Learning Goals:

- Demonstrate the ability to constructively collaborate with a director and a crew in a high-pressure creative environment.
- Employ advanced lighting and grip techniques to control lighting elements within the frame, and to create visual consistency from shot to shot.
- Demonstrate safe and effective use of a professional camera, lighting and grip equipment, and utilize these tools in the production of several short projects.
- Manage the look of the film throughout each step of the production process.
- For each short film project, employ visual storytelling techniques to create a coherent narrative.

Production Goals:

- Photograph a showcase project using 35mm motion-picture film.
- Photograph a short project using a digital cinema camera.
- Crew in key positions on classmates' projects.

CURRICULUM

Semester One

Units

CINE100	Form & Function I	2
CINE110	History of Cinematography I	2
CINE120	Introduction to Motion Picture Camera Technique	3
CINE130	Fundamentals of Lighting	2
CINE140	Cinematography Practicum I	2.5
CINE150	Post-Production for Cinematographers I	2
CINE160	Directing for Cinematographers	2
<u>Required</u>		<u>15.5</u>

Semester Two

Units

CINE200	Form & Function II	1
CINE210	History of Cinematography II	2
CINE220	35mm Cinematography	1.5
CINE230	Advanced Lighting	2
CINE240	Cinematography Practicum II	2.5
CINE250	Post-Production for Cinematographers II	2
CINE260	Stage Lighting Workshop	2.5
CINE270	Steadicam & Camera Assistant Seminar	1
CINE280	Advanced Motion Picture Camera Technique	1
<u>Required</u>		<u>15.5</u>

COURSE DESCRIPTIONS

Semester One

FORM & FUNCTION I

This course provides an exploration of both the technical and artistic elements of cinematography. Students will examine the

form and content of images, including the work of professional cinematographers, and evaluate their own projects in a workshop environment. This course also serves as a “home room”, providing a forum where students can discuss their experiences on set, plan upcoming shoots, and explore the role of the cinematographer throughout the production process. This is the place where student projects will be prepared, screened and critiqued.

HISTORY OF CINEMATOGRAPHY I

This course looks at the early development of the art of cinematography, with an eye toward the progression of cinematographic form. Students will study the major technological innovations including sound, color, and widescreen, and analyze how these changes affected storytelling styles and techniques. The course begins with the early silent cinema, covering classic films up through the mid-20th century. By learning the history of the art form, students will be able to supplement the topics learned in other classes, and draw inspiration for their own films.

INTRODUCTION TO MOTION PICTURE CAMERA TECHNIQUE

In this class, students will learn best practices for utilizing the cameras in the cinematography curriculum. Formats will include 16mm film, high-definition video, and digital cinema cameras. Classes will also cover methods for controlling exposure, composition, basic sensitometry,

pulling focus, and other basic duties within the camera department.

FUNDAMENTALS OF LIGHTING

Students will be introduced to the basic tools and techniques of motion picture lighting. Beginning with the safe operation of lighting and grip equipment, students will apply this technical knowledge towards their aesthetic decisions in lighting. Topics including three-point lighting, day vs. night scenes, and techniques for day exterior scenes will all be explored from a practical approach. Measuring exposure, understanding color temperature, controlling contrast, creating depth in the image, and further topics will be addressed in this class.

CINEMATOGRAPHY PRACTICUM I

In this course, students will apply all of the camera, lighting, and storytelling techniques they have been learning. Under direct faculty supervision, students will shoot several short projects in class. Following each shoot, directing and cinematography instructors will screen an edit of the project, and discuss the results. Each project will be taken through a full pre-production process and treated as a professional production. Students will rotate through crew positions on each shoot, giving them a chance to work in different key positions including Gaffer, Camera Assistant and Key Grip in real-world situations.

POST-PRODUCTION FOR CINEMATOGRAPHERS I

The job of a contemporary cinematographer is no longer complete after principal photography. A deep understanding of editing and post-production workflow is essential to fulfilling all of the cinematographer's duties on a production. This class will teach the basics of non-linear digital editing, including the proper methods for organizing and handling digital media. Students will explore the creative possibilities of editing, including fundamental concepts such as classical continuity editing. Through a variety of exercises, they will develop an understanding of basic editing principles, and explore the relationship between the editor, director and cinematographer.

DIRECTING FOR CINEMATOGRAPHERS

Through lectures, discussions, and in-class exercises, students will learn about the job of the director and gain an overview of the film production process. They will examine the basic elements and format of the contemporary screenplay. Emphasis will be placed on interpreting screenplays in order to communicate narrative through the tools of blocking and camera technique. Students will create pre-production materials including shot lists, schedules, and overhead diagrams.

Semester Two

FORM & FUNCTION II

Continuing to function as a “home room” for the cinematography students, this course provides a forum for students to prepare and screen their individual projects, and examine contemporary issues in the world of professional motion picture photography. Emphasis is placed on a rigorous critique process where the students' work is evaluated and discussed.

HISTORY OF CINEMATOGRAPHY II

Building on the course work from the first semester, students will continue to study the art of cinematography. Beginning in the mid-20th century, this course will present important films that have shaped the development of cinematic form and created new possibilities for storytelling. Students will explore the concept and implications of a “national cinema”, studying a diverse slate of films from different countries to examine how these films reflect the historical moment in which they were produced. Assignments and discussions will analyze the elements of visual style employed in both classic and contemporary films.

35MM CINEMATOGRAPHY

Students are trained in the proper use and operation of a 35mm motion picture camera system, applying the skills they have learned in 16mm and digital photography

to this classic high-resolution format. This class will demystify the process of shooting on 35mm, as students deepen their knowledge of shot design, composition, and camera operation. Additionally, the class will introduce an advanced dolly to allow more sophisticated options for camera movement. Students will photograph test footage in class, and explore how the film footage can be shaped in the telecine session as it is transferred to a digital image.

ADVANCED LIGHTING

Building upon the basic lighting skills learned in the first semester, students continue to develop their ability to create and control increasingly complex lighting setups. Working with a larger equipment package, students will learn how to create sophisticated and nuanced lighting setups that convey tone and mood while serving a storytelling function.

CINEMATOGRAPHY PRACTICUM II

Combining all the elements of the second semester program in a practical hands-on workshop, these production exercises allow students to shoot scenes with a New York Film Academy instructor serving as director. The more sophisticated tools available to students during the second semester will allow greater creative options for the team to explore. Once again, students will rotate through crew positions, providing additional opportunities to gain practical experience with the 35mm and Red camera packages.

POST-PRODUCTION FOR CINEMATOGRAPHERS II

The tools available to control the image in post-production have become increasingly powerful, providing new opportunities for the cinematographer to shape the look of the film. Students will be introduced to basic color theory and concepts, which will inform their use of current digital color correction software. They will examine production workflow, best practices for working with modern digital cinema cameras utilizing RAW file formats, and the use of current digital tools to create unique looks for a project.

STAGE LIGHTING WORKSHOP

Focusing on the specific craft of set lighting, students will learn the fundamentals of designing shots and lighting in a sound stage. Under the supervision of an experienced director of photography, students will gain first-hand experience with designing daytime and nighttime interior lighting schemes inside the controlled environment of a soundstage. Advanced dollies will be incorporated into the workshop, expanding the students' ability to execute precise camera moves.

STEADICAM & CAMERA ASSISTANT SEMINAR

This course examines the vocations of both the Camera Assistant and Steadicam Operator. Led by experienced professionals from both crafts, the Camera Assistant seminar exposes students to the details of

the trade, including prepping gear for film and digital camera checkouts, techniques for improved focus pulling, proper slating technique, and best practices for inventory and paperwork. Students will be introduced to the proper setup and operation of the Steadicam system, followed by an opportunity to use the Steadicam in a practical exercise. Beyond the technical operation, students will explore the history of this revolutionary camera support system, and examine the theory and practice of effectively moving the camera in a narrative context.

ADVANCED MOTION PICTURE CAMERA TECHNIQUE

Students will learn 35mm and Red digital cinema camera systems before they have the opportunity to use them in the Cinematography Practica and their individual projects. They will explore the relationship of the camera operator, dolly grip and focus puller while working on camera movement exercises in class. Further topics will include setting up the cameras in multiple configurations, lens selection, and production workflow with digital cinema cameras.

ONE-YEAR DOCUMENTARY FILMMAKING

(OFFERED AT N.Y., L.A. & GOLD COAST CAMPUSES)

Total Credits Required: 40 Units

OVERVIEW

The One-Year Documentary Filmmaking Program is an accelerated, hands-on certificate program designed to immerse students in the study of non-fiction filmmaking. Based on an academic year, the curriculum is divided into three semesters. During the first semester, students will learn the art and technique of visual storytelling through both in-class instruction, lectures and hands-on learning. As the year progresses, students will produce films of increasing complexity and depth. By the end of the third semester, students will have produced several shooting/editing exercises and short documentary projects ranging from two to ten minutes in length and a One-Year Final Documentary project of up to twenty minutes in length. While the emphasis of the program is on hands-on immersion in the art of documentary filmmaking, students will also receive instruction in film studies and the industry as a whole.

While students do not need any documentary filmmaking experience to attend this program, it is strongly recommended that they come to the first day of class with at least one idea for a non-fiction observational project. These ideas will serve as a starting point for subsequent work in the program. If students do not

have a story idea, they will be assisted by instructors to formulate one. Students should be ready, willing and able to work diligently and learn within a fast-paced and focused environment.

STUDENT LEARNING OUTCOMES

The overall educational objective of the One-Year Documentary Filmmaking Certificate Program is to provide a structured, creative environment for students to develop and evolve as artists. Within that broad description are several specific educational objectives. Students will learn to develop, direct, shoot and edit their own film projects and be given the opportunity to further enhance their skills by acting as crewmembers on their peers' films. Film structure and history will be examined during in-class lectures. Students will be expected to deliver all projects by the deadlines set. Upon successful completion of the program, students will:

- Construct and produce non-fiction media content at a professional level.
- Demonstrate proficient knowledge of the elements of film grammar and storytelling techniques.
- Successfully perform the roles of producer, director, cinematographer, audio engineer, and editor on assigned documentary productions

- Manifest a unique voice and the artistic skills needed to bring nonfiction media projects from concept to completion.
- Demonstrate a proficient ability to operate digital video, sound, and editing
- Evaluate and implement legal and ethical best practices and standards in professional non-fiction media.

SEMESTER ONE

Project 1: Mise-en-Scene:

This 30-60 second film captures a moment in time. This project will consist of one shot that produces a scene, which has a beginning, middle and an end. Using a 16mm film camera, the students will pay close attention to lens choice, distances, angles and subject placement and movement. This project emphasizes how the relationship of the subject to the camera creates drama and informs the audience about character and action. *Four hours to shoot, no sound, no crew. Done in conjunction with Camera & Lighting I.*

Project 2: Observational Film

Each student produces a visual portrait of a person, place or activity. Students are challenged to observe the subject closely and find the most effective shots for revealing the subject to an audience through image alone. Use of camera angle, shot size, focal length and editing patterns are emphasized. Each student directs, shoots and edits a film of up to 2 minutes. *One day to shoot, no sound, no crew. Music*

and/or voiceover can be added in edit. Done in conjunction with Directing I, Camera & Lighting I and Editing I.

Project 3: Personal Voice Film

Each student produces a film based on a transformational or unique experience in their own life. The project includes on-camera interviews, personal archival material and montage style editing. Montage can be used to great effect in the compression of time and to create visual collisions or unexpected continuations between shots. In the editing room, students will cut the images to work in harmony with rhythm and pacing. Music may be added in post for this 5-7 minute film. *Two day shoot. Done in conjunction with Writing the Documentary, Directing I, Camera & Lighting I, Production Sound and Editing I.*

Project 4: Character Film

Each student is challenged to build a portrait using image and sound. Students are encouraged to reveal the character through their actions rather than by way of scenes or talking heads. Each student directs, shoots and edits a film of 7-10 minutes. *5 days to shoot with crew and sync sound. Done in conjunction with Writing the Documentary, Directing I, Camera & Lighting I, Production Sound and Editing I.*

Learning Objectives:

- Explore and put into practice the art, aesthetics, and technique of visual storytelling through the implementation of directing, cinematography,

production sound, documentary writing, and editing techniques.

- Develop the ability to collaborate, manage, and lead a student film crew.

Production Objectives:

- Collaborate with classmates and instructors in Production Workshop exercises on film and digital cameras.
- Develop, direct and edit four short documentaries.
- Crew as cinematographer and sound mixer on additional films.
- Develop and write a complete documentary treatment for the character project.
- Produce, direct, and edit a character documentary film.

SEMESTER TWO

Project 1: Location Story/MOTS (Man on the Street)

Students collaborate in crews to direct and shoot an event at a selected location capturing essential moments unfolding over the course of a few hours. They look beyond factual content to reveal the heart of the event through appropriate coverage while incorporating the characteristics of the location to enhance the visual appeal of the film. Handheld shooting, motivated camera moves and “shooting to edit” in an uncontrolled situation are emphasized. Students are challenged to think on their feet, solve location issues and adapt to last-

minute changes. Footage shot will be reviewed in class.

Project 2: Compilation Film

Documentaries are frequently a potent combination of visual and aural elements from original footage to archival moving and still images, graphics, and animation. Each student creates a 3-5 minute compilation film that combines different types of footage such as interviews, stock footage, and stills. This exercise emphasizes directorial and editorial control to actively engage an audience and express a point of view. The ability to conceive and construct visual and aural juxtapositions and metaphors using these various elements is emphasized. *2 days to shoot supportive footage with crew.*

Project 3: Social Issue Film

Documentaries are playing an increasingly important role in the public conversation about many pressing social issues. Often working in conjunction with activist organizations, these films are creating a new level of civic engagement. No documentary education would be complete without the opportunity to make a film of this type.

Each student selects a social/ political/ ethical issue or investigative topic that brings a fresh perspective or chooses to document a local story that has larger implications. Students are encouraged to use interviews and narration as building blocks for this project. They learn to get to the essence of an issue through incisive interview techniques and the use of supportive archival footage and graphics in

this 10-minute film. *One week to shoot with crew.*

Project 4: Documentary Research, Development of Ideas & Pre-Interviews for Year One Documentary

Original, field, library, and Internet research, interactions with experts and identifying possible interviewees are effective ways to find first a topic of interest and then a specific story to develop within that topic for the Year One Documentary. Students learn different ways to research through public and private archives, libraries and other sources of information. They then contact and pre-interview at least two subjects for their Year One Documentary projects. These findings provide first-hand information on the topic and the choice of subjects and help students finalize a vision and a focus for their films.

Learning Objectives:

- Advance in proficiency in the fields of research & development, editing, and cinematography.
- Develop tools in producing to professionally organize a production schedule and budget.
- Advanced proficiency in collaboration and leadership skills, while implementing more advanced production techniques.
- Develop a more sophisticated grasp of directing through research and development in order to create impactful documentaries.

- Develop an ability to give and receive constructive editorial and creative feedback on a project.

Production Objectives:

- Perform as Cinematographer or Sound Mixer on a sync sound production workshop through the guidance of instructors.
- Develop use of archival material to produce a compilation documentary.
- Develop a story and produce Social Issue documentary.
- Begin pre-production and develop a story and synopsis for 1-Year Documentary.

SEMESTER THREE

Project 1: Year One Film

The culmination of the first year of the Documentary program is the creation of a short documentary of the student's own choosing. Through research, writing and planning, each student produces a documentary of up to 15 minutes in length. *Three weeks to shoot with crew (One week full production, two weeks additional production & course work).*

As the students edit these projects for a public screening, they explore other platforms for documentaries through alternative media. Through a business of documentary class, they dive even deeper into understanding grant writing, licensing and distribution.

Learning Objectives:

- Develop an increased ability to produce and direct a short documentary with a professional level of competency.
- Exercise the craft of documentary script development.
- Demonstrate sophisticated picture and sound editing techniques.
- Draft Grant Proposals.

Production Objectives:

- Direct and edit a Documentary of up to fifteen minutes in length.
- Develop an understanding of pathways to enter professional nonfiction film industries including short web-series.

YEAR-END SCREENINGS

The Year One Documentaries are presented in a screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

CURRICULUM

<i><u>Semester One</u></i>	<i><u>Units</u></i>
DOCU100 Directing the Documentary I	2
DOCU110 Camera & Lighting I	2
DOCU120 Editing I	3
DOCU130 Production Sound	2
DOCU140 Writing the Documentary	3
<u>Required</u>	<u>12</u>

<i><u>Semester Two</u></i>	<i><u>Units</u></i>
DOCU200 Directing the Documentary II: Research & Development	4
DOCU210 Camera & Lighting II	2
DOCU220 Editing II	2
DOCU230 Post-Production Sound	3
DOCU260 Producing the Documentary	3
<u>Required</u>	<u>14</u>

<i><u>Semester Three</u></i>	<i><u>Units</u></i>
DOCU300 Directing the Documentary III: Production & Post-Production	3
DOCU310 Producing Alternative Media	2
DOCU320 Editing III	3
DOCU330 Visual Effects & Graphics	3
DOCU250 Advanced Producing: Business of Documentaries	3
<u>Required</u>	<u>14</u>

COURSE DESCRIPTIONS

Semester One

DIRECTING THE DOCUMENTARY I

This hands-on directing course establishes a foundation for all future film projects. Through lectures, screenings and assignments students explore documentary techniques, genres and styles.

They learn to develop an idea from concept through post-production as they produce and direct four short documentary projects: Mise-en-Scene, Observational, Personal Voice and Character. Students will leave this course with a greater understanding of

cinematic language in relation to storytelling as well as the fundamentals of coverage and story structure.

CAMERA & LIGHTING I

In this course, students master basic and lighting skills in 16mm and digital video photography, touching on technical details such as aperture, shutter speed, focus, frame rates, white balance, video latitude, gels, and filters. In hands-on sessions, students learn to work with and enhance available and natural light situations, as well as traditional lighting for interviews and controlled situations. With the help of simple to more complex hands-on exercises, students become progressively more fluent with camera and lighting techniques and begin to focus on the role cinematography plays in telling and enhancing non-fiction stories.

All-day workshop sessions immerse students in a learn-by-doing environment. Students put into practice the concepts introduced in *Directing the Documentary I*, *Camera & Lighting I*, *Production Sound* and *Editing I*. Workshop I uses a 16mm film camera, and emphasizes lens choice, distances, angles and subject placement and movement. This project emphasizes how the relationship of the subject to the camera creates drama and informs the audience about character and action. Workshop II takes place on location and emphasizes coverage in an ‘uncontrolled situation.’ Following each workshop, students edit the picture and sound they captured.

EDITING I

Documentary films often find their true forms in the editing room. This makes the editing process extremely important because a story may take a different shape after the footage has been shot. In this course, students learn the fundamentals of using digital editing software while exploring the particular challenges of documentary storytelling. Through lectures, discussions and assigned projects, they will cover digital workflow, basic editing techniques and the logging and organization of their footage. Some class hours are devoted to guiding students through the process of editing their own short film assignments.

PRODUCTION SOUND

This course provides hands-on training in the most commonly used digital sound equipment. Students will master recording techniques such as setting proper gain levels and sample rates for synch and non-synch sound. Field recording of wild sound and microphone techniques for recording voices are also covered. This class emphasizes the importance of recording usable location sound for a smooth transition into post-production. Students learn to problem-solve in various controlled and uncontrolled situations in such environments as sit-down interviews and on location.

WRITING THE DOCUMENTARY

Documentaries, just like fictional films, tell

stories – the only difference is that the stories are real. This introductory course covers the importance of basic, original research in the development and planning of every documentary. Students will learn the crucial difference between topic and story, basic research techniques and how to identify and refine stories. Students are also introduced to journalistic standards and ethics. Through lectures, screenings, in-class exercises and assignments, students will also begin to explore the basic story elements: character, conflict, story structure, dramatic arc and theme.

Semester Two

DIRECTING THE DOCUMENTARY II: RESEARCH & DEVELOPMENT

In this course, students will complete two documentary projects: a Compilation film and a Social Issue film. Compilation films are edited together from stock and archival footage and other previously created images but arranged in a new way to tell a specific story. Each student will then research and develop a documentary that addresses a significant social issue or problem. Students will conduct preliminary research and interviews in their field of inquiry and contact and cast potential subjects. They will use this information to guide their decisions about how best to present the issue effectively in a 10-minute film. Interview techniques and ways to gain the trust of interviewees will be covered. In addition, students will write narrative treatments, synopses, log lines, directors'

statements and character bios. Once that has been accomplished, students are ready to break down the treatment into a scene-by-scene shooting script and begin practicing pitching their projects to potential participants and funders.

From research to shooting to editing, the subject matter may continue to reveal itself and evolve over time. Through research and development, they may revise the script until post-production ends.

Before beginning production on the Social Issue film, each student must first pass a Greenlight process demonstrating a well-thought out treatment and shooting plan.

Prerequisite(s): Directing the Documentary I, Writing the Documentary

CAMERA & LIGHTING II

Students are introduced to more sophisticated HD cameras and hybrid cameras (still & video) and techniques. Through classes and an all-day workshop, this class further immerses students in the technical and creative demands of cinematography in relation to documentary storytelling. In the Production Workshop, handheld shooting, motivated camera moves and “shooting to edit” in an uncontrolled situation are emphasized. Students are challenged to think on their feet, solve location issues and adapt to last-minute changes. Students will be able to go beyond getting a basic image and focus on how to visually convey aspects of the story such as tone, mood, place and relationships. Advancing their

understanding of lighting in special situations is an essential component of this class. They will gain practice in the “verité” style used by many documentary filmmakers. By the end of this course students will have an understanding of how cinematography serves their individual stories and will have developed shot lists for their Social Issue film shoots.

Prerequisite(s): Camera & Lighting I

EDITING II

In this course, students will continue to learn digital editing to master techniques that will allow them to form and sharpen their films. The goal is for students to master the technical editing process so that they have a range of tools with which to express their own POVs. Students will meet to critique their classmates’ works in progress and to give constructive feedback. By the end of this class, students will have gained a greater understanding of how to transform raw footage into compelling films.

Prerequisite(s): Editing I

POST-PRODUCTION SOUND

This class covers the technical side of syncing sound with picture and selecting appropriate sound effects to enhance the authenticity of the film. Students will learn how to use sound editing software. Cleaning up dialog and cutting voice over picture are important skills for students to enhance their storytelling techniques. They will also gain hands-on experience recording and editing narration and voice

over. Students will be introduced to sound design as it relates to achieving the appropriate emotional tempo and mood for each scene. Students will learn to find and select music cues (both source and score) and sound effects. The culmination of the class is to combine all of the above elements for a professional sound mix.

Prerequisite(s): Production Sound, Editing I

PRODUCING THE DOCUMENTARY

The Producer takes care of the organizational side of making a documentary film. This course introduces producing responsibilities from preproduction through post. The coursework will show how to create a schedule, determine critical path and put together a budget using a template. There will be a focus on how to best manage time and resources, including managing crew and deal memos. In preparation for Greenlight, the students will implement steps to deal with copyrights, permits, insurance, interview and location releases that they will include in a full Production Notebook created for their Social Issue film.

Semester Three

DIRECTING THE DOCUMENTARY III: PRODUCTION & POST- PRODUCTION

The culmination of the first year is the production of a documentary about a subject of the student's own choosing. Through extensive research, writing and planning, each student should be prepared to produce a final documentary of approximately 15 minutes in length. Students will incorporate lessons from all other courses in the design and execution of their One Year Documentaries. In addition, students will learn to write properly formatted grant proposals for funding.

This course allows time for each student's shoot and for them to crew on their fellow classmates' shoots. NYFA instructors will work weekly with individual students to oversee production of each student's One Year Documentary project.

Two all-day seminars will be led by instructors during this semester. The first will help students prepare for their greenlight meetings and be ready to shoot the footage, interviews and sequences needed. The second seminar is to guide students in post-production elements for rough and final cuts of their documentary film.

Prerequisite(s): Directing the Documentary I & II, Producing the Documentary

PRODUCING ALTERNATIVE MEDIA

It is essential for the producer to keep abreast of evolution in new media technology and the many new outlets for distribution that continually emerge on increasingly rapid basis. Through in-class discussion and samples, students will be exposed to trends in these arenas. In this course, the student will pitch, develop and create an original piece of new media.

Prerequisite(s): Directing the Documentary I & II, Editing I & II, Writing the Documentary, Producing the Documentary

EDITING III

NYFA instructors will work weekly with individual students to oversee post-production of each student's One Year Documentary project. Classes and individual meetings with directing and editing instructors will teach students how to transcribe and organize footage and create first assemblies, rough cuts and final finished cuts of their documentaries.

Prerequisite(s): Editing I & II, Post-Production Sound

VISUAL EFFECTS & GRAPHICS

This course introduces the basics of Color Correction, Visual Effects and Graphics. Students will create simple graphics and title sequences for their One Year documentaries. In a series of hands-on exercises with their instructors, students learn more advanced post-production

techniques including title creation, color correction, accommodating poor quality footage, animating photos and maps, creating textures and lower thirds.

Prerequisite(s): Editing I & II

ADVANCED PRODUCING: BUSINESS OF DOCUMENTARIES

Producers are responsible for more than just the business side of making a documentary film. This course looks at the roles and responsibilities of the entire Producing Team, from executive producers to line producers, from preproduction to post. Students will learn how to identify potential funding and/or acquisition sources, create basic business and marketing plans, apply for grants and obtain fiscal sponsorship under an existing 501(c)3. Students will also be introduced to budgeting software and legal issues pertaining to documentary production. Multi-faceted distribution strategies ranging from television sales, theatrical windows to self-distribution and the role of film festivals in the marketing of documentaries will also be discussed.

Prerequisite(s): Producing the Documentary

ONE-YEAR GAME DESIGN

(OFFERED AT THE N.Y. & L.A. CAMPUSES)

Total Credits Required: 30 Units

OVERVIEW

The New York Film Academy (NYFA) One Year in Game Design is a two semester (15-weeks per semester) conservatory-based, full-time study certificate program. The curriculum is designed to immerse energetic prospective Game Developers in a survey of the key aspects of the discipline. The New York Film Academy One Year Certificate in Game Design provides a creative setting in which to challenge, inspire, and perfect the talents of its student body. Students follow an intensive curriculum and achieve multiple learning goals.

The strength of the NYFA One Year Certificate in Game Design is in its combination of storytelling studies, game design theory, game arts education, game programming education, and the hands-on direct application of each. Based on a high concentration of intense narrative and game prototyping workshops designed to challenge the individual student beyond his or her status quo and into a new realm, the program is further enhanced by concentrating on the commercial realities of the medium.

LEARNING OBJECTIVES

The educational objectives in the One Year Certificate in Game Design are to give students an introductory education in the art and craft of professional game writing and design, and to instruct students through a regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of game writing & design. All students will:

- Students prototype and develop digital games using industry-standard programming and visual software tools.
- Students conduct playtest sessions which elicit formal feedback from playtesters to improve the quality of the player experience.
- Students create and present produciorial materials essential to the business of Game Design including, schedules, pitches, and marketing plans using best practices from industry.
- Students develop linear and non-linear narrative skills using the tenets of Playcentric Design in the creation of story scripts and dramatic elements including: premise, story, character, play, and dramatic arc.
- Students formulate their own artistic and design voice using the language of Playcentric Design.

- Students formally practice collaborating with peers, through the creation of works with philosophical, social, and cultural significance.

YEAR ONE

In Year One, students receive a deep education in Playcentric Design and Systems Literacy. Students work in collaboration to deliver working software each semester.

Year-One Expected Learning Outcomes:

One Year Certificate in Game Design students at NYFA will be introduced to the key facets of game design, from writing to art to development to programming. They are expected to create their own 30+ page game design wiki, a portfolio of their game art, and demonstrate their knowledge of game programming by delivering two functional digital games in collaboration with classmates.

Skills learned as a result of successful completion of this program include:

- The ability to work collaboratively in a high-pressure creative environment.
- Intermediate knowledge of the theories of narrative storytelling in video games
- Be able to code games hands-on using Unity and C#
- Intermediate knowledge of the techniques and practices of game art and animation

- An introductory knowledge of the language and processes of game programming
- A firm foundation in the theories, methods and execution of game development, through participation in the creation of a working video game.
- Intermediate understanding of the Maya 3-D Art Software

Year-One Requirements:

One Year Certificate in Game Design requires successful completion of the following creative projects in partial fulfillment of the graduation requirement:

- 2 functional digital games (in collaboration with classmates)
- 3-D Art Portfolio
- Graphic Design Portfolio
- Satisfactory Participation in Narrative Design Workshop
- Satisfactory Participation in Playcentric Design.

CURRICULUM

<u>Semester One</u>	<u>Units</u>
GDSN100 Narrative Design Workshop	3
GDSN110 Game Design Studio I	2
GDSN120 Game Coding with Unity & C#, I	2
GDSN130 2-D Game Design	3
GDSN140 Playcentric Design	3
GDSN150 Introduction to 3-D Art	2
<u>Required</u>	<u>15</u>

<i>Semester Two</i>		<i>Units</i>
GDSN200	Systems Literacy	3
GDSN210	Game Design Studio II	2
GDSN220	Game Coding with Unity & C#, II	2
GDSN230	3-D Game Design	3
GDSN240	Publishing Video Games	3
GDSN250	Art Direction for Game Developers	2
Required		15

COURSE DESCRIPTIONS

Semester One

NARRATIVE DESIGN WORKSHOP

This course examines the critical elements that make strong story concepts and how they can be shaped to create the foundations of great games. Students will design narrative, game play, physical environment (world, gameplay spaces), and other key elements. Guest speakers will include veteran game designers and writers.

GAME DESIGN STUDIO I

This is a companion to the 2-D Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software - even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

GAME CODING WITH UNITY & C#, I

The course accommodates students of all levels of existing experience with computer programming. It is taught by professional game programmers who organize students into Beginner, Intermediate, and Advanced groups based on experience level. Individualized instruction and self-paced tutorials are given to each student to ensure a finished course with hands-on ability as a programmer. The development platform used is Unity and the C# scripting language. Unity is ubiquitous in the game industry. It features a highly accessible drag and drop interface and pre-built libraries that enable working 2D and 3D games to be created quickly. Unity is extendable via the C# scripting language. C# is an object-oriented language that combines the computer power of C++ with the programming ease of Visual Basic. C# is based on C++ and contains features similar to Java. It is an accessible starting point to learn the craft of programming. Unity allows you to build your game once and deploy at a click across all major console, mobile, and desktop platforms including PS4, PS Vita, Xbox One, Wii U, Windows, Mac, iOS, Android, Oculus Rift, Steam OS, and the major web browsers. Each student will complete the course with a Github portfolio of coding modules and prototypes appropriate to their experience level.

2-D GAME DESIGN

This course exposes students to the beginning technology of 2D games. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree they will have a portfolio of working software projects.

PLAYCENTRIC DESIGN

This course provides a foundation of knowledge for understanding games as playable systems. Students learn the language of Playcentric Design and practice the craft of prototyping, playtesting, and iteration in an environment independent of computers. This is to provide the student with skills that can be used throughout a career in games - transcendent of changing technologies.

The student will:

- 1) Understand Fundamental Theory - See how any game breaks down into Formal, Dramatic, and Dynamic systems. And learn how the three interrelate.
- 2) Learn Core Development Process - Acquire the skills of prototyping, playtesting, iteration, presentation, and collaboration. These timeless skills can be applied to all game types present and future.
- 3) Practice, Practice, Practice - All students prototype multiple games on paper regardless of technical skills. All students gain extensive experience critiquing and analyzing games via formal playtests with fellow students.

At the end of the course each student will have a portfolio of paper game prototypes.

INTRODUCTION TO 3-D ART

This course introduces students to Autodesk's "Maya" Animation, Visual Effects, and Compositing software, a robust application used throughout the video game industry for the creation of visual assets. Students learn how to optimize the Maya interface for enhanced productivity. They are introduced to polygon tools and taught polygonal modeling in a hands-on environment.

Students gain practical understanding of polygonal modeling for organic characters, and hard surface models. Students will also learn the basics of UV mapping, nurbs

modeling, texturing and 3 point lighting using D-map and raytrace shadows.

Semester Two

SYSTEMS LITERACY

This course builds upon the foundations established in the Playcentric Design course, and focuses on advanced study of system design and play mechanics. The course is workshop-focused, meaning a substantial portion of time is spent actively engaged in the paper prototyping process. Readings and lectures supplement discussions as we explore more sophisticated facets of the playable systems and user experience design. Creating system literacy is the primary goal; and everything else we do supports that aim. Students will leave the course with multiple portfolio-ready game prototypes.

GAME DESIGN STUDIO II

This is a companion to the 3-D Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software - even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

Prerequisite(s): Game Design Studio I

GAME CODING WITH UNITY & C#, II

This course provides students of Intermediate and Advanced ability extended training with Unity and C#. Like, its precursor course, it is taught by professional game programmers who organize students into groups based on experience level. Individualized instruction and self-paced tutorials are given to each student to ensure that hands-on skills with coding are improved and their Github portfolio site has additional modules and prototypes. Students will create at least one project that is deployed to three platforms e.g. console, mobile, and web browser. ***Prerequisite(s): Game Coding with Unity & C#, I***

3-D GAME DESIGN

This course exposes students to the intermediate technology of 3D games. Each student gets the experience of running their own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

PUBLISHING VIDEO GAMES

This course provides the student with an understanding of the business of video games with a special focus on game publishing, deal structures, and product lifecycle. Students learn to see the world through the publisher's eyes and in the process gain insight in how to plan, budget, pitch, launch, and monetize games. Students are exposed to these topics via lectures, exercises, and assignments. Students leave the course with a practical and state of the art knowledge of the game business including perspective on mobile games, console games, browser games, free to play games, and other business paradigms.

ART DIRECTION FOR GAME DEVELOPERS

This course examines the role of visual design in building games. The course exposes students to the craft of the Art Director via a combination of theory and practice. Students learn basic skill set presentation (art history, color theory, composition, typography, basic digital media skills).

Students learn to think about projects in terms of the constraints of technology, client needs, and end-user experience. The course covers basic UX/UI concepts. Students learn formal ideation and problem solving for visual design. Students learn to master the look and feel of an experience.

ONE-YEAR 3-D ANIMATION

(OFFERED AT THE N.Y., L.A. & GOLD COAST CAMPUSES)

Total Required Units: 42 Units

OVERVIEW

The New York Film Academy One-Year program in 3-D Animation and VFX is a three-semester conservatory-based, full-time program. The curriculum is designed to train prospective 3-D Animation and Visual Effects Artists in all aspects of the discipline. The New York Film Academy One-Year program in 3-D Animation provides a hands-on environment to challenge, inspire, and develop the talents of aspiring animation artists.

Students follow an intensive curriculum and achieve multiple learning goals.

- Students critically deconstruct animation and visual effects ranging from seminal works, current developments in the industry, and peer projects while analyzing them using the methods of visual and narrative design.
- Students formally practice collaborating with peers, and/or eliciting formal feedback from peers to improve the aesthetic, social, and cultural significance of their work.
- Students formulate their own artistic and design voice within multiple chosen specialties in the animation and/or visual effects pipeline.

- Students develop and present production materials essential to the business of animation and visual effects including, schedules, shot lists, breakdowns, and pitches using the best practices from the industry.
- Students create animation and visual effects shots using industry-standard and cutting edge software tools and formal techniques.
- Students demonstrate exceptional craftsmanship in multiple chosen artistic and technical disciplines in the animation and/or visual effects pipeline.

Disciplines that will be taught in depth are:

- Modeling (Hard surface and Organic)
- Textures and materials
- Look development and layout
- Lighting and rendering
- Character animation
- Rigging and character set-up
- Visual Effects and Compositing
- Dynamics and effects animation

With the guidance of instructors, students will also develop a professional caliber demo reel.

SEMESTER ONE OBJECTIVES

Learning Goals:

- The primary objective of the first semester is to focus on the fundamental knowledge of computer graphics.
- Students will learn the basics of the 3D animation pipeline while receiving a broad understanding of drawing and sculpture.
- Students will also focus on practical creatures with proper anatomy, plausible fantasy anatomy and good design aesthetic using digital modeling and texturing tools.
- Students will also begin learning how to integrate digital film footage into believable finished VFX shots.

SEMESTER TWO OBJECTIVES

Learning Goals:

- Students will directly apply concepts and improve projects created throughout the second semester.
- They will follow through the next stages of projection by learning how to set up character rigs for animation, which will then be seen through with proper lighting and rendering.
- Students will take an examination of character setup and are challenged to create original digital environments using a combination of 3-D techniques.

- Students will continue to study character animation and analyze character and creature performance.
- Students will use this semester to plan out and pre visualize the final project executed in the third semester.

SEMESTER THREE OBJECTIVES

Learning Goals:

- Students will learn how to prepare and polish professional materials in a final project suitable for inclusion in a demo reel, which will be crucial to their introduction to the professional world.
- The student will also learn how to utilize tools for the generation of Dynamic simulations of fire, water smoke and other effects.
- Students are expected to research their ideas and develop believable constructs through the use of storyboard and animatic.
- Also discussed are the standards and practices of the business of Animation.

CURRICULUM

<u>Semester One</u>	<u>Units</u>
ANIM100 3-D Essentials	3
ANIM110 Drawing & Anatomy	2
ANIM120 Sculpture	2
ANIM130 Modeling	2
ANIM140 VFX Grand Tour	2
ANIM150 Texturing	2
<u>Required</u>	<u>13</u>

<i>Semester Two</i>		<i>Units</i>
ANIM200	Lighting & Rendering	2
ANIM210	Drawing & Sculpture	3
ANIM220	Character Design	2
ANIM230	Digital Sculpting	2
ANIM240	Character Animation	3
ANIM250	Visual Effects	3
<u>Required</u>		<u>15</u>

<i>Semester Three</i>		<i>Units</i>
ANIM300	Character Setup	3
ANIM310	Effects Animation	2
ANIM320	Matte Painting & Digital Environments	2
ANIM330	Compositing	2
ANIM340	Performance Techniques in Animation & Visual Effects	2
ANIM350	Project Production & Portfolio	3
<u>Required</u>		<u>14</u>

COURSE DESCRIPTIONS

Semester One

3-D ESSENTIALS

Students will learn Computer Graphics terminology and create and edit digital images and video using industry standard tools. Students will also learn about experimental video animation, and create original animation pieces using visual and storytelling techniques learned in class.

DRAWING & ANATOMY

The purpose of this course is to explore and become familiar with the human form. Students will gain a deep and intimate knowledge of the human form on a perceptual and anatomical level. The classes will be focused on direct observation from a live model, focusing on gesture and accurate proportions. This course covers advanced drawing concepts as they relate to figure drawing, character modeling and animation. Topics include basic human and animal anatomy and form as it relates to the surrounding environment and spatial relationships. In this course students will continue to develop the figure by using the basic understructure for animation. Rotation of poses, simple motion studies, sense of weight, gesture studies, action line and the use of light and shadows will be incorporated into the development of the figure studies.

SCULPTURE

This course teaches the sculptural techniques in a variety of clays geared toward character based and realism-based artworks. This course covers armature construction, neutral and dynamic posing, and techniques for modeling human and character features, dimensional planes and textural surfaces. Students will practice realizing human anatomy into three-dimensional form.

MODELING

Students will learn Computer Graphics terminology and create and edit digital images and video using industry standard tools. Students will also learn about experimental video animation, and create original animation pieces using visual and storytelling techniques learned in class.

VFX GRAND TOUR

This class will introduce students to the basics of the visual effects pipeline. Students will take a visual effect shot from conception, to previs, asset creation, compositing and render. This is a survey class aimed at giving students a bird's eye view of VFX generalist and will guide students as they start to specify into their roles.

TEXTURING

This class will introduce students to the basics on texturing and shading models to achieve photorealistic results. Class will discuss the different approaches to both organic and hard surface texturing using a variety of industry standard programs. Students will be required to texture and shade their Modeling 1 & 2 models and achieve a photo-realistic still render.

Semester Two

LIGHTING & RENDERING

This course will introduce students to approaches and philosophy in creating both photorealistic lighting for live action as well as stylized lighting for animated feature films. The course will focus on a strong understanding of techniques used in practical "real" lighting and cinematography and then applying those techniques into computer graphics to achieve better, more grounded and realistic results. Students will also learn how to acquire lighting data in a live action set via HDRI as well as traditional artistic lighting via Vray rendering. Students will integrate their preexisting models and textures into a fully lit, all CG scene or a background live action plate.

Prerequisite(s): Texturing

DRAWING & SCULPTURE

Students continue the work begun in first semester Drawing and Sculpture classes, working on advanced portfolios and assignments; creating more complex 2-and-3 D figures, objects and scenarios.

Prerequisite(s): Drawing & Anatomy, Sculpture

CHARACTER DESIGN

This course will show various approaches to conceptualizing and designing believable and original creatures/ characters for feature films and video games. Students will take a creature from very rough thumbnails to silhouette studies to final believable renders based on anatomically plausible construction and photorealistic presentation. This class will be open to various techniques and software such as Zbrush, Mudbox, Maya, Photoshop and traditional clay maquettes. This course will teach students how to give creatures an underlying animation skeleton that can bring life to their characters. Also covered are how to rig bipedal, quadruped and fantastical creatures.

Prerequisite(s): Sculpture, Modeling

DIGITAL SCULPTING

In this course, students will build on top of the foundation provided in Modeling and Sculpture. They will apply their knowledge of traditional sculpture to create organic models using digital sculpting techniques. This course will give students an understanding of anatomy and physiology as applied to real and fantastic creatures.

Prerequisite(s): Modeling

CHARACTER ANIMATION

Students will begin with a survey course in performance and animation fundamentals guided by the 12 basic principles of animation. Subsequent projects will serve to highlight these principles with practical

applications such as Autodesk Maya. The final phase of the class will be the production of a polished portfolio piece. This piece will either feature two distinct characters animated in a single scene, or one character animated and composited alongside live action footage.

Prerequisite(s): 3-D Essentials, Modeling, Drawing & Anatomy

VISUAL EFFECTS

This Visual Effects (VFX) course teaches students the software and techniques that professionals use to create the effects seen in film, commercials and broadcast television.

Semester Three

CHARACTER SETUP

This class will focus on the deformations and skinning of characters, how skin folds, how muscles flex, facial setup, and deformation. Shot modeling/corrective pose modeling, soft skin bodies will all be discussed. Students choose to further refine their Character Setup I rig or utilize one provided by the class. Software: Autodesk, Maja

Prerequisite(s): Character Animation

EFFECTS ANIMATION

What is a Hollywood blockbuster film without an explosion? This course will take students through the techniques of creating and controlling realistic natural phenomena

such as fire, smoke, dust, particle effects, and volumetric fluid dynamics. Students will also learn how to integrate dynamics into live action plates as well as CG features.

MATTE PAINTING & DIGITAL ENVIRONMENTS

As Hollywood films demand more complex shots in feature films, matte paintings are requiring more than what can be achieved in 2D. This class will teach how to combine the best toolsets in both traditional matte painting and the 3D pipeline. Students will create an all CG shot reel using available techniques.

Additionally, this course will take students through the process of creating the impossible landscapes, imaginary vistas and set extensions that are physically impossible to film or too expensive to create using other mediums.

Prerequisite(s): 3-D Essentials, Modeling

COMPOSITING

Learning compositing is the cornerstone of all VFX shots. Students will learn how to combine their 3D renders, matte paintings and digital video to create polished Hollywood level VFX shots. In addition to working on their own projects, students will

be given difficult composites already shot by the instructor to teach students how to problem solve the types of shots typical of a production shoot including Green Screen Composites, Tracking, Color Theory, and Nuke 2-D/3-D workflow.

PERFORMANCE TECHNIQUES IN ANIMATION & VISUAL EFFECTS

Animators will learn basic concepts for working with actors: subtext, scene study, character analysis, as well as techniques for voice acting used in animated films. This includes traditional animation techniques, facial motion capture, and full body performance capture.

PROJECT PRODUCTION & PORTFOLIO

In this course, students create an original piece that will be the synthesis of all the techniques they've learned throughout the program. At this time, students will have determined which discipline(s) within 3D Animation best suits their abilities and creative goals, and will highlight said discipline(s) in a final project.

ONE-YEAR GRAPHIC DESIGN

(OFFERED AT THE N.Y. & L.A. CAMPUSES)

Total Credits Required: 30 Units

OVERVIEW

The New York Film Academy's proposed One-Year Graphic Design is a two-semester, conservatory-based, full-time study program.

Designed for professionals in related fields or for the student wishing to gain initial proficiency in the discipline, the One-Year Graphic Design curriculum is designed to educate, train and immerse students in core aspects of graphic design. Graduates of the program may continue in the professional field of graphic design or related disciplines or move on to further studies in pursuit of an undergraduate degree.

As a convergent discipline, graphic design connects to many areas of visual art, design, communication and culture. Students will become articulate in the visual language and will gain the skills to create meaningful visual messages. The curriculum targets three core knowledge areas; practice, theory and context. NYFA fosters a creative and encouraging setting in which to inspire and challenge students as they follow a rigorous curriculum and achieve multiple learning objectives. The NYFA One-Year Certificate in Graphic Design curriculum is designed to withstand short-term cultural trends and provide students with essential core

knowledge and state-of-the-art practical skills.

LEARNING OBJECTIVES

Our prescribed two-semester Graphic Design curriculum serves to address the following core competencies:

- Students will demonstrate knowledge of the practical and technical skills used in graphic design practice.
- Students will demonstrate knowledge of contemporary and historical graphic design theory and contexts.
- Students will demonstrate proficiency with the visual language and the ability to conceive and execute powerful visual messages using type and image.
- Students will show familiarity with all aspects of graphic design practice, including the business of graphic design.
- Students will become competent in producing graphic design solutions for a range of printed and electronic media platforms.
- Students will produce a portfolio (print and web) for use in the field of graphic design (or related fields) or for further study.

SEMESTER ONE

In the first semester, students are introduced to perspective systems in observational drawing, with an emphasis on convincing articulation of form and volume in space. They will be introduced to a range of materials commonly employed by illustrators and will explore the intersection of idea and applied context, with particular attention to audience and the unique character of a variety of communication vehicles. They will challenge themselves critically and creatively through daily critical discourse in the studio. An introduction to oil painting will stress articulation of light, fundamentals of color as applied to painting, the material properties of paint, and its uses in technical terms. A survey of digital illustration applications, including the Adobe Creative Suite and Corel Painter, provide a substantial grounding in the use of digital media for illustration, thereby preparing students for more advanced coursework in semester two. Written and spoken evidence of critical perspective emerges through frequent critique and writing. Students are encouraged to think beyond convention and apply what they have learned to their creative work.

SEMESTER ONE OBJECTIVES

- Students will examine current developments in the field of illustration and relate them to their work.

- Students will demonstrate the critical thinking skills necessary to interpret and evaluate works of art, particularly imagery created for the purpose of illustration.
- Students will apply working knowledge of color, materials, tools, mediums and techniques for illustrating, drawing and painting to their work.
- Students will demonstrate working knowledge of safe and healthy studio practices, and will be fully knowledgeable regarding the safe use of tools, materials and equipment.
- Students will demonstrate an understanding of basic compositional and structural strategies, including the use of grids to organize space in both drawing and painting.
- Students will demonstrate thorough knowledge and application of a variety of systems of single and multi-point perspective in drawing.
- Students will demonstrate working knowledge of observational perspective and the perspective projection system, and an ability to work with either or a combination of systems.
- Students will demonstrate a thorough working knowledge of drawing tools and materials such as graphite, conté crayon, charcoal, ink and various drawing substrates.
- Students will demonstrate the ability to create convincing illusions of form in space.
- Students will demonstrate understanding of both relational and discreet description of objects in space.

- Students will demonstrate effective value and tonal organization in the composition of pictorial space.
- Students will demonstrate effective visual organization strategies using light and shadow—both observed and invented.
- Students will demonstrate an ability to create imaginative narrative content through personal invention.
- Students will demonstrate the utilization of point of view to evoke significance, narrativity and engagement of the viewer.
- Students will demonstrate accurate observational and measurement skills in drawing.
- Students will demonstrate sensitivity to value, tonal organization and expressive line weight variation in drawing.
- Students will demonstrate an ability to create unified pictorial compositions in paint with a limited palette.
- Students will demonstrate knowledge and active understanding of the concepts of local color, color unity, warm and cool color relationships, visual vocabulary, space, light and mood.
- Students will learn the mixing of color and organizational palette systems in oil painting.
- Students will demonstrate effective visual research methods, and the use of source materials, including self-generated photography as reference material.
- Students will demonstrate a thorough understanding of and proficiency in the use of a variety of illustration mediums, techniques, tools and materials, including but not limited to acrylics, gouache, casein, watercolor, markers, crayons, colored pencil, pastel, tabletop printing techniques, scratchboard and ink.
- Students will demonstrate an appreciation of the role of audience, genre and application in the development of ideas as well as a thorough awareness of the various market areas available to contemporary illustrators.
- Students will demonstrate the ability to produce evocative and technically competent illustrations for a variety of audiences, which may include users of children’s literature, adult fiction, editorial and op-ed, political illustration and propaganda, science fiction and fantasy, and other classifications of professional work.
- Students will gain working knowledge of computers and computer software and usage, including the use of Adobe Photoshop, Illustrator and InDesign, as well as Corel Painter.
- Students will demonstrate knowledge and critical understanding of contemporary critical discourse on the impact of visual, digital media in society, and will be able to apply concepts to their work.
- Students will examine current developments in the field of illustration and relate them to their work.
- Students will demonstrate the critical thinking skills necessary to interpret and evaluate works of art, particularly imagery created for the purpose of illustration.

SEMESTER TWO

In the students' second semester, they investigate deeply the relationships between verbal and visual language in the pictorial interpretation of texts—from simple verbal prompts such as idioms and quotations, to contemporary essays and memoirs. They will renew their exposure to the heritage of the field in the review of illustrated texts throughout history, and will examine the relationships between verbal and visual language, including the use of tropes, grammatical structure and dramatic tone. Students strengthen their critical and interpretive skills by writing and deconstructing texts of their own. Visual thinking is further mined in the development of ideas and formal and technical sensitivity is deepened through practical illustration problems and critical evaluation. A choice of technical workshops affords exposure to less conventional uses of materials and techniques, adding to their formal and technical competencies while stimulating improvisation and experimentation. They will continue to challenge themselves critically and creatively through daily critical discourse in the studio and will be provided with a thorough grounding in representational drawing from observation, with an emphasis on human anatomy, the figure in perspectival space and the construction of dynamic pictorial narrative. More advanced study in specific genres and market areas will enable focus to facilitate artistic voice and to define professional aspirations. A course in Entrepreneurial Business Practices promotes multiple possibilities for

illustrators and assists students in the preparation of a business plan, self-promotional materials, participation in competitions, and the establishment of a support network of peers and industry mentors.

SEMESTER ONE OBJECTIVES

- Students will examine current developments in the field of illustration and relate them to their work.
- Students will demonstrate the critical thinking skills necessary to interpret and evaluate works of art, particularly imagery created for the purpose of illustration.
- Students will apply working knowledge of color, materials, tools, mediums and techniques for illustrating, drawing and painting to their work.
- Students will demonstrate the ability to convincingly depict human form in perspectival space.
- Students will demonstrate knowledge and understanding of human anatomy, including muscular and skeletal systems, in accurately representing human form.
- Students will demonstrate an understanding of the principles of foreshortening, implied physical energy and movement, uses of figuration in pictorial narrative and increased fluency in figurative drawing from imagination.
- Students will demonstrate knowledge of the effect that contemporary visual media has had on perception and interpretation of information.

- Students will further develop critical and analytical thinking skills as they pertain to problem solving and textual comprehension and technique.
- Students will identify and pursue at least two areas of professional interest from a range of course offerings, selecting from classes in Typographic Design, Editorial Illustration, Scientific Illustration and Information Graphics, Visual Journalism, Portraiture and Caricature and Science Fiction & Fantasy Illustration.
- Students will display the ability to develop a unified statement through professional quality work—both formally and conceptually.
- Students will demonstrate an understanding of the professional standards and expectations of their chosen career path and will develop a dynamic means of defining creative identity.
- Students will demonstrate a working understanding of the fundamental concepts of entrepreneurship, including effective business practices, self-promotion, legal concerns, theories and strategies for marketing, and potential outlets for the practice of Illustration, and will utilize that knowledge in the formation of a business plan.
- Students will demonstrate strong professional initiative in identifying potential clients and employers and establishing contact to initiate professional relationships.
- Students will identify and apply best business practices for their chosen genre and market area.

- Students will demonstrate their knowledge of the professional Illustration industry to position themselves for professional practice.

CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></u>
GRDS100 Graphic Design (Type, Image, Layout Fundamentals)	3
GRDS110 Elements of Design (Design Principles)	3
GRDS120 Type (Type Fundamentals)	3
GRDS130 Drawing & Imaging (Introduction to Image Making)	3
HATM100 Introduction to Film	3
<u>Required</u>	<u>15</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
GDSN200 Communication Design	3
GDSN210 Interactive Design	3
GDSN220 Pre-Press & Print Production	3
GDSN230 Portfolio Production & Business Practices	3
GDSN240 Design Studio	3
<u>Required</u>	<u>15</u>

COURSE DESCRIPTIONS

Semester One

GRAPHIC DESIGN (TYPE, IMAGE, LAYOUT FUNDAMENTALS)

Introduction to the principles of graphic design practice and the process of solving visual problems, combining type and images. Students are introduced to the

graphic design language and vocabulary (scale, contrast, grid, layout problems, 2D space, contrast, etc.). Students explore the relationship of image, text, and layout that create a piece of design.

ELEMENTS OF DESIGN (DESIGN PRINCIPLES)

This course is an introduction to core formal elements of the visual language: line, shape, tone, texture, 2D studies, composition, and color basics. Working with analog and digital media, students will develop fundamental understanding of the core tools of visual design and will be introduced to the infinite creative possibilities of the 2D surface.

TYPE (TYPE FUNDAMENTALS)

Introduction to typography. Students learn fundamentals of type and learn to recognize type families and key fonts. This course covers basics of the vocabulary of type, including x-height, ascenders, descenders, tracking, leading, serif and san-serif. Students study letterforms and learn to recognize important typefaces and fonts.

DRAWING & IMAGING (INTRODUCTION TO IMAGE MAKING)

Students will explore image making using traditional drawing tools, experimental materials, and the computer. Students will tackle problems of representation, explore fundamentals of composition, and explore

methods of visualizing concepts and themes.

Semester Two

COMMUNICATION DESIGN

In Communication Design, students see where the practice of graphic design and graphic design outcomes are distributed across a range of outlets and channels. Students are introduced to 'message construction,' the campaign, and designing a message for delivery in different inter-related formats (posters, web pages, print ads).

INTERACTIVE DESIGN

An introduction to interactive media, this class consolidates all skills learned to date and challenges students to apply their graphic design skills to interactive media: web sites, app design, mobile interfaces, and social media. Students will be assigned a message for which they will create a visual design that will function across different channels of media and distribution.

PRE-PRESS & PRINT PRODUCTION

In this class, students will gain knowledge of the technical process involved in the production of printed graphic design pieces. Students will become aware of the how the designer can control the end product. This class covers CMYK, Color Separation, File Prep, and Paper Stock.

PORTFOLIO PRODUCTION & BUSINESS PRACTICES

This class focuses on the professional portfolio and the business of design: understanding client needs, contract negotiation, use rights, copyright, invoicing, etc. Students will develop a professional portfolio in multiple formats (print and web) and develop self-promotional strategies including resumes, cover letters, and promotional mailers.

DESIGN STUDIO

The Design Studio is a simulation of a real-world graphic design challenge in a client-based setting. The instructor will present a brief to students. The brief will include details of a fictional company and that company's needs for the project. Students will work to "client" timelines and deadlines. Bringing together many aspects of the courses and student skills, this project requires student collaboration and teamwork.

LIBERAL ARTS & SCIENCES COURSES

(FOR ASSOCIATE OF FINE ARTS & CERTIFICATE PROGRAMS)

OVERVIEW

This section lists Liberal Arts & Science courses offered to AFA and Certificate Filmmaking, Acting, Screenwriting, Producing, Photography, & Game Design students.

<i><u>Courses</u></i>		<i><u>Units</u></i>
ARHU100	The Great Screenplays	3
ARHU120	Ethics of Video Games	3
ARHU130	Dramatic Writing	3
ARHU150	Screenwriters & Playwrights	3
ARHU160	Shakespeare	3
HATM100	Introduction to Film	3
HATM120	History of Video Games	3
HATM140	History of Acting	3

COURSE DESCRIPTIONS

THE GREAT SCREENPLAYS

The Great Screenplays focuses on exploring Academy Award-winning American and foreign screenplays. Through in-class screenings, readings of screenplays, lectures, and discussions, students will gain a deeper understanding of how the art of screenwriting has evolved since the 1920s.

ETHICS OF VIDEO GAMES

Ethics refers to standards of right and wrong in society. Students study and debate ethics in play experiences and how play is a way of learning about the real world. Students learn about meta-game behavioral issues such as cheating, violence, and the four types of players found in online worlds – Explorers, Achievers, Socializers, and Killers.

DRAMATIC WRITING

This course will introduce students to classic dramatic texts (plays and films), as well as their contemporary stylistic counterparts or adaptations. This “classic first, contemporary next” method will help to first ground students in the basics of dramatic storytelling, and then to develop the dynamic analytical skills needed for insightful discussions, stimulating performance approaches, and innovative storytelling explorations.

SCREENWRITERS & PLAYWRIGHTS

This course is a comparative review of popular playwrights and screenwriters’ work, lives, and times presents students with theories to develop an aesthetic criteria for criticism and development of their

dramatic works in an ever changing, fractured media environment.

SHAKESPEARE

In this survey course, students will examine the writings of William Shakespeare. In order to gain a better appreciation of this master playwright, a variety of textual analysis approaches will be used including scansion, the Freeman method (using the First Folio text), soundings, and poetic and rhetorical devices.

INTRODUCTION TO FILM

Through screenings and discussion, this class charts the 120-year history of the medium, from early silent shorts, through various international movements, the rise and fall of the Hollywood Golden Age, to the birth of the modern cinema. In the process, students discover where their own work fits in the history of the art form.

HISTORY OF VIDEO GAMES

Although the medium of video games is only forty years old, it already has a rich history that influences the industry today. An understanding of the history of video games is essential to the future game designer, not only because it serves as a common foundation for those who work in the industry, but only by understanding the mistakes and successes of the past will future game developers create the great games of tomorrow.

HISTORY OF ACTING

The course traces the historical and theoretical evolution of acting. Starting with the Greeks and Romans, students will examine the origins of acting from Shakespeare's time to the present day. The course also considers the contribution and theoretical discourse of key acting figures such as Diderot, Stanislavski, Meyerhold, Brecht, Artaud and Grotowski, and concludes with an examination of the history of acting styles and techniques for film and new media.

COMMUNITY EDUCATION PROGRAMS

COMMUNITY EDUCATION PROGRAM ADMISSIONS POLICY

OVERVIEW

All applicants to New York Film Academy's Community Education programs must have a high school diploma or acceptable equivalent by the time of the program start date. There is no minimum GPA required; however, students must speak English and express a serious desire to explore the art and craft of visual storytelling. An Admissions Committee member may interview students applying for Community Education programs by phone or in person.

All students must possess the drive and commitment necessary to complete a rigorous, total immersion program. They must be able to communicate well and work collaboratively with others in an artistic environment.

In addition to completing the application, students must submit an academic transcript or high school diploma, verifying proof of high school completion.

Applications and transcripts should be submitted to:

**New York Film Academy
Admissions Review Office
3300 W. Riverside Dr.
Burbank, CA 91505**

REQUIRED APPLICATION MATERIALS

Applicants must submit the following materials for admission:

1. Completed Program Application
2. Application Fee
3. Proof of High School Completion
4. Proof of English Proficiency

The following sections provide detailed information regarding each required application material.

APPLICATION

Students must submit a completed certificate program application. Applications are available online at:

www.nyfa.edu/applications/short-term1.php.

APPLICATION FEE

Students must submit a non-refundable \$50 application fee, payable online as part of the online application.

PROOF OF HIGH SCHOOL COMPLETION

All students pursuing a certificate from the New York Film Academy must show proof of high school graduation. To fulfill this requirement, applicants must submit ONE of the following documents:

- Copy of a high school academic transcript
- Copy of high school diploma
- Copy of state-issued high school equivalency certificate
- Copy of Associate's degree or college transcript from a regionally or nationally accredited college or university (for students who have completed partial undergraduate coursework.)
- Copy of a fully-completed Department of Defense form DD-214 indicating that the applicant completed high school prior to or during his/her armed forces service
- Home school transcript accredited by the state

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services.

PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the

form of:

- TOEFL (Test of English as a Foreign Language) score of 520 or higher (190 for computer-based test or 68 for internet-based test); IELTS 5.5 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.
- For short-term and long-term non-degree certificate programs, NYFA will accept a positive language evaluation via phone or Skype in lieu of the other requirements.

Students might be eligible to receive an English proficiency waiver under the following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or
- Verification that the applicant has been studying in a high school where the sole language of instruction is English for at least 3 full years at the time of his or her application.

ADMISSION STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of

action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

MATERIALS REQUIRED FOR STUDENTS RE- APPLYING TO NYFA

There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office.

In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year up until Fall semester of the following calendar year) will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:

- Petition to the Director of Admissions.

Students who have withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:

- Petition to the Director of Admissions
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

Students who have withdrawn from one NYFA program and apply to a new program may require one or more of the following:

- Petition to the Director of Admissions
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students previously denied admission to a NYFA program now re-applying for the same or different NYFA program will require:

- All materials needed
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

TWELVE-WEEK EVENING FILMMAKING

(OFFERED AT THE N.Y., L.A. & GOLD COAST CAMPUSES)

FILM012

Total Credits Required: 4 Units

OVERVIEW

This program comprises evening classes and weekend production sessions that take place over a twelve-week period. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use HD digital video camera, Lowell lighting packages, and digital editing.

After each screening classmates and instructors engage in critiques and discussion. Throughout the Evening Program, students meet with instructors for one-on-one consultations. All films are non-synchronous but the final film will include multiple sound tracks. Following production and post-production of the final project, students screen their work with their classmates, instructors, and invited guests.

Students will spend an additional ten to forty hours a week beyond class time on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

The educational objectives in the Twelve-Week Evening Filmmaking Certificate Workshop are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this workshop include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of HD digital video cameras and motion picture production.

PROJECT REQUIREMENTS

The Twelve-Week Evening Filmmaking Workshop requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1 - Mise-en-Scène Film
Project 2 - Continuity Film
Project 3 - Music Film
Project 4 - Final Film

AREAS OF STUDY

FILMMAKING

The core of the Twelve Week Evening program, Filmmaking introduces students to all major aspects of filmmaking. Students will learn to concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. This Area of Study will be the forum for preparing, screening and critiquing four short films. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

WRITING

This Area of Study introduces the established tools and language used in writing a film project. Students will take a story from initial idea to script with an emphasis on the fundamentals of visual storytelling. The intersection of story structure, theme, character, tension, and

conflict is examined through detailed scene analysis. In-class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.

HANDS-ON CAMERA & LIGHTING

In this Area of Study, students undergo intensive training in the use of HD digital video camera and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they progress through the program, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

HANDS-ON EDITING

Hands-On Editing presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate a digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer. Additionally, the basic concepts of post-production sound will be discussed, explored and practiced in the course.

TWELVE-WEEK EVENING DIGITAL EDITING

(OFFERED AT THE N.Y. & L.A. CAMPUSES)

EDIT012

Total Credits Required: 4 Units

OVERVIEW

This program is designed to immerse students comprehensively in both the technical craft and the conceptual art of Digital postproduction. Students learn the fundamentals of non-linear editing on their own Avid Station. In addition to giving students a firm grounding in the craft of editing, the course gives students the opportunity to become Avid Certified Users with an Avid Certification test on the last day of the program.

During the first six weeks, students become acquainted with the basic project settings including logging and capturing of audio and video, and setting scratch disks. Each student will receive raw footage for scenes, which they will be working on throughout the course. Additional sessions will focus on editing within the timeline, toolbox functions, and advanced techniques such as the trim window.

Editorial concepts and theories such as match cuts, jump cuts, and temporal and spatial continuity will be covered in depth. Tools and techniques for building better performances as well as mood and effect will be examined in class exercises.

The second half of the course encompasses sound design, media management, output options, alternative media types, and other sophisticated tools. Students will learn the fundamentals of sound design, including the layering of sound tracks, creating immersive soundscapes, and sound-sweetening using Avid's Audio Suite.

PROGRAM OBJECTIVES

The educational objectives in the Twelve-Week Evening Digital Editing Certificate Program are to teach students the art and craft of Digital editing and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of Digital editing.

EXPECTED LEARNING OUTCOMES

Students gain an in-depth understanding of the craft of film editing using Avid Media Composer. They gain hands-on experience in multiple aspects of the art and craft of Digital editing. Students will be prepared to take the User Certification Tests for Avid Media Composer and Avid Effects Essentials.

PROJECT REQUIREMENTS

The Twelve-Week Digital Editing Program requires successful completion of several editing assignments. Students will be thoroughly evaluated in their progress as artistic film editors. Students will complete assigned projects and export a reel to DVD in partial fulfillment of the graduation requirements.

AREAS OF STUDY

DIGITAL EDITING THEORY & PRACTICE

This course presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The course will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate editing software. Advanced technical elements including sound design, color correction, and working with multiple media types will be investigated in depth. Classes are supplemented with individual consultations at the computer.

TWELVE-WEEK EVENING ACTING FOR FILM

(OFFERED AT THE N.Y, L.A. & GOLD COAST CAMPUSES)

ACTI012

Total Credits Required: 4 Units

OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Knowledge of and experience in the art and craft of acting for film.
- Exposure to multiple modern and classical approaches to performance, script interpretation and character formation.

PROJECT REQUIREMENTS

In the Twelve-Week Evening Acting for Film program students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement
- Acting for Film

AREAS OF STUDY

ACTING FOR FILM

Acting for Film introduces students to an environment where they can begin to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in

Production Workshop with film students. In the Production Workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor's role in a shoot.

SCENE STUDY

Students learn the process of analyzing scripts and break them down into units or "beats". They develop an initial foundation in establishing a character based on their own experiences and imagination. Students incorporate all of the disparate disciplines learned in all other Areas of Study in their scenes for class work. Scheduled rehearsals average five hours per week.

ACTING TECHNIQUE

Students will practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

VOICE & MOVEMENT

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. They will also experiment with different ways of becoming physically "present" in their work. Elements of various approaches will be taught to help the students find expression and freedom within the physical instrument.

MONOLOGUES

Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements that make a successful monologue and prepare pieces to be audition ready.

TWELVE-WEEK EVENING SCREENWRITING

(OFFERED AT THE N.Y., L.A. & GOLD COAST CAMPUSES)

SCRE012

Total Credits Required: 4 Units

OVERVIEW

This program focuses on fundamental writing concepts and techniques. Topics covered during the Areas of Study include: classic screenplay structure, character arcs, heroes, dialogue, theme, conflict, flashbacks, voiceover, WGA format, subtext, style and tone, visualization, discipline, genre, dramaturgy, and cinematic syntax. During this time, students have the opportunity to develop a feature length screenplay idea under the supervision of a professional screenwriter. Students will engage in discussion and critique of their writing and their classmates' writing at each workshop.

PROGRAM OBJECTIVES

The educational objectives in the Twelve-Week Evening Screenwriting Certificate Program are to fully immerse students in an intensive and focused Areas of Study, providing a solid structure for writing and meeting deadlines in addition to learning the craft of writing by gaining an understanding of concepts such as story, structure, character, conflict and dialogue.

EXPECTED LEARNING OUTCOMES

Students will gain knowledge of and hands-on experience with screenwriting, the process of revision, writing dialogue, the business of screenwriting, classic screenplay structure, character arcs, theme, conflict, flashbacks, voice-over, subtext, style and tone, visualization, discipline, genre, and WGA format.

PROJECT REQUIREMENTS

The Twelve-Week Evening Screenwriting Program requires that each student prepare a draft of an original screenplay in partial fulfillment of the graduation requirements.

AREAS OF STUDY

ELEMENTS OF SCREENWRITING

Through lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this Area of Study introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and locations, and to develop action sequences.

Topics will also include: Classic screenplay structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

SCREENWRITING WORKSHOP

Screenwriting Workshop is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length scripts. Students will develop and write a first draft of a feature-length screenplay.

TWELVE-WEEK EVENING PRODUCING

(OFFERED AT THE N.Y., L.A. & GOLD COAST CAMPUSES)

PROD012

Total Credits Required 4 Units

OVERVIEW

This program will provide an overview of the contemporary realities of the film and television production industry, while emphasizing creative thinking and strategic leadership skills. Topics covered during the Area of Study include Branding/Marketing for Producers, Directing, Entertainment Law, Editing, Camera & Lighting, Producer's Craft, Screenwriting Fundamentals and Sound Design. During this time, students have the opportunity to create both an MOS short, as well as a narrative project, focusing on the relationship between dialogue and dramatic action, utilizing skills learned in the Sound Design Area of Study.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Introduction to the roles, tasks and obstacles faced by film and television producers
- Analysis of key elements of effective producer's craft.
- Introduction to filmmaking from the perspective of the screenwriter, director,

editor, cinematographer and sound designer.

- Understanding of the basic principles of entertainment law.
- Explore branding and marketing

Students must successfully complete every Area of Study with a passing grade or better in order to receive a Certificate of Completion, students must also adhere to the Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The Twelve-Week Evening Producing Program does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than twelve weeks.

AREAS OF STUDY

PRODUCER'S CRAFT

Producer's Craft serves as the mainstay of the creative producing program, introducing students to the language and practice of producing and filmmaking. Through a combination of lecture, screening and handouts, students learn the fundamental producing skills needed to begin to understand creative producing in an increasingly complex global marketplace. This pivotal class prepares

students for each of their digital-film projects and is the venue for screening and critiquing their work. Students learn how to bring stories all the way from development through post-production and beyond. The creative producers are afforded an opportunity to develop their skills and voices through their creative instincts, all the while developing their communication and problem-solving abilities. The basics of Pitching, Development, Schedules and Budgets along with Basic Finance, Distribution, Packaging and Marketing principles are studied. Also, major industry news stories that impact production are discussed.

SCREENWRITING FUNDAMENTALS

The writing portion of the producing program adheres to the philosophy that good producers must have a basic understanding and familiarization with the elements of storytelling to enhance producing abilities. With respect to recognition of what elements are present and essential in a screenplay worthy of production, they must comprehend the dramatic structure, theme, tension and conflict, as well as an understanding of logline, film genre, structure, dialogue, character arc, and commerciality, all necessary to begin to understand the ever important screenplay “coverage” used in every film production company.

HANDS ON CAMERA & LIGHTING

Students learn fundamental skills in the art of cinematography. Students shoot and screen test for focus, exposure, lens perspective, slow/fast motion, contract and lighting during their first week of class.

SOUND DESIGN

In this class, producing students learn to incorporate voice-over, sound effects and music into their final film project. Students will have access to NYFA’s extensive library of sound effects and sound recording equipment.

EDITING

Students will learn the language of editing and the organization of film and sound material. Films are shot digitally and edited digitally. While students learn to use the nonlinear editing software, the emphasis is on the craft of editing which challenges students to create cogent sequences that best serve the story.

DIRECTING FOR PRODUCERS

Through directing exercises, this class will allow producers to understand how directors organize their vision. Students learn the necessity of shot lists, storyboards, floor plans and working with actors. In crews, students develop, prep, shoot and edit two three-minute short films. Through immersion in the director’s craft, student producers quickly understand and confront

the complexity and commitment required of this discipline and complete the Area of Study with the ability to recognize those qualities that are necessary in directors to get the best out of any screenplay.

ENTERTAINMENT LAW

Entertainment Law explores the legal and business issues related to film and television for creative producers. Students will study legal issues regarding television, films, recording, live performances and other aspects of the entertainment industry. Topics include copyright law, intellectual property and talent representation.

BRANDING/MARKETING FOR PRODUCERS

Branding/Marketing for Producers provides students with the managerial and administrative skills necessary to be a creative and conceptual professional. Students will work with finance, marketing and distribution. Students will learn to discern the type of work they want to make and where in the world of film and television this work will fit creatively and fiscally.

EIGHT-WEEK FILMMAKING

(OFFERED AT THE N.Y., L.A., SOUTH BEACH & GOLD COAST
CAMPUSES)

FILM018

Total Credits Required: 6 Units

OVERVIEW

This program is divided into one or two four-week sections. The first four weeks of the course is divided between in-class hands-on instruction and the production of three short films by each student. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use HD digital video cameras, Lowell lighting packages, and digital editing.

The first week students will learn the basic tools of filmmaking and begin shooting a series of film projects. Following production and post-production, students screen their work with their classmates and instructors and engage in critiques and discussion. All films in the first four weeks are non-synchronous, with the third film accompanied by a music track.

During the second four weeks of the program the student devotes their time solely to the Final Film project- a film of up to ten minutes with one or two tracks of sound. Students will then have the opportunity to edit their projects.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum

hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

The educational objectives in the Eight-Week Filmmaking Certificate Program are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this workshop include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of HD digital video cameras and motion picture production.
- The ability to write and pre-visualize a screenplay.
- In-depth experience working as a director, producer, assistant director,

director of photography, assistant cameraperson, gaffer, and grip on student productions.

- Sufficient mastery of a Digital editing software
- Knowledge of and experience with practical application of aesthetic film theory.

PROJECT REQUIREMENTS

The Eight-Week Filmmaking Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Project 1 - Mise-en-scène Film
- Project 2 - Continuity Film
- Project 3 - Music Film
- Project 4 - Checkovian Film
- Project 5 - Final Film

AREAS OF STUDY

WEEKS 1-4

DIRECTING

The core of the Eight Week Program, Directing introduces students to all major aspects of filmmaking. Students will learn concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low

budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. Directing will be the forum for preparing, screening and critiquing three short films.

HANDS-ON CAMERA

In Hands-On Camera, students undergo intensive training in the use of HD digital video cameras and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they progress through the workshop, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

EDITING

This Area of Study presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Editing will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will have the opportunity to edit their own films. Classes are supplemented with individual consultations at the computer.

WRITING

Writing introduces the established tools and language used in writing a film project. Students will take a story from initial idea to script with an emphasis on the fundamentals of visual storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. In-class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.

WEEKS 5-8

ADVANCED DIRECTING

A continuation of Directing. Students expand upon lessons already learned with a focus on the preproduction of their Final Film projects. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

ADVANCED EDITING

Advanced Editing prepares students for the challenges inherent in cutting a more complex narrative film with dialogue and multiple sound tracks. Finally, students will participate in a session entitled “Building the Reel.” Additionally, the basic concepts of post-production sound will be discussed, explored and practiced in the course.

ADVANCED WRITING

In Advanced Writing, students learn to incorporate what they’ve learned about visual storytelling with the art of crafting dialogue for a sync-sound film. Scripts for the Final Film will be written, and revised in a workshop environment.

EIGHT-WEEK ACTING FOR FILM

(OFFERED AT THE N.Y., L.A., SOUTH BEACH & GOLD COAST
CAMPUSES)

ACTI018

Total Credits Required: 6 Units

OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

PROGRAM OBJECTIVES

In the Eight-Week Acting for Film program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
 - Technique
 - Voice
 - Movement
 - Acting for Film
-

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
 - Knowledge of and experience in the art and craft of acting for film.
 - Exposure to multiple modern and classical approaches to performance, script interpretation and character formation.
-

AREAS OF STUDY

ACTING FOR FILM

Acting for Film provides students an environment to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production Workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor's role in a shoot.

SCENE STUDY

Students learn to analyze scripts and break them down into units or “beats”. They develop a grounding in establishing a character based on their own experiences and imagination. Students will incorporate all of the disparate disciplines learned in all other Areas of Study in an in-class, filmed scene presentation. Scheduled rehearsals average five hours per week.

ACTING TECHNIQUE

Students will practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

VOICE & MOVEMENT

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. They will also experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught to help the students find expression and freedom within the physical instrument.

MONOLOGUES

Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements that make a successful monologue and prepare pieces to be audition ready.

SPECIAL TOPICS

Students will have the opportunity to attend special lectures, which illuminate current topics in the Industry and Craft. These lectures will be announced in advance and rotate on a seasonal basis.

EIGHT-WEEK SCREENWRITING

(OFFERED AT THE N.Y., L.A. & GOLD COAST CAMPUSES)

SCRE018

Total Credits Required: 6 Units

OVERVIEW

This intensive program is a full-time eight-week commitment to learning the craft of screenwriting. With strict adherence to the rituals of writing and learning, students will have the opportunity to develop a feature length screenplay of 90 to 120 pages.

The program is divided into two classes: The Elements of Screenwriting (lecture/seminar) and Screenwriting Workshop. Classes stress fundamental writing concepts and techniques. Topics covered during the program will include:

- Classic screenplay structure
- Character arcs
- Heroes
- Dialogue
- Theme
- Conflict
- Flashbacks
- Voiceover
- WGA format
- Subtext
- Style and tone
- Visualization
- Discipline
- Genre
- Dramaturgy
- Cinematic syntax

PROGRAM OBJECTIVES

The educational objectives in the Eight-Week Screenwriting Certificate Program are to fully immerse students in an intensive and focused Area of Study, providing a solid structure for writing and meeting deadlines in addition to learning the craft of writing by gaining an understanding of concepts such as story, structure, character, conflict and dialogue.

EXPECTED LEARNING OUTCOMES

Students will gain knowledge of and hands-on experience with screenwriting, the process of revision, writing dialogue, the business of screenwriting, classic screenplay structure, character arcs, theme, conflict, flashbacks, voice-over, subtext, style and tone, visualization, discipline, genre, and WGA format.

PROJECT REQUIREMENTS

The Eight-Week Screenwriting Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Complete a first draft of a feature length screenplay

AREAS OF STUDY

ELEMENTS OF SCREENWRITING

Through lectures, in-class exercises, outside readings, classroom discussions, and film viewings, Elements of Screenwriting introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and locations, and to develop action sequences. Topics will also include: Classic screenplay structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

WRITING THE FEATURE FILM SCREENPLAY

Writing the Feature Film Screenplay is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length scripts. Students will develop and write a first draft of a feature-length screenplay.

EIGHT-WEEK PRODUCING

(OFFERED AT THE N.Y & L.A. CAMPUSES)

PROD018

Total Credits Required: 6 Units

OVERVIEW

This program will provide an overview of the contemporary realities of the film and television industries, while emphasizing creative thinking and strategic leadership skills. Topics covered during the program include Producers Craft, Directing for Producers, Screenwriting Fundamentals, Entertainment Law, Branding, Marketing & Distribution, Hands-on Camera & Lighting, Editing, Pitching Workshop, Reality TV/Alternative Media and Sound Design. During this time, students will produce both an MOS short film, as well as have the opportunity to shoot their own original narrative short film or crew on a classmate's short film. In addition, students will create a feature film treatment and business plan which they will pitch at the end of the program.

PROGRAM OBJECTIVES

Students must successfully complete every area of study with a passing grade or better; participate in the group MOS short film; and shoot and deliver their own individual short narrative film or participate as crew on a classmate's short film in order to receive a Certificate of Completion. Students must also adhere to the

Academy's Attendance policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The 8-Week Producing Program does not provide for multiple tracks of study. All areas of study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than eight weeks.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
- Analysis of key elements of effective producer's craft.
- Introduction to filmmaking from the perspective of the screenwriter, director, editor, cinematographer and sound designer.
- Understanding of the basic principles of entertainment law.
- Exploration of branding, marketing and distribution.
- Introduction to the basics of alternative media and reality television.
- Analysis of the feature film treatment and feature film business plan.

AREAS OF STUDY

PRODUCERS CRAFT: CREATIVE

This area of study is designed to give students insight into the duties and responsibilities of the Producer. Both creative producing and production management will be introduced and discussed. Students will analyze each phase of a project, including development, pre-production, production, post-production and marketing & distribution. Students will experience first-hand a rigorous film project and go through a green-light meeting.

DIRECTING FOR PRODUCERS

The director's vision shapes the look and feel of a film. The student is responsible for turning the words of a script into images on the screen. Through directing exercises, this class will allow producers to understand how directors organize their vision. Students are introduced to storyboards, overheads and shot lists, as well as working with actors and key crew members. In crews, students develop, prep, shoot and edit one 3-minute silent short film. In addition, each student will produce a short script developed in Screenwriting Fundamentals or will participate in the shoot of a classmate's short film.

SCREENWRITING FUNDAMENTALS

Effective producers must have a basic understanding and familiarization with the elements of storytelling, and how those elements are translated into a script worth producing. Producers must also know enough about screenwriting to work with writers in making passable scripts good and good scripts even better. Students will learn dramatic story structure and how theme, tension, conflict and character development are essential to effective storytelling. They will be introduced to: pitching a story, writing a logline and treatment, character arcs, dialogue and screenplay formatting. Each student will develop and write an original, five- to ten-page narrative script.

ENTERTAINMENT LAW

This class explores the legal and business issues related to film and television for creative producers and it surveys the many legal doctrines that shape the entertainment industry and explores how those various doctrines interact. Topics will include free speech, defamation, invasion of privacy, publicity rights, copyright and fair use. Particular attention is paid to intellectual property. Students will be introduced to standard contract formats and contractual relations in the entertainment industry. Students will explore the clearances and releases needed for depiction of people or their works in films, including likeness, crowd notice, locations, names and artwork. This area of

study is designed to enable non-lawyers to understand how these various areas of law will impact their projects.

BRANDING, MARKETING & DISTRIBUTION

In this course, students will learn necessary creative and conceptual skills to develop a brand. Students will be introduced to and will analyze mission statements and will develop their own. Students will also examine and analyze marketing and distribution plans for feature films. They will also discern the type of projects they want to develop and where in the entertainment industry this work will fit creatively and fiscally.

EDITING

Editing presents students with multiple aesthetic approaches to editing film projects. Students will learn to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques. The area of study will also discuss the psychological and emotional effects of editing on the overall story. Lectures are supplemented with individual consultations at the computer.

HANDS ON CAMERA & LIGHTING

In Hands-On Camera & Lighting, students learn fundamental skills in the art of cinematography. They will be introduced to cameras and supporting equipment and

learn how to handle them, including how to assemble, disassemble and pack the gear. Students will shoot screen tests for focus, exposure, lens perspective, slow/fast motion, contrast and lighting in preparation for the 3-minute short film and individual short films.

PRODUCER'S CRAFT: BUDGETING

In this course, students will learn the importance of balancing the creative vision of a project with logistics and budgetary constraints. Students will break down a script, create a shooting schedule, and learn how to identify all necessary elements. Students will then build a budget, learn about unions and guilds, and make critical assumptions. Students will be introduced to and trained on the industry-standard software used by producers; Movie Magic Scheduling and Movie Magic Budgeting.

PITCHING WORKSHOP

Through in-class examples, students are introduced to effective pitching styles and instructed on how to pitch to investors and development executives. Each student will practice and gain critical and fundamental pitching skills. Students will develop a brief and effective pitch of the material they are developing in class and pitch it to their instructor and the class in the final class meeting.

REALITY TV/ALERNATIVE MEDIA

Students will learn the basics of producing for reality television and the genre's relationship to other platforms and formats through the analysis of existing successful reality TV programming. Students will also learn about new and emerging media technology and explore web series, podcasts and multimedia tie-ins.

SOUND DESIGN

In Sound Design, producing students are introduced to and discuss voice-over, sound effects and music as viable and common means to enhance story. This area of study is designed to afford students the knowledge and skills to execute professional-grade, single-system production sound recording sessions, as well as instruct the student on how production sound relates to the overall structure of film sound. Students practice a series of hands-on exercises with professional recording equipment under the guidance of the instructor. All exercises are recorded and played back during class time. In addition, students will listen to film clips without images and will practice the identification and classification of film sound. Students will also be introduced to Post-Production Sound.

EIGHT-WEEK PHOTOGRAPHY

(OFFERED AT THE N.Y. & L.A. CAMPUSES)

PHOT018

Total Credits Required: 6 Units

OVERVIEW

The 8-Week Photography Program is an intensive exploration of photography in the digital age. Students are immersed in the art and craft of still photography, and are introduced to the tools necessary to capture great images and refine them through digital processing using Adobe Lightroom.

Students will develop the skills necessary to research, compose, and capture digital photographic projects. They are encouraged to be creative, and are also taught to think of each project as a concise statement of artistic, documentary, and/or journalistic intent. Students will be guided to expand their repertoire of techniques with light and shadow, working with professional lighting and grip hardware as well as inexpensive and unconventional practical sources of light and shadow.

Investigation of the most influential image-makers throughout the history of photography to the present is also a major component of this program. Students examine master photographers' techniques, aesthetics and approaches, using these to inform their own projects.

No significant prior experience in photography is assumed. The program brings everyone to the same level very quickly, beginning with the fundamentals and filling the inevitable gaps in the understanding of those who have some experience.

PROGRAM OBJECTIVES

The educational objectives in the 8-Week Photography Certificate Program are to teach students the art and craft of digital photography and to instruct students through hands-on discipline – consisting of lectures, seminars, and total immersion workshops – to excel in the creative art of photography.

Students will:

- Produce two bodies of work using various light sources (including daylight, hot lights and strobes) and grip hardware.
- Produce competent images with a basic level of awareness of the unique characteristics of light
- Edit and organize their images using Adobe Lightroom.
- Use Lightroom to output prints (contact sheets, proofs and final prints).
- Compose an essay discussing the possibilities of the photographic medium in the year 2062.

EXPECTED LEARNING OUTCOMES

Upon successful completion, students are expected to be able to:

- Apply working knowledge of their digital cameras to digital image capture under various conditions.
- Demonstrate knowledge of working with various light sources (including daylight, hot lights and strobes) and grip hardware.
- Demonstrate an awareness of the unique characteristics of light and apply this to their images.
- Demonstrate proficiency in Adobe Lightroom as a file organization and global image adjustments tool.
- Apply basic knowledge of theories of aesthetics, semiotics, design, composition and color and application of these to students' images and assessment of images.
- Competently discuss technical, artistic and cultural and social currents and influential image-makers throughout the history of photography as well as an examination of master photographer's techniques, aesthetics and approaches.

PROJECT REQUIREMENTS

In the 8-Week Digital Photography Program, students are expected to complete assignments on a weekly basis as well as successful completion of the following

creative projects in partial fulfillment of the graduation requirements:

- 10 images in either fine art, commercial or documentary genres.
- Complete a 250-word essay.
- 10 images printed using ink jet printers.

AREAS OF STUDY

PHOTOGRAPHY

This Area of Study encompasses lecture, demonstration, critique, and shooting assignments on location or in the studio. Students learn the components of exposure and mechanics of cameras and lenses. They are taught to be aware of the unique characteristics that light can take: direct, diffused, reflected and/or tempered by atmosphere.

IMAGING

An intensive introduction to Adobe Lightroom as a RAW digital editing and image library management system.

Students will immerse themselves in Adobe Lightroom, and will acquire key digital darkroom techniques from nondestructive editing to unparalleled color and tonal control over their own images. They will also learn the entire process of digital workflow, from RAW processing through output for a web page and print. Along with lectures and demonstrations, Imaging allows plenty of lab time to practice and perfect their image-editing skills.

WAYS OF SEEING

Intensive study, analysis, and critique of the work of master photographers, their techniques, aesthetics and approaches help to equip students to choose the most effective means of realizing their own projects. The history of photography is studied from its beginning through 1960. Students are guided to analyze the cultural and societal impact of photography, and the evolution of the medium from the original assumed veracity of photographs to the exploitation of a viewer's acceptance of the photograph as "truth," given the use of modern photographic manipulation with tools such as Photoshop. Additionally, students become intimately familiar with a particular photographer's body of work through written research projects.

Discussions include composition, traditional and non-conventional framing, color theory, design, semiotics (signs and symbols), the effect of technological changes on photography, the surprisingly long history of using viewer assumptions to distort the truth, and the use and limitations of photography as a documentary and personal record.

VISION & STYLE

This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine, and critique. Students will define and develop a personal, iconic visual style and specific area of interest, studying master bodies of

work across both genres as examples. The primary focus will be on still photography, but the use of moving images will also be explored through in-class assignments.

Students will become familiar with principles of graphic design, composition, color, editing, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the most salient origins for their ideas, and conceive how their work might fit into the context of current practices and attitudes.

SHOOTING LAB

A unique, hands on opportunity for the student to develop core professional skills and techniques during weekly in-studio and on-location photo shoots with real-time guidance. Covering a wide range of genres along with aesthetic, logistical and technical challenges, the student will have the opportunity to work directly with their instructor, applying new skills in still photography across a range of assignments of increasing complexity.

GALLERY TOUR

Students will be taken on a weekly guided tour of current gallery and museum exhibitions of photo-based work and studio visits, becoming familiar with current curatorial standards and practices. They will browse exhibition catalogues, and become acquainted with print prices and editioning as a key factor, while taking

advantage of opportunities to directly meet with and hear from exhibition curators and artists.

Students will see firsthand the true finished product of the medium, using a diverse array of substrates, mounting and framing techniques and sequencing and presentation ideologies. Instructors lecture and lead guided discussions about artistic practices and bodies of work both contemporary and throughout the history of the medium.

***REMOVED: Eight-Week Music Video (MVID018) on October 12th, 2020. This program is no longer being offered at the New York Film Academy's Los Angeles Campus.**

HOLIDAY FILMMAKING

(OFFERED AT THE N.Y. & L.A. CAMPUSES)

FILM024

Total Credits Required: 6 Units

OVERVIEW

This program is divided into two sections. The first three weeks, before the holiday break, are divided between in-class hands-on instruction and the production of two short films by each student. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use HD digital video cameras, Lowell lighting packages, and editing software.

The first week students will learn the basic tools of filmmaking and begin shooting a series of film projects. Following production and post-production, students screen their work with their classmates and instructors and engage in critiques and discussion. All films are non-synchronous (no dialogue), but students may add music.

After the holiday break, the students will take advanced sessions in Directing, Editing, Writing, and Camera. Students devote their time solely to the Final Film project- a film of up to ten minutes with multiple soundtracks and minimal dialogue. Students will then have the opportunity to edit their projects.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum

hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the workshop. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

The educational objectives in the Holiday Filmmaking Certificate Program are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment
- An in-depth knowledge of HD digital video cameras, and motion picture production.
- The ability to write and pre-visualize a screenplay
- In-depth experience working as a director, producer, assistant director, director of photography, assistant

cameraperson, gaffer, and grip on student productions

- Sufficient mastery of a digital editing software to edit a short film of up to ten minutes in length
- Knowledge of and experience with practical application of aesthetic film theory.

PROJECT REQUIREMENTS

The Holiday Filmmaking Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Project 1 - Mise-en-scène Film
- Project 2 - Continuity Film
- Project 3 - Non Sync Final Film

AREAS OF STUDY

WEEKS 1-3

DIRECTING

The core of the Holiday Program, this Area of Study introduces students to all major aspects of filmmaking. Students will learn to concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their

own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. This Area of Study will be the forum for preparing, screening and critiquing two short films.

HANDS-ON CAMERA

In Hands-On Camera, students undergo intensive training in the use of HD digital video cameras and their accessories. Through hands-on workshops and tests, they will also learn fundamental lighting techniques. As they progress through the workshop, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

EDITING

Editing presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate an editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

WRITING

This Area of Study introduces the established tools and language used in writing a film project. Students will take a story from initial idea to script with an emphasis on the fundamentals of visual storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. In-class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.

WEEKS 4-7

ADVANCED DIRECTING

A continuation of directing, students expand upon lessons already learned with a focus on the preproduction of their Non-Sync Final Film projects. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

ADVANCED WRITING

In Advanced Writing, students learn to incorporate what they've learned about visual storytelling for a non-sync film. Scripts for the Final Film will be written, and revised in a workshop environment.

ADVANCED EDITING

Advanced Editing prepares students for the challenges inherent in cutting a more complex narrative film with multiple sound tracks. Additionally, the basic concepts of post-production sound will be discussed, explored and practiced in the course.

HOLIDAY ACTING FOR FILM

(OFFERED AT THE N.Y & L.A. CAMPUSES)

ACTI024

Total Credits Required: 6 Units

OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

PROGRAM OBJECTIVES

In the Holiday Acting for Film program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
 - Technique
 - Voice
 - Movement
 - Acting for Film
-

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Knowledge of and experience in the art and craft of acting for film.

- Exposure to multiple modern and classical approaches to performance, script interpretation and character formation.

AREAS OF STUDY

ACTING FOR FILM

Acting for Film provides students an environment to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production Workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor's role in a shoot.

SCENE STUDY

Students learn to analyze scripts and break them down into units or "beats". They develop a grounding in establishing a character based on their own experiences

and imagination. Students will incorporate all of the disparate disciplines learned in all other Areas of Study in an in-class, filmed scene presentation. Scheduled rehearsals average five hours per week.

ACTING TECHNIQUE

Students will practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

VOICE & MOVEMENT

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. They will also experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught to help the students find expression and freedom within the physical instrument.

MONOLOGUES

Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements that make a successful monologue and prepare pieces to be audition ready.

SPECIAL TOPICS

Students will have the opportunity to attend special lectures, which illuminate current topics in the Industry and Craft. These lectures will be announced in advance and rotate on a seasonal basis.

SIX-WEEK FILMMAKING

(OFFERED AT THE N.Y. & L.A. CAMPUSES)

FILM016

Total Credits Required: 4 Units

OVERVIEW

This program is divided into two periods. The first period of the program is divided between in-class hands-on instruction and the production of three short films by each student. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use HD digital video cameras, Lowell lighting packages, and digital editing.

The first week students will learn the basic tools of filmmaking and begin shooting a series of film projects. Following production and post-production, students screen their work with their classmates and instructors and engage in critiques and discussion. All films in the first four weeks are non-synchronous, with the third film accompanied by a music track.

During the second period of the program, students devote their time solely to the Final Film project- a film of up to ten minutes with one or two tracks of sound. Students will then have the opportunity to edit their projects.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still

necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

The educational objectives in the Six-Week Filmmaking Certificate Program are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of HD digital video cameras, and motion picture production.
- The ability to write and pre-visualize a screenplay.
- In-depth experience working as a director, producer, assistant director, director of photography, assistant cameraperson, gaffer, and grip on student productions.

- Sufficient mastery of a Digital editing software to edit a short film of up to ten minutes in length.
- Knowledge of and experience with practical application of aesthetic film theory.

PROJECT REQUIREMENTS

The Six-Week Filmmaking Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1 - Mise-en-scène Film

Project 2 - Continuity Film

Project 3 - Music Film

Project 4 - Final Film

AREAS OF STUDY

DIRECTING

The core of the Six Week Program, this Area of Study introduces students to all major aspects of filmmaking. Students will learn to concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting

and scheduling. Directing will be the forum for preparing, screening and critiquing three short films. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

HANDS-ON CAMERA

In Hands-On Camera, students undergo intensive training in the use of HD digital video cameras and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they progress through the program, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

EDITING

Editing presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Editing will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate an editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer. Additionally, the basic concepts of post-production sound will be discussed, explored and practiced in the course.

WRITING

Writing introduces the established tools and language used in writing a film project. Students will take a story from initial idea to script with an emphasis on the fundamentals of visual storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. In-class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.

SIX-WEEK DOCUMENTARY FILMMAKING

(OFFERED AT THE N.Y. & L.A. CAMPUSES)

DOCU016

Total Credits Required: 4 Units

OVERVIEW

The Six-Week Documentary Filmmaking Program is an intensive program that combines in-class instruction and hands-on production workshops where students put into practice what they learned in the classroom.

During the first four weeks, students learn the basic tools of documentary filmmaking. They take classes in Research & Development, Camera & Directing, Sound Recording, Post Sound and Editing. They apply what they learn by creating a two-minute individual observational film, a Monologue Verite film, and a short group project in-production workshop under the guidance of their instructors. Following production and post-production of each project, students screen their work with their classmates and instructors and engage in critiques and discussion.

Throughout the session, each student devotes time to developing and pre-producing a final documentary in and outside the classroom—a film of up to eight minutes in length with at least two tracks of sound. Students crew on their classmates' final documentaries.

Production and Post-production hours outside of class time are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

The educational objectives of the Six-Week Filmmaking ~ Documentary Focus Certificate Program are to teach students the art and craft of Documentary Filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, total immersion workshops, and supervised editing to excel in the creative art of documentary storytelling.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- The fundamentals of developing, producing and directing a short documentary.

- Experience working as a director, producer, cinematographer, sound mixer, and editor on student productions.
- An in-depth experience working with Digital video cameras and sound recording equipment.
- Sufficient knowledge of sound design, multiple track laying, and sound mixing to complete and enhance the Final Documentary.
- Knowledge of aesthetic film theory, and documentary ethics, and experience with practical application of the same.

PROJECT REQUIREMENTS

The Six-Week Documentary Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Project 1 - Observational Film
- Project 2 - Monologue Verite Project
- Project 3 - Doc on the Lot Project
- Project 4 - Final Documentary

AREAS OF STUDY

RESEARCH & DEVELOPMENT

This Area of Study is the spine of the six-week documentary program and establishes a foundation for all projects. Through lectures and screenings, students explore documentary techniques, genres and styles. They learn to develop an idea from concept through post-production as they produce

and direct an individual final documentary on a topic of the student's own choosing. Students will leave with a greater understanding of cinematic language in relation to storytelling, as well as the fundamentals of coverage, story structure, directing and line producing.

CAMERA & DIRECTING

In Camera & Directing, students master basic camera and lighting skills in the Digital video format, touching on technical details such as aperture, shutter speed, focus, frame rates, white balance, video latitude, gels, and filters. In hands-on lighting sessions, students learn to work with and enhance available and natural light situations, as well as traditional lighting for interviews and controlled situations. With the help of simple to more complex hands-on exercises, students become progressively more fluent with camera and lighting techniques and begin to focus on the role cinematography plays in telling and enhancing non-fiction stories. With these techniques, they will direct a two-minute individual observational film, a Monologue Verite Interview film, and a group project shot in the Documentary Production Workshop.

SOUND

Sound provides hands-on training with recording sync and non-sync sound using basic and most commonly used Digital equipment. It emphasizes the importance of recording usable location sound for a smooth transition into post-production.

This Area of Study raises and answers the questions: What do I have to record while shooting? How can I best record it? What sounds do I need for a successful mix? In post-production, students gain an understanding of sound design and its role in storytelling. They train in recording narration, laying multiple tracks, and sound mixing. They apply these skills to their Final Documentaries.

DOCUMENTARY PRODUCTION WORKSHOP

The all-day Production Workshop is a group experience that immerses students in a learn-by-doing environment. Students put into practice the concepts introduced in *Camera & Directing*, *Sound*, and *Editing*. It emphasizes observational filming, film language, and basic coverage and takes place on location and emphasizes storytelling and coverage in an ‘uncontrolled situation.’

EDITING

Documentary films often find their true forms in the editing room. This makes the editing process extremely important because a story may take a different shape after the footage is reviewed. Some class hours are devoted to guiding students through the process of editing projects produced and shot in the Documentary Production Workshop, as well as the students’ Final Documentaries.

POST SOUND

Students will learn the fundamentals of editing and mixing sound for Documentary. Students will edit both music and effects to picture. The fundamentals of creating a balanced mix will be discussed and practiced.

Prerequisite: Sound

The program concludes with screenings of all final documentaries.

FOUR-WEEK FILMMAKING

(OFFERED AT THE N.Y., L.A., SOUTH BEACH & GOLD COAST
CAMPUSES)

FILM014

Total Credits Required: 3 Units

OVERVIEW

This course is divided into one or two four-week sections. The first four weeks of the course is divided between in-class hands-on instruction and the production of three short films by each student. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use HD digital video cameras, Lowell lighting packages, and digital editing.

The first week students will learn the basic tools of filmmaking and begin shooting a series of film projects. Following production and post-production, students screen their work with their classmates and instructors and engage in critiques and discussion. All films are non-synchronous, with the third film accompanied by a music track.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this workshop include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of HD digital video cameras, and motion picture production.

PROJECT REQUIREMENTS

The Four-Week Filmmaking Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1 - Mise-en-scène Film

Project 2 - Continuity Film

Project 3 - Music Film

Students must successfully complete every Area of Study with a passing grade or better. In order to receive a Certificate of Completion students must also adhere to the Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The Four-Week Filmmaking Program does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than four weeks. Classes are taught in either a lecture, seminar, or laboratory format. Students are also scheduled for hours of practicum. For the designation of instruction hours lab and practicum are treated as “studio hours” as is customary in visual arts studies.

AREAS OF STUDY

DIRECTING

The core of the Four Week Program, this Area of Study introduces students to all major aspects of filmmaking. Students will learn to concepts to help achieve maximum psychological impact by studying the director’s decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling.

This Area of Study will be the forum for preparing, screening and critiquing three short films.

HANDS-ON CAMERA & LIGHTING

Students undergo intensive training in the use HD digital video cameras and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they progress through the workshop, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

EDITING

This Area of Study presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate a digital editing software which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

WRITING

This Area of Study introduces the established tools and language used in writing a film project. Students will take a story from initial idea to script with an emphasis on the fundamentals of visual storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene

analysis. In-class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.

FOUR-WEEK DIGITAL EDITING

(OFFERED AT THE N.Y. & L.A. CAMPUSES)

EDIT014

Total Credits Required: 3 Units

OVERVIEW

This program is designed to immerse students comprehensively in both the technical craft and the conceptual art of Digital Post Production. Students learn the fundamentals of non-linear editing on their own Avid Media Composer Station. In addition to giving students a firm grounding in the craft of editing, the course gives students the opportunity to become Avid Certified Users with an Avid Certification test on the last day of the program. The course covers *Avid's Media Composer 101 Editing Essentials* and *Media Composer 110 Effects Essentials*, which will give students a strong grounding in all the skills necessary for successful editing in an Avid environment. In addition to learning how to set up projects, input/output media, trim and create effects, students will be doing additional creative projects throughout the course, including a dialogue scene, a music video and a movie trailer, as well as a final DVD.

PROGRAM OBJECTIVES

The educational objectives in the Four-Week Digital Editing Certificate Program are to teach students the art and craft of Digital editing and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of Digital editing.

EXPECTED LEARNING OUTCOMES

Students gain an in-depth understanding of the craft of film editing using Avid Media Composer. They gain hands-on experience in multiple aspects of the art and craft of Digital editing. Students will be prepared to take the User Certification Tests for Avid Media Composer and Avid Effects Essentials.

PROJECT REQUIREMENTS

The Four-Week Digital Editing Program requires successful completion of several editing assignments. Students will be thoroughly evaluated in their progress as artistic film editors. Students will complete assigned projects and complete the Avid Certification Tests in partial fulfillment of the graduation requirements.

AREAS OF STUDY

DIGITAL EDITING THEORY & PRACTICE

This course presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The course will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate Avid Media Composer editing software. Advanced technical elements including sound design, color correction, and working with multiple media types will be investigated in depth. Classes are supplemented with individual consultations at the computer.

FOUR-WEEK ACTING FOR FILM

(OFFERED AT THE N.Y., L.A., SOUTH BEACH & GOLD COAST
CAMPUSES)

ACTI014

Total Credits Required: 3 Units

OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

PROGRAM OBJECTIVES

In the Four-Week Acting for Film Program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
 - Technique
 - Movement
 - Voice
 - Acting for Film
-

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
 - Knowledge of and experience in the art and craft of acting for film.
 - Exposure to multiple modern and classical approaches to performance, script interpretation and character formation.
-

AREAS OF STUDY

ACTING FOR FILM

Acting for Film provides students an environment to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor's role in a shoot.

SCENE STUDY

Students learn to analyze scripts and break them down into units or “beats”. They develop a solid grounding in establishing a character based on their own experiences and imagination. Students will incorporate all of the disparate disciplines learned in all other Areas of Study in an in-class, filmed scene presentation.

ACTING TECHNIQUE

Students will practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

VOICE & MOVEMENT

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. They will also experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught to assist students in finding freedom and expression in the physical instrument.

MONOLOGUES

Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements, which make a successful monologue and prepare pieces to be audition ready.

FOUR-WEEK PRODUCING

(OFFERED AT THE N.Y. & L.A. CAMPUSES)

PROD014

Total Credits Required: 3 Units

OVERVIEW

This program will provide an overview of the contemporary realities of the film and television production industry, while emphasizing creative thinking and strategic leadership skills. Topics covered during the program include Producers Craft, Screenwriting Fundamentals, Directing for Producers, Entertainment Law, Branding & Marketing, Hands-On Camera & Lighting, Editing and Sound Design. During this time, students will create both an MOS short, as well as have the opportunity to shoot their own original narrative short film or crew on a classmate's short film.

PROGRAM OBJECTIVES

Students must successfully complete every Area of Study with a passing grade or better; participate in the group MOS short film; and shoot and deliver their own individual short narrative film or participate as crew on a classmate's short film, in order to receive a Certificate of Completion. Students must also adhere to the Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The Four-Week Evening Producing does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than four weeks.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
- Analysis of key elements of effective producer's craft.
- Introduction to filmmaking from the perspective of the screenwriter, director, editor, cinematographer and sound designer.
- Understanding of the basic principles of entertainment law.
- Explore branding and marketing

AREAS OF STUDY

PRODUCERS CRAFT

This Area of Study is designed to give students insight into the duties and responsibilities of the producer. Both creative producing and production management will be introduced and discussed. Students will analyze each phase of a project, including development,

production, post-production and marketing and distribution. Student will learn and experience firsthand a rigorous film project 'green light' process.

SCREENWRITING FUNDAMENTALS

Effective producers must have a basic understanding and familiarization with the elements of storytelling, and how those elements are translated into a script worth producing. Producers must also know enough about screenwriting to work with writers in making passable scripts good and good scripts even better. Students will learn dramatic story structure and how theme, tension, conflict and character development are essential to effective storytelling. They will be introduced to: pitching a story, writing a logline and treatment, character arcs, dialogue and screenplay formatting.

DIRECTING FOR PRODUCERS

The director's vision shapes the look and feel of a film. The student is responsible for turning the words of a script into images on the screen. Through directing exercises, this class will allow producers to understand how directors organize their vision. Students are introduced to storyboards, overheads and shot lists, as well as working with actors and key crew-members. In crews, students develop, prep, shoot and edit one 3-minute silent short film. In addition, each student will shoot a script developed in Screenwriting Fundamentals or will participate in the shoot of a classmate's short film.

ENTERTAINMENT LAW

Entertainment Law explores the legal and business issues related to film and television for creative producers and it surveys the many legal doctrines that shape the entertainment industry and explores how those various doctrines interact. Topics will include free speech, defamation, invasion of privacy, publicity rights, copyright and fair use. Particular attention is paid to intellectual property. Students will be introduced to standard contract formats. Fair Use and contractual relations in the entertainment industry. Students will explore the clearances and releases needed for the depiction of people or their works in films, including likeness, crowd notice, locations, names and artwork. The Area of Study is designed to enable non-lawyers to understand how various relevant areas of law, including copyright, trademark, defamation and privacy/publicity rights, impact their projects.

BRANDING & MARKETING

In Branding & Marketing, students will learn necessary creative and conceptual skills to develop a brand. Students will be introduced to and will analyze mission statements and will develop their own. Each producer will discern the type of projects they want to develop and where in the entertainment industry this work will fit creatively and fiscally.

HANDS-ON CAMERA & LIGHTING

In Hands-On Camera & Lighting, producing students learn fundamental skills in the art of cinematography. They will be introduced to cameras and supporting equipment and how to handle them, including how to assemble, disassemble and pack the gear. Students will shoot screen tests for focus, exposure, lens perspective, slow/fast motion, contrast and lighting in preparation for the 3-minute short film and the individual short films.

EDITING

Editing presents students with multiple aesthetic approaches to editing film and video. Students will learn to operate a digital editing software. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Lectures are supplemented with individual consultations at the computer.

SOUND DESIGN

In Sound Design, producing students are introduced to and discuss voiceover, sound effects and music as viable and common means to enhance story. This Area of Study is designed to afford students the knowledge and skills to execute professional-grade, single-system, production sound recording sessions, as well as instruct the student on how production sound relates to the overall structure of film sound. Students practice a series of hands-on exercises with professional recording equipment under the guidance of the instructor. All exercises are recorded and played back during class time. In addition, students will “listen to” film clips without images and will practice the identification and classification of film sound.

FOUR-WEEK PHOTOGRAPHY

(OFFERED AT THE N.Y & L.A. CAMPUSES)

PHOT014

Total Credits Required: 3 Units

OVERVIEW

The 4-Week Photography Program is an intensive exploration of photography in the digital age. Students are immersed in the art and craft of still photography, and are introduced to the tools necessary to capture great images and refine them through digital processing using Adobe Lightroom.

In hands-on areas of study, students will develop the skills necessary to research, compose, and capture digital photographic projects. They are encouraged to be creative, and are also taught to think of each project as a concise statement of artistic, documentary, and/or journalistic intent. Students will be guided to expand their repertoire of techniques with light and shadow, working with professional lighting and grip hardware as well as inexpensive and unconventional practical sources of light and shadow.

Investigation of the most influential image-makers throughout the history of photography to the present is also a major component of this program. Students examine master photographers' techniques, aesthetics and approaches, using these to inform their own projects.

No significant prior experience in photography is assumed. The program brings everyone to the same level very quickly, beginning with the fundamentals and filling the inevitable gaps in the understanding of those who have some experience.

PROGRAM OBJECTIVES

The educational objectives in the 4-Week Photography Certificate Program are to teach students the art and craft of digital photography and to instruct students through hands-on discipline - consisting of lectures, seminars, and total immersion workshops - to excel in the creative art of photography.

Students will:

- Produce two bodies of work using various light sources (including daylight, hot lights and strobes) and grip hardware.
- Produce competent images with a basic level of awareness of the unique characteristics of light
- Edit and organize their images using Adobe Lightroom.
- Use Lightroom to output prints (contact sheets, proofs and final prints).
- Compose an essay discussing the possibilities of the photographic medium in the year 2062.

EXPECTED LEARNING OUTCOMES

Upon successful completion, students are expected to be able to:

- Apply working knowledge of their digital cameras to digital image capture under various conditions.
- Demonstrate knowledge of working with various light sources (including daylight, hot lights and strobes) and grip hardware.
- Demonstrate an awareness of the unique characteristics of light and apply this to their images.
- Demonstrate proficiency in Adobe Lightroom as a file organization and global image adjustments tool.
- Apply basic knowledge of theories of aesthetics, semiotics, design, composition and color and application of these to students' images and assessment of images.
- Competently discuss technical, artistic and cultural and social currents and influential image-makers throughout the history of photography as well as an examination of master photographer's techniques, aesthetics and approaches.

PROJECT REQUIREMENTS

In the Four-Week Photography Workshop, students are expected to complete assignments on a weekly basis. In one of two final projects they will produce 6 final images in either fine art, commercial or documentary genres. In other Areas of Study, they are expected to complete a 250-

word essay and a different body of 6 images.

Students must successfully complete every Areas of Study with a passing grade or better. In order to receive a Certificate of Completion students must also adhere to the Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy. Satisfactory completion of 3 credit units is required for graduation from the New York Film Academy's Eight-Week Photography Workshop. This is an accelerated full-time program.

AREAS OF STUDY

PHOTOGRAPHY

This Area of Study encompasses lecture, demonstration, critique, and shooting assignments on location or in the studio. Students learn the components of exposure and mechanics of cameras and lenses. They are taught to be aware of the unique characteristics that light can take: direct, diffused, reflected and/or tempered by atmosphere.

IMAGING

An intensive introduction to Adobe Lightroom as a RAW digital editing and image library management system.

Students will immerse themselves in Adobe Lightroom, and will acquire key digital darkroom techniques from nondestructive editing to unparalleled color and tonal control over their own images. They will

also learn the entire process of digital workflow, from RAW processing through output for a web page and print. Along with lectures and demonstrations, Imaging I allows plenty of lab time to practice and perfect their image-editing skills.

WAYS OF SEEING

Intensive study, analysis, and critique of the work of master photographers, their techniques, aesthetics and approaches help to equip students to choose the most effective means of realizing their own projects. The history of photography is studied from its beginning through 1960. Students are guided to analyze the cultural and societal impact of photography, and the evolution of the medium from the original assumed veracity of photographs to the exploitation of a viewer's acceptance of the photograph as "truth," given the use of modern photographic manipulation with tools such as Photoshop. Additionally, students become intimately familiar with a particular photographer's body of work through written research projects.

Discussions include composition, traditional and non-conventional framing, color theory, design, semiotics (signs and symbols), the effect of technological changes on photography, the surprisingly long history of using viewer assumptions to distort the truth, and the use and limitations of photography as a documentary and personal record.

VISION & STYLE

This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore

their personal interests in photography as they conceptualize, execute, refine, and critique. Students will define and develop a personal, iconic visual style and specific area of interest, studying master bodies of work across both genres as examples. The primary focus will be on still photography, but the use of moving images will also be explored through in-class assignments. Students will become familiar with principles of graphic design, composition, color, editing, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the most salient origins for their ideas, and conceive how their work might fit into the context of current practices and attitudes.

SHOOTING LAB

A unique, hands on opportunity for the student to develop core professional skills and techniques during weekly in-studio and on-location photo shoots with real-time guidance. Covering a wide range of genres along with aesthetic, logistical and technical challenges, the student will have the opportunity to work directly with their instructor, applying new skills in still photography across a range of assignments of increasing complexity.

GALLERY TOUR

Students will be taken on a weekly guided tour of current gallery and museum exhibitions of photo-based work and studio visits, becoming familiar with current curatorial standards and practices. They will browse exhibition catalogues, and

become acquainted with print prices and editioning as a key factor, while taking advantage of opportunities to directly meet with and hear from exhibition curators and artists. Students will see firsthand the true finished product of the medium, using a diverse array of substrates, mounting and framing techniques and sequencing and presentation ideologies. Instructors lecture and lead guided discussions about artistic practices and bodies of work both contemporary and throughout the history of the medium.

FOUR-WEEK 3-D ANIMATION

(OFFERED AT THE N.Y. & L.A. CAMPUSES)

ANIM014

Total Credits Required: 3 Units

OVERVIEW

This program is structured around the production of one short animated movie. Students will take classes in Writing, Storyboarding, Character Design, Computer Modeling, Texturing, Digital Lighting, and Editing. Students will learn to use software like Photoshop, Maya, After Effects, and Nuke.

The first week students will learn about basic 3-D animation creation and production processes and begin exploring the 3-D interface of Maya. Following writing and storyboarding, students work on designing a character that enhances their short story.

Students will spend an additional twenty to forty hours a week in independent lab work on their own project. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

The educational objectives in the Four-Week 3-D Animation Certificate Program are to teach students the art and craft of digital animation and to instruct students through a strict regimen consisting of lectures, seminars, demonstrations and

total immersion workshops to excel in the creative art of animation.

LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment
- An in-depth knowledge of 2-D and 3-D software
- The ability to write and pre-visualize a short story
- In-depth experience working as a director, producer, character designer, modeler, animator, director of photography, texture painter, materials editor and editor of a personal short story
- Experience in character development and acting for animation
- Sufficient mastery of a digital editing software to edit a short film of up to one minute in length
- Knowledge of aesthetic film and animation theory and experience with practical application of the same

PROJECT REQUIREMENTS

The Four-Week 3-D Animation Program requires successful completion of the

following creative milestones in partial fulfillment of the graduation requirements:

Milestone 1 - Storyboard

Milestone 2 – Character Modeling Sheet in T-pose with turn-arounds

Milestone 3 – Completed Character Model with Rigging & Animation

Milestone 4 – Completed Environment

Milestone 5 – Completed Applied Textures on Character and Environment with Lighting

Milestone 6 – Sound and Final Cut with Title and End Credits

Students must successfully complete every Area of Study with a passing grade or better. In order to receive a Certificate of Completion students must also adhere to the Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The Four-Week 3-D Animation Program does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than four weeks. Classes are taught in either a lecture, seminar, or laboratory format. Students are also scheduled for hours of practicum. For the designation of instruction hours lab and practicum are treated as “studio hours” as is customary in visual arts studies.

AREAS OF STUDY

ANIMATION PLANNING

The core of the Four Week Program, this Area of Study introduces students to all

major aspects of planning an animation story/project. Students will learn to concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students are encouraged to tell their stories visually, rather than relying on dialogue.

Students will be challenged to think comprehensively about their film projects in terms of aesthetic fundamentals such as visual storytelling, character design/development, acting and expression, and art direction. Using their own film projects as prototypes, students will learn to break down their storyboards or animatics in terms of story and emotional beats, shot selection and composition. This Area of Study will be the forum for preparing, screening and critiquing each short film.

ANIMATION SOFTWARE TOOLS

Students undergo intensive training in the use of both 3-D and 2-D software. Through hands-on workshops and lectures, they will also learn fundamental digital modeling, animation, texturing and lighting techniques. As they progress through the program, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting and color palette styles.

EDITING & SOUND

Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss

the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate a digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

FOUR-WEEK MUSIC VIDEO

(OFFERED AT THE N.Y & L.A. CAMPUSES)

MVID014

Total Credits Required: 3 Units

OVERVIEW

The Four-Week Music Video program is an introductory program that gives students the creative technical experience and training necessary to conceive and produce their own music videos. This program is structured around the production of three music video-based projects.

The program alternates between in-class and hands-on instruction, as well as the production of 2 projects by each student. Students will take classes in Music Video Craft, Directing, Cinematography, Playback, Editing, Production Workshop and Business of Music Videos/Music Industry in order to learn the fundamentals of the medium with the goal of creating visually stimulating/marketable work. Students will learn to use HD digital video cameras, Lowell lighting packages, and Digital Editing.

During the first four weeks students learn the basic tools of filmmaking and begin practicing their craft through in-class and on-location exercises and projects. Students then screen their work for their classmates and instructors in order to engage in critiques and discussion. Students will spend an additional twenty to forty hours a week on production of their music video projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still

necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

The educational objectives in the Four-Week Music Video program are to teach students the art and craft of music videos and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of video cameras and music video production
- The ability to write and pre-visualize a project.
- In-depth experience working as a director, producer, assistant director, director of photography, assistant cameraperson, gaffer, and grip on student productions.
- Sufficient mastery of a Digital editing software to edit a music video of up to five minutes in length

- Knowledge of and experience with practical application of aesthetic film and music video theory

PROJECT REQUIREMENTS

The Four-Week Music Video Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1 – Non-Performance Based Music Video

Project 2 – Performance-Based Group Music Video

Project 3 – Group Music Video with “B-roll”

AREAS OF STUDY

MUSIC VIDEO CRAFT

Music Video Craft covers all the essentials of producing a successful music video. From finding bands, working with musicians and labels, creating exciting concepts, and branding, to the logistics of hiring crew, working with locations, striking permits, and obtaining insurance, Music Video Craft will give you the tools necessary to oversee every aspect of your production.

DIRECTING

The core of the Music Video Program, this Area of Study introduces students to all major aspects of directing film with an emphasis on creating performance-based material. Students will study concepts to help achieve maximum psychological

impact by studying the director’s decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their music video projects in terms of the branding of the music and the marketing of the musician. Using their own and collaborative class projects as prototypes, students will learn to break down their ideas and videos in terms of story and emotional beats, shot selection and composition. This Area of Study will be the forum for preparing, screening and critiquing short exercises, as well as 2 music videos (1 performance and 1 non-performance).

CINEMATOGRAPHY

In Cinematography, students undergo intensive training in the use of the HD digital video cameras and their accessories. Through hands-on workshops and camera tests, they will also learn fundamental lighting techniques. As they progress through the workshop, they learn how to support the mood of their music videos with lighting choices and they experiment with expressive lighting styles.

PLAYBACK

A hands-on tutorial on music video, on-location playback, this session teaches students how to use a time code slate for the important task of syncing footage to sound during the post-production process.

EDITING

This Area of Study presents students with multiple aesthetic approaches to editing

film and video, as specifically related to the "Music Video." Students will learn how to apply concepts such as temporal continuity and spatial continuity (as well as less traditional discontinuous editing techniques) to their work. The Area of Study will also discuss the psychological and emotional effects of editing and music on the overall story. Additionally, students will learn to operate a digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

BUSINESS OF MUSIC VIDEOS/ MUSIC INDUSTRY

Once your video is created, where will it play? Who will see it? What is its market? And, who has final say: the band, the label, or you? This Area of Study will explore the market for your projects and how to get maximum exposure in today's ever-changing and dynamic world of multimedia.

ONE-WEEK FILMMAKING

(OFFERED AT THE N.Y., L.A., SOUTH BEACH & GOLD COAST
CAMPUSES)

FILM001

Total Credits Required: 1 Unit

OVERVIEW

This program begins with an intensive study in filmmaking, which encompasses both directing and screenwriting, and cinematography. Each student will write, direct, and edit their own project. They will also assist their classmates as key crewmembers on theirs. These individual film projects are edited under the supervision of an instructor.

Following production and post-production, students screen their work with their classmates, instructors, and invited guests and engage in critiques and discussion.

PROGRAM OBJECTIVES

The educational objectives in the One-Week Filmmaking Program are to introduce students to the art and craft of filmmaking and to instruct students through a strict regimen of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment
 - Knowledge of HD digital video cameras and motion picture production
 - In-depth experience working as both director and cinematographer on student production
 - Experience with a Digital editing software
 - Knowledge of aesthetic film theory and experience with practical application of the same
-

PROJECT REQUIREMENTS

The One-Week Filmmaking Program requires that each student complete one film project in partial fulfillment of the graduation requirements.

AREAS OF STUDY

FILMMAKING

The core of the One Week Program, Filmmaking introduces students to the basic principles of writing and directing the short film. As writers, students will shepherd a story from initial idea through the treatment, outline, and finally shooting script. As directors, students will focus on the fundamentals of visual storytelling. They will learn concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats as well as shot selection and composition. This Area of Study will be the forum for preparing, screening and critiquing one short film.

HANDS-ON CAMERA & LIGHTING

In this Area of Study, students undergo intensive training in the use of HD digital video cameras and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they progress, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

HANDS-ON EDITING

This Area of Study presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate an editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

ONE-WEEK ACTING FOR FILM

(OFFERED AT THE N.Y., L.A., SOUTH BEACH & GOLD COAST
CAMPUSES)

ACTI001

Total Credits Required: 1 Unit

OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
 - Knowledge of and experience in the art and craft of acting for film.
 - Exposure to multiple modern and classical approaches to performance, script interpretation and character formation.
-

PROJECT REQUIREMENTS

In the One-Week Acting for Film Program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
 - Technique
 - Voice
 - Movement
 - Acting for Film
-

AREAS OF STUDY

ACTING FOR FILM

Acting for Film introduces students to an environment where they can begin to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in a Production Workshop with film students.

SPECIAL TOPICS

Special Topics offers students the opportunity to explore key acting topics in an in-depth lecture/workshop format. Topics covered relate to the craft and/or industry and give students current insights to apply to a career or further studies. Classes that may be offered include Acting Technique, Scene Study, Voice and Movement, and Monologues.

DIRECTORY

Front Desk 9 am - 9 pm, Monday - Saturday
Administrative Offices 9 am - 6 pm, Monday - Friday
Library 9 am - 10 pm, Monday - Friday
12 pm - 5 pm, Saturday

Main Campus & Mailing Address:

“Riverside Building”
3300 W. Riverside Dr.
Burbank, CA 91505
Telephone: 818-333-3558
Fax: 818-333-3557

Satellite Locations:

“Barham/Glass Building”
3800 Barham Blvd.
Los Angeles, CA 90068
Telephone: 323-850-0830
Equipment (Barham): 818-333-3595

“Burbank Studios/Post-Production Building”
3000 W. Alameda Ave.
Burbank, CA 91523
Telephone: 818-333-3567
Post Production: 818-333-3583

“Equipment”
2101 W. Olive Ave.
Burbank, CA 91506
Telephone: 818-306-5410

ONLINE PUBLICATIONS

Institutional Website: www.nyfa.edu
LA Course Catalog: <http://catalogs.nyfa.edu>
Campus Maps: http://hub.nyfa.edu/sites/default/files/handbooks/nyfa_la_campus_maps.pdf
Digital Room Boards: <https://hub.nyfa.edu/boards/la>
Academic Calendar: <http://www.nyfa.edu/admissions/school-calendar>
FAQ's <http://www.nyfa.edu/about/faq.php>

STUDENT SERVICES

Student HUB: <https://hub.nyfa.edu/>
Rooms & Schedules: <https://hub.nyfa.edu/boards/la>
Housing Information: <http://www.nyfa.edu/admissions/housing.php>
BFA Resources: www.nyfa.edu/bfa/resources.php
Financial Aid: http://www.nyfa.edu/admissions/financial_aid.php
International Students: http://www.nyfa.edu/admissions/international_student.php
Veteran Affairs: <http://www.nyfa.edu/veterans>

Transfer Students: <http://www.nyfa.edu/admissions/transfer-students.php>

PRODUCTION RESOURCES

Production Resources: <https://hub.nyfa.edu/handbooks/los-angeles/production-resources>
Production Documents: <https://hub.nyfa.edu/handbooks/los-angeles/production>
Policies & Procedures: <https://hub.nyfa.edu/handbooks/los-angeles>
Collaborations Board: <https://hub.nyfa.edu/projects>
Internship Board: <https://hub.nyfa.edu/internships>
NYFA Events: <https://hub.nyfa.edu/events>
Headshots Database: <http://headshots.nyfa.edu>

ADMINISTRATIVE RESOURCES

Owner & Principal

Jean Sherlock
1st Floor, Riverside
Jean.Sherlock@nyfa.edu

President & CEO

Michael Young, MFA
MYoung@nyfa.edu

Senior Executive Vice President

David Klein, MFA
David@nyfa.edu

Senior Vice President, Chief Strategy Officer, Dean of NYFA LA

Dan Mackler, MFA
1st Floor, Riverside
Dan@nyfa.edu

Chief Financial Officer

Kirk Lenga, MS
Kirk.Lenga@nyfa.edu

Vice President for Academic Affairs

Sonny Calderon, MFA
3rd Floor, Riverside
Sonny.Calderon@nyfa.edu

Vice President for Institutional Research & Effectiveness

Rosa Belerique, MS
3rd Floor, Riverside
Rosa.Belerique@nyfa.edu

Director of Operations

Brad Ben-Hain, BFA
1st Floor, Riverside
Brad@nyfa.edu

Dean of Faculty

Nunzio DeFilippis, MFA
3rd Floor, Riverside
Nunzio.DeFilippis@nyfa.edu

Dean of Students

Susan Ashe, Ed.D.
1st Floor, Riverside
DeanStudentsLA@nyfa.edu

Dean of General Education

Mary Samuelson, Ph.D.
1st Floor, Riverside
Mary.Samuelson@nyfa.edu

Dean of Academic Advising

Mike Civile, Ph.D.
1st Floor, Riverside
Mike.Civille@nyfa.edu

Director of HR

Pankti Shah, MBA
2nd Floor, Riverside
Pankti.Shah@nyfa.edu

CETL Director

Art Helterbran, MFA
1st Floor, Riverside
Art.Helterbran@nyfa.edu

Director of Youth & Special Programs

Angelia Stark
Alejandra.Salinas@nyfa.edu

Jody Burns
Jody.Burns@nyfa.edu

ACADEMIC RESOURCES

Registrar

Vince Voskanian
1st Floor, Riverside
LARegistrar@nyfa.edu

Education Director of ESN

Karen Ogle
2nd Floor (Library), Riverside
Karen.Ogle@eslnyfa.edu

Dean of Academic Affairs

Prarthana Mohan
1st Floor, Riverside
PMohan@nyfa.edu

Associate Education Director of ESN

Prima Gonzalez
2nd Floor (Library), Riverside
Prima.Gonzalez@eslnyfa.edu

Head Librarian, Learning Resources Director

Josh Moorman
2nd Floor, Riverside
Josh.Moorman@nyfa.edu

Manager, Language & Writing Resource Center

Kendall Nelson
2nd Floor (Library), Riverside
WritingCenter.LA@nyfa.edu

STUDENT RESOURCES

Admissions Manager (L.A. Campus)

Chris Devane
1st Floor, Riverside
Chris.Devane@nyfa.edu

Director of Admissions Review

Kevin Curtin
1st Floor, Riverside
Kevin.Curtin@nyfa.edu

Director of Outreach

Roger Delpozo
Roger.Delpozo@nyfa.edu

Director of Financial Aid

Lissa Wayne
L.Wayne@nyfa.edu

Associate Director of Outreach

Cesar Mercado
CMercado@nyfa.edu

Bursar's Office Manager

(Tuition, Room Deposits, Student IDs)
Brian Koplow
1st Floor, Riverside
Brian@nyfa.edu

Associate Director of Latin American Outreach

Gil Matos
Gil.Matos@nyfa.edu

Associate Director, International Office

Christine Daniels
1st Floor, Riverside
Christine.Daniels@nyfa.edu

Director of Veteran Affairs

John Powers
1st Floor, Riverside
John.Powers@nyfa.edu

Director of Student Life

Missy Dominguez
1st Floor, Riverside
Missy.Dominguez@nyfa.edu

Director of Counseling Services

Stanley Tam
4th Floor, Riverside
Stanley.Tam@nyfa.edu

Campus Therapist

Kathia Rabelo
4th Floor, Riverside
Kathia.Rabelo@nyfa.edu

Community Outreach Manager

Veronika Kurshinskaya
Veronika.Kurshinskaya@nyfa.edu

Director of Industry Lab

Kimberly Ogletree
1st Floor, Riverside
Kimberly.Ogletree@nyfa.edu

Director of Career Development & Industry Outreach

Barbara Weintraub
1st Floor, Riverside
Barbara.Weintraub@nyfa.edu

Director of Film Festivals

Crickett Rumley
1st Floor, Riverside
Crumley@nyfa.edu

Housing Coordinator

Sarah Marples
1st Floor, Riverside
Sarah.Marples@nyfa.edu

Director of Athletics

Elise Cregg
1st Floor, Riverside
Elise.Cregg@nyfa.edu

Thesis Feature Option Advisor

Lydia Cedrone
Lydia.Cedrone@nyfa.edu

Chinese Student Liaison

Kara Wang
1st Floor, Riverside
Kara.Wang@nyfa.edu

Academic Coordinator for Director of General Education & Executive VP of China Region

Erni Chen
1st Floor, Riverside
Erni.Chen@nyfa.edu

Scheduling Director

Nick Rose
4th Floor, Riverside
Nick.Rose@nyfa.edu

Scheduling Staff

Sabrina Zuluaga
4th Floor, Riverside
Sabrina.Zuluaga@nyfa.edu

Madison Gil
4th Floor, Riverside
Madison.Gil@nyfa.edu

Ruben Perez
4th Floor, Riverside
Ruben.Perez@nyfa.edu

Renee Weber
4th Floor, Riverside
Renee@nyfa.edu

Laura Altenor
4th Floor, Riverside
Laura.Altenor@nyfa.edu

Nancy Lee
4th Floor, Riverside
Nancy.Lee@nyfa.edu

Security Director

Timm Browne
4th Floor, Riverside
Timm.Browne@nyfa.edu

IT Manager

Abe Uribe
3rd Floor, Riverside
Support@nyfa.edu

PRODUCTION, POST-PRODUCTION & EQUIPMENT

Post Production Manager

John Briscoe
Burbank Studios Building
John.Briscoe@nyfa.edu

Barham Equipment Supervisor

Neal Leffler
5th Floor Barham/Glass
Neal.Leffler@nyfa.edu

Equipment Manager

Taurean Reynolds
Olive Building
Taurean.Reynolds@nyfa.edu

Backlot Manager

Eric Wheeler
Olive Building
Eric.Wheeler@nyfa.edu

Equipment Supervisor

Derek LaPorte
1st Floor, Riverside
Derek.Laporte@nyfa.edu

Equipment Scheduling Supervisor

Jason Ornelas
1st Floor, Riverside
Jason.Ornelas@nyfa.edu

FILMMAKING DEPARTMENT

Chair

Ed Timpe
3rd Floor, Riverside
Ed.Timpe@nyfa.edu

Associate Chair

Scott Hartmann
3rd Floor, Riverside
Scott.Hartmann@nyfa.edu

Associate Chair

Rick Curnutt
3rd Floor, Riverside
Rick.Curnutt@nyfa.edu

Coordinator

Robbie Godoy
3rd Floor, Riverside
Robbie.Godoy@nyfa.edu

Associate Chair

Lee Gordon
3rd Floor, Riverside
Lee.Gordon@nyfa.edu

Coordinator

Nan Siribunlue
3rd Floor, Riverside
Nan.Siribunlue@nyfa.edu

Associate Chair

David Newman
David.Newman@nyfa.edu

ACTING FOR FILM DEPARTMENT

Chair

Lynda Goodfriend
5th Floor, Barham/Glass
Lynda.Goodfriend@nyfa.edu

Associate Chair

Phil Kaufmann
5th Floor, Barham/Glass
Phil.Kaufmann@nyfa.edu

Associate Chair

Anne Moore
5th Floor, Barham/Glass
Anne.Moore@nyfa.edu

Coordinator

Macey Madias
5th Floor, Barham/Glass
Macey.Madias@nyfa.edu

Associate Chair

David Robinette
5th Floor, Barham/Glass
DRobinette@nyfa.edu

SCREENWRITING DEPARTMENT

Chair

Nunzio DeFilippis
3rd Floor, Riverside
Nunzio.DeFilippis@nyfa.edu

Associate Chair

Jennifer Sterner
3rd Floor, Riverside
Jennifer.Sterner@nyfa.edu

PRODUCING DEPARTMENT

Chair

Roberta Colangelo-Zawinul
3rd Floor, Riverside
Roberta.Colangelo@nyfa.edu

Senior Coordinator

Heather Ritcheson
3rd Floor, Riverside
Heather.Ritcheson@nyfa.edu

LIBERAL ARTS & SCIENCES DEPARTMENT

Chair

Mary Samuelson
1st Floor, Riverside
Mary.Samuelson@nyfa.edu

Associate Chair

Nancy Gong
1st Floor, Riverside
Nancy.Gong@nyfa.edu

Associate Chair

Vanessa Conte
1st Floor, Riverside
Vanessa.Conte@nyfa.edu

Associate Chair (LAS Pathway)

Prima Gonzalez
Prima.Gonzalez@eslnyfa.edu

CINEMATOGRAPHY DEPARTMENT

Chair

Tony Richmond
3rd Floor, Riverside
Tony.Richmond@nyfa.edu

Coordinator

Anthony Cook
3rd Floor, Riverside
Anthony.Cook@nyfa.edu

Associate Chair

Mike Williamson
3rd Floor, Riverside
Mike.Williamson@nyfa.edu

PHOTOGRAPHY DEPARTMENT

Chair

Naomi White
2nd Floor, Riverside
Naomi.White@nyfa.edu

Photo Studio Coordinator

Steven De La Cruz
2nd Floor, Riverside
Steven.Cruz@nyfa.edu

DOCUMENTARY DEPARTMENT

Chair

Sanora Bartels
4th Floor, Riverside
Sanora.Bartels@nyfa.edu

Coordinator

Cameron Stark
4th Floor, Riverside
Cameron.Stark@nyfa.edu

GAME DESIGN DEPARTMENT

Chair

Chris Swain
4th Floor, Riverside
Chris.Swain@nyfa.edu

Coordinator

Cameron Stark
4th Floor, Riverside
Cameron.Stark@nyfa.edu

Associate Chair

Matthew Galuppo
4th Floor, Riverside
Matt.Galuppo@nyfa.edu

3-D ANIMATION DEPARTMENT

Chair

Craig Caton-Largent
4th Floor, Riverside
Craig.Caton@nyfa.edu

Coordinator

Cameron Stark
4th Floor, Riverside
Cameron.Stark@nyfa.edu

Associate Chair

Matthew Galuppo

4th Floor, Riverside

Matt.Galuppo@nyfa.edu

FACULTY

The New York Film Academy typically hires faculty with a minimum of a Bachelor's degree to teach undergraduate courses, and a minimum of a Master's or terminal degree to teach graduate courses. Faculty who do not possess formal degrees may be hired based on the professional experience and expertise they offer. In these cases, a Degree Qualifications Rubric is completed and stored in their file, to document how their professional experience qualifies them to teach their course.

Instructors at the New York Film Academy teach across various departments, and are listed below under the department in which they are teaching the most classes.

FILMMAKING

David Armstrong, MFA, Cinematography
Carl Bartels, BA, English
Leslie Bates, JD, Law
Joseph Bonier, BA, History
John Briscoe, BS, Communications Media
Joe Burke, MFA, Directing
Anita Cal, Ed.D, Organizational Leadership
Neil Casey, MFA, Filmmaking
Nathan Chitayat, MFA, Directing
Anthony "Jay" Cipriani, MFA, Cinema & Television
Rick Curnutt, MFA, Film Production
Michael DeMeritt, BA, Telecommunication
William Dickerson, MFA, Directing
Joe DiGennaro
Braden Duemmler, MFA, Film Production
Lesly Elizondo, MFA, Cinematography
Sean Fau-Burnitz
Richard Friedman, MFA, Film & Television
Adam Frost, BA, English Literature & Film
Lee Gordon, MFA, Screenwriting
Rick Greenwood, MFA, Filmmaking
Ben Gutteridge, BA, TV & Media Production
Jeff Hare, BS, Journalism
Scott Hartmann, MFA, Film Production
David Haskell, MFA, Film & Television Production

Mark Horowitz, BA, English & Political Science
Michael Hsueh, MFA, Film Production
Shannan Johnson, MFA, Film
Dylan Kidd, BFA, Film & Television
Matt Kohnen, MFA, Cinema-Television
Sean Kohnen, BA, Philosophy
Igor Kovacevich, MFA, Film
Morgan Land, MA, Drama Therapy
Rebecca Louisell, MFA, Production
Dana Lustig
Bruce MacWilliams, BA, Political Science & English
Tamera Martin
David Martin - Porras, MFA, Film & Television
Bart Mastronardi, BA, Film
Gil McDonald, MFA, Screenwriting
Michel Moon, BFA, Theatre Studies
Steve Morris, MFA, Film Production
David Newman, BS, Broadcasting/Film
Matteo Nurizzo, MS, Industrial Design & Fashion Management
Kim Ogletree, BA, Journalism
Nick Ozecki, MFA, Film Production
Erik Paesel, MFA, Cinema-Television Arts
James Pasternak, MA, Theatre Arts
Jennifer Penton, MFA, Experimental Animation
Paul Petschek, BA, Visual & Environmental Studies

Robert Pietri, MFA, Film & TV
Seth Pinsker, MFA, Film Directing
Huch Platt, BS, Aquatic Biology
Ryan Pomeranz, MFA, Film & Digital Media
James Repici, MFA Film
Kevin Richey, MFA, Radio/TV/Film
John Riddle, BS, Graphic Design
Selina Ringel, MA, Producing
Andres Rosende, MFA, Film
Rick Ross, MFA, Film & TV Production
James Rowe, BA, Communication Studies
Koji Sakai, MA, Professional Writing
Michael Sandoval, MFA, Filmmaking &
Writing
Mark Sawicki
Boris Schaarschmidt, MFA, Directing
Ryan Schwartz, MFA, Film Production
Joselito Seldera, MFA, Film & TV
Production
Toi Jan Shannon, BA, Business
Nana Siribunlue, MFA, Screenwriting
Nick Sivakumaran, MFA, Film Production
Zachary Stoff, BA, Film & Television
Shawn Sullivan, BA, Radio-TV-Film
Julia Tasker, MFA, Directing
Ed Timpe, MFA, Film Production -
Cinematography
Igor Torgeson, MFA, Film
Gary Wagner, MFA, Cinematography
Vance Walden, AS, Recording Arts
Jeff Wine, BA, Philosophy
Natasha Wolfgang, MFA, Production Design
Elizabeth Yarwood, MFA, Film & TV
Production
Paul Yates, MFA, Directing

ACTING FOR FILM

Bayo Akinfemi, MA, Cinema & Media
Studies
Maria Del Bagno, American Academy of
Dramatic Arts
Robert Bailey, BA, Theatre Arts

Henry Barrial, BA, Psychology
Walter Belenky, MFA, Acting
Matthew Bellows, MFA, Acting
Michael Bershada, BA, Law
Enforcement/Criminology
Kay Capasso, MFA, Acting
Christopher Cass, BA, Theatre
Michael Connors, BFA, Acting
Evangeline Crittenden, MFA, Acting
Miguel Cruz, BA, Economics
Claude Deering, BFA, Theatre
John Dion, MFA, Cinema & Television
Debra Dragatto, MFA, Film & Television
Robert Duncan
Andrew Eisenman, MFA, Theatre Arts
Kadina Elejalde, MFA, Acting
Tim Fannon, MFA, Acting
Cathy Giannone, BFA, Acting
Maria Gobetti, MA, Theatre
Lynda Goodfriend, BFA, Dance
Miraj Grbic, BFA, Acting
Andrew Hefferan, MFA, Theatre
Kyle Hester, MFA, Acting
Isabella Hofmann, BA, Theatre & Music
Travis Holder, Pasadena Playhouse
Nicole Javier, MFA, Acting
Corey Johnson, MFA, Acting
Phil Kauffman, MFA, Acting
Suzanne Kent, The Groundlings, American
School of Dance
Nick Landry, Meisner & Stella Adler
Jonathan Langager, MFA, Cinema-Television
Production
Adam Lebowitz-Lockard, MFA, Acting
Joyce Lee, MFA, Acting
Ken Lerner, BA, English
Joseph Limbaugh, BA, Drama
Michael McCartney, BS, Theatre
George McGrath, The Groundlings
Kellynn Meeks, MFA, Theatre Arts
Stacie Mitchell, MFA, Acting
Anne Moore, BA, Drama
Camilia Monet, MFA, Acting

Matthew Montgomery, MFA, Film/TV
Production
Nikhil Pai, MFA, Acting
Corey Pepper, BA, Theater
Lee Quarrie, MFA, Theater: Interdisciplinary
Digital Media
Julio Ramos, MFA, Film & TV
Tim Redmond, BFA, Acting
David Robinette, MA, English
Mary Sala, MFA, Acting
Saida Santana, Ph.D & MA, Performing Arts
Kelsey Siepser, MFA, Acting
Matthew Singletary, MFA, Theatre Arts
Carol Stanzione, BFA, Acting
Riley Steiner, MFA, Shakespeare &
Performance
Tyler Stilwill, MFA, Theatre Arts
Melissa Sullivan, BFA, Theatre
Hannah Tamminen, MFA, Acting
Martin Thompson, BFA, Broadcasting
Kristin Jordan Tripe, MFA, Theatre/Acting
Dig Wayne, Lee Strasberg, Theatre & Film
Institute

SCREENWRITING

Alexa Alemanni, BA, History & Theatre
Vanessa Baden, MFA, Creative Writing
Lori Balaban, MFA, Creative Writing
Beth Bigler, MFA, Dramatic Writing
Heather Jeng Bladt, BFA, Writing for Screen
& TV
Eric Conner, MFA, Cinema-Television:
Directing/Writing Concentration
Morgan Dameron, BA, Film & TV
Production
Nunzio DeFilippis, MFA, Cinema-Television:
Screenwriting
Adam Finer, MA, Film
Colette Freedman, MA, Teaching
Matt Harry, MFA, Cinema-Television
Laura House, BA, English
Q. Terah Jackson, MFA, Screenwriting

Greg Johnson, MFA, Cinema-Television
Dan Kay, BA, English
Stephen Langford, MFA, Screenwriting
Carolyn McDonald
Chris MODOONO, BS, Business
Administration
Eric Nelson, MFA, Screenwriting
Derek Santos Olson, BA, Political Science
Doc Pedrolie, MFA, Film & Television
Jenni Powell, BA, Psychology
Paul Salamoff
Jennifer Sterner, MFA, Screenwriting
Alan Trezza, BA, Film & Television
Christina Weir, MA, Mass Communications
Liz Werner, MFA, Writing for Screen &
Television
Danielle Wolff, MFA, Screenwriting

PRODUCING

Ashley Bank, BA, Film
Eric Bross, BA, English/Film
Denise Carlson, MA, Counseling Psychology
Lydia Cedrone, MBA,
Management/Organizational Behaviors
Jim Coane, BA, English
Robi Colangelo, BFA, Set Design
Kevin DiNovis, BA, English Literature
Rick Greenwood, MFA, Filmmaking
Justin LaReau, MFA, Producing for Film &
Television
Emerson Machtus, BA, Spanish Literature
Anne McCaffrey
Dionna McMillian, MFA Film & Electronic
Media
Stephen Miele, J.D., Law
John Morrissey, MFA, Film
Steven Peros, BFA, Film/TV
Jen Prince, MFA, Film Production
Mark Ritcheson, MFA, Cinema Arts
Tony Schwartz, BA, Communication

PHOTOGRAPHY

Lane Barden, MFA, Photography
Bridget Batch, MFA, Photography & Media
David Blumenkrantz, MFA, Art/Visual
Communications
Andrew Hall, BA, Graphic Design
Baz Here, BFA, Photography
Andre Keichian, MFA, Photography &
Media
Isa Knafo, MFA, Integrated Media Studies
Linda Lewis, BA, Art
MengMeng Lu, MFA, Studio Arts
Silvi Naci, MFA, Photography & Media
Esteban Piludo, MFA, Photography
Amanda Rowan, BFA, Producing &
Photography
Natasha Rudenko, MFA, Photography
Kevin Stapleton, BS, Finance
Katerina Stratos, BA, Visual Design
Naomi White, MFA, Photography & Related
Media

CINEMATOGRAPHY

David Armstrong, MFA, Cinematography
Anthony Cook, MFA, Filmmaking
Javier Costa, BA, Advertising
Jacek Laskus, BA, Cinematography
Tom Lynch, BS, Film & TV Production
Tommy Maddox-Upshaw, MFA,
Cinematography
Scott Marshall, MFA, Directing
Suki Medencevic, MA, Film & TV Camera
Tim Nuttall, MFA, Cinematography
Anthony Richmond
Mark Sawicki, AA, Arts
Gil Shilton
Evan Stulc, BA, Film Production
Roy Wagner
Mike Williamson, MFA, Cinematography

DOCUMENTARY

Sanora Bartels, MPW, Writing
Mary Beth Fielder, MFA, Cinema Television
Andrew Gross
Denise Hamilton, MA, Education

GAME DESIGN

Andrew Ashcraft, BFA, Graphic Design
Travis Falstad, MBA, Business
Administration
David Fratto, BA, English & American
Literature & Language
Matt Galuppo, BA, Cinematic Arts: Film &
Television Production
Scott Gillies, MFA, Interactive Media
Brandii Grace, BS, Computer Science
Bryan Jaycox, MFA, Interactive Media
Felipe Lara, MFA, Computer Graphics
John Zuur Platten
Adam Reilly, BS, Game Design &
Development
Scott Rogers, BA, Film
Production/Illustration/Screenwriting
James Root, BFA, Painting
Glenn Storm, MFA, Film/Video:
Experimental Animation
Chris Swain, BA, English & Psychology

3-D ANIMATION

Nadine Abdelzim, BA, Cinematic Arts: Film
& Television Production
Andrew Bac, Ph.D, Art Education
Bruce Buckley
Antonio Candelaria
Craig Caton, AAS, Radiography
Frederic Durand, MFA, Graphic Design
Veronica Esquivel, BA, Communications
Matt Galuppo, BA, Cinematic Arts: Film &
TV Production
Gail Harlow, BFA, Experimental Animation

Jim Hillin, MA, Music Performance
Brian Jefcoat
Thomas Kanter, BA, Animation & Digital Arts
Wasim Khan, BA, Commerce & Economics
Misha Klien
Eileen Kohlhepp, BFA, Illustration/Animation
Jabril Mack, BA, Animation & Digital Arts
Paul (Beau) McCombs, MFA, Film
Tyler Sandifer, BA Animation & Digital Arts
Richard Silver, MFA, Art/Studio
Arnold Song, BA, Economics
Nate Usiak, MFA, Visual Effects
Kris Wedger, MFA Social Work
Kelley Williams, BS, Business Administration

LIBERAL ARTS & SCIENCES

Vanessa Apkenas, MS, Biology
Zareh Arevshatian, MA, Film Studies
Linda Beal, JD, Law
Brian Beery, MFA, Screenwriting
Camille Boag, MS, Biological Science
Megan Breen, MFA, Theatre
Maria Carolan, MFA, Screenwriting
Mike Civile, Ph.D, American Studies
Anastasia Coon, MFA, Theatre
Vanessa Conte, MFA, Painting
Merrilyn Crouch, MFA, Acting
David D'Andrade, MFA, Studio Arts
Mira Furlan, BA, Acting
Nedra Gallegos, MFA, Theatre
Ros Gentle, BDA, Art
Mahsa Ghanbarpoor, Ph.D., TEFL: Applied Linguistics

Nancy Gong, MA, Linguistics
Melissa Gulick, MA, Philosophy
Lonnie Halouska, J.D, Law
Richard Van Heertum, Ph.D, Education
Jonathan Higgins, Ed.D., Educational Justice
Anna Hogg, MFA, Film & Video
Karen Howes, MFA, Writing & Performing Arts
Konstantine Kremenetski, Ph.D, Geography: Geomorphology
Paul Laverack, MA, Screenwriting & Mass Communications (Journalism)
Paz Leon, MFA, Directing
Michael Matthys, MFA, Theatre Arts
Kathleen Laraia McLaughlin, MFA, Design - Photography & Film
Genia Michaela, BA, Theatre Studies
Kendall Nelson, MA, TESOL
Robert Pucci, JD, Law
Mary Samuelson, Ph.D, Film & Television: Cinema & Media Studies
Matt Sarnoff, MFA, Film & TV
Zoe Sciarrotta, MFA, Studio Arts
Shlomo Sher, Ph.D, Philosophy
Diana Stanich, MBA, Business Administration
Amy Stoch, Ph.D, Theatre History: Theory & Criticism
Angelina Tala, MFA, Screenwriting
Maureen Tabor, Ph.D, Sociology
Stephen Tapert, MA, Humanities
Jonathan Thomas, MA, Comparative Studies
Andrew Wankier, MFA, Screenwriting
Steve Weese, MS, Computer Information Technology

