WHAT MAKES US DIFFERENT?

Hands-on Experience From Day One

Our accredited conservatory-style programs and short-term intensive workshops are based on the philosophy of “learning by doing”. Every curriculum stems from that belief. We offer an intensive, hands-on, total immersion approach to learning.
THE NEW YORK FILM ACADEMY PHILOSOPHY

“Film is the literature of the 21st Century”

- International school with programs all over the world and a diverse student population
- Learn by doing from day one, by making your own projects in hands-on, intensive programs
- Unparalleled programs in Filmmaking, Acting for Film, Photography, Documentary Filmmaking, Producing, Screenwriting, Cinematography, Broadcast Journalism, Musical Theatre, Game Design, and 3D Animation
NEW YORK FILM ACADEMY
SCHOOL OF FILM AND ACTING

NEW YORK FILM ACADEMY LOCATIONS

- New York City
- Universal Studios, Hollywood
- Abu Dhabi, UAE
- Australia
- Florence, Italy
- Harvard University*
- Disney Studios, Florida*
- Paris, France*
- Lugano, Switzerland*
- Kyoto, Japan*
- Seoul, Korea*
- Beijing, China*
- Shanghai, China*
- India

* All workshops are solely owned and operated by the New York Film Academy and such workshops are not affiliated with Universal Studios, Harvard University, or Disney Studios. *SUMMER ONLY

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THE NEW YORK FILM ACADEMY PROGRAMS

- Filmmaking
- Digital Filmmaking
- Acting for Film
- Musical Theatre
- Producing
- Screenwriting
- 3D Animation
- Cinematography
- Photography
- Broadcast Journalism
- Documentary Filmmaking
- Game Design
- Digital Editing
**STUDY LENGTH**

- Two-Year MFA Degree*
- Two-Year Conservatory Program
- Two-Year AFA Degree*
- Three-Year Accelerated Bachelor of Fine Arts Degree Program*
- One-Year Program
- Eight-Week Workshop
- Six-Week Workshop
- Four-Week Workshop
- Three-Week Workshop
- One-Week Workshop
- Twelve-Week Evening

* New York Film Academy degree programs are offered at our Los Angeles Campus at Universal Studios. Qualified students have the option of completing course work at the New York Film Academy in New York City in a one-year non-degree program and requesting that their course work be accepted for advanced standing and start in the second year of the degree program at the Los Angeles campus. In order to do so, students must apply and be accepted to the degree program in Los Angeles.

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Semester One

• Write, direct and edit four short non-sync 16mm films
• Be a cinematographer, gaffer and assistant camera on your crew’s films
• Write a short script with dialogue (for 2nd semester production)
• Learn visual storytelling, including directing, cinematography, editing and post-production
• Fundamental training in acting craft and directing actors
• Immersion in screenwriting craft

Semester Two

• Direct and edit a sync-sound narrative film of up to 15 minutes
• Participate as a crew member on fellow students’ films
• Shoot and edit 35mm film using Panavision cameras and HD digital video
MASTER OF FINE ARTS - FILMMAKING

Semester Three & Four

- Feature screenwriting
- Advanced directing
- Line producing
- Sound stage workshop
- Critical film studies
- Master’s seminar: industry perspectives
- Documentary filmmaking
- High definition workshop
- New media
- Business of filmmaking
- Production design
- Advanced cinematography
Our BFA in Filmmaking offers a well-rounded collegiate education in the Arts and Humanities, and Social and Natural Sciences, with a comprehensive study of, and practice in, the art and craft of filmmaking. During their three year’s of study each student will write, shoot, direct, and edit twelve film projects of increasing complexity. In addition they will work in key crew positions on their classmates’ films.
BACHELOR OF FINE ARTS - FILMMAKING

BFA graduates will complete the program with a solid academic foundation in the arts and sciences with an in-depth understanding of and experience in film production. They will enter the field with critical thinking and research skills developed in their academic classes as well as essential knowledge from the study of literature, art history, psychology, and philosophy. This specialized degree will prepare them to pursue their own paths in film and related fields as creative professionals.
ASSOCIATE OF FINE ARTS - FILMMAKING

Semester One
- Director’s craft I
- Hands-on camera & lighting
- Screenwriting I
- Student producing I
- Editing
- Directing actors I: acting for directors
- Production workshop I
- First semester film projects
- Art history
- Script supervision: efficient shooting
- Digital video projects
- Hands-on digital camera & lighting

Semester Two
- Director’s craft II
- Advanced hands-on 16mm camera & lighting
- Screenwriting II
- Student producing II
- Sync sound editing
- Directing actors II: casting
- Production workshop II: sync sound
- Year one final film
- Art history II
- Cinematography I
- 35mm filmmaking
ASSOCIATE OF FINE ARTS - FILMMAKING

Semester Three
• Aesthetics
• Screenwriting III
• Entertainment business affairs I
• Advanced editing I
• Critical film studies
• Production workshop III
• Advanced film projects

Semester Four
• Entertainment industry seminar
• Screenwriting IV
• Entertainment business affairs II
• Advanced editing II
• Cinematography II
• Thesis project
All Filmmaking students learn the following:

- Director’s Craft
- Camera & Cinematography
- Screenwriting
- Editing
- Producing
- Directing the Actor

One and Two-Year students will also study:

- Documentary Filmmaking
- Advanced Directing
- Lighting
- Advanced Cinematography (including 35mm)
- Sync-Sound Recording and Editing
- Sound Design
- Life after New York Film Academy
MASTER OF FINE ARTS - ACTING FOR FILM

Semester One
• Explore and learn principles of acting technique
• Learn the vocabulary of filmmaking for actors
• Recognize differences between film acting and stage performance
• Understand how to break down a scene and analyze a character
• Rehearse and tape film scenes to be analyzed and critiqued

Semester Two
• Learn to work for directors with varying styles on live film sets
• Learn differences and demands on actors on film vs. TV production
• Learn how to prepare for and present yourself for auditions
• Understand the business side of the acting craft
• Perform scenes and workshop exercises developed and rehearsed through instruction in the Meisner Technique
• Develop, rehearse and perform in a fully-realized film scene shot in the studio or on location
• Break down, analyze & rehearse stage scenes and perform for invited audience
MASTER OF FINE ARTS - ACTING FOR FILM

Semester Three & Four

- Advanced scene study - stage to screen
- Acting for camera television workshop I & II
- Advanced movement I & II
- Physical theatre
- Advanced acting technique: the method
- Character study
- Voice-over acting
- Combat for film
- Voice/speech: dialects and accents
- Advanced audition technique & the business of acting
- Putting together a reel
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 Acting students in all aspects of the discipline. The New York Film Academy Bachelor of Fine Arts in Acting for Film 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.

**Semester One**
- Acting Technique I
- Acting for Film I
- Voice & Movement I
- Speech
- Text Analysis

**Semester Two**
- Meisner I
- Film Craft
- Shakespeare

**Semester Three**
- Acting Technique II
- Acting for Film II
- Scene Study I
- Voice and Movement II
NEW YORK FILM ACADEMY
SCHOOL OF FILM AND ACTING

BACHELOR OF FINE ARTS - ACTING FOR FILM

Semester Four
- Acting Technique III
- Acting for the Camera: Scripted TV I
- Comedy and Improvisation I

Semester Five
- Scene Study II
- Writing for Actors
- Voice III
- Movement III

Semester Six
- Acting for Film III
- Building the Reel
- Comedy and Improvisation II
- Playwrights/screenwriters

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BACHELOR OF FINE ARTS - ACTING FOR FILM

Semester Seven
- Acting for the Camera: Scripted TV II
- Audition Technique
- Scene Study III
- Business of Acting

Semester Eight
- Acting for Film IV
- Voice IV
- Thesis Portfolio
ASSOCIATE OF FINE ARTS - ACTING FOR FILM

Semester One
- Scene study
- Meisner
- Acting for the camera
- Theatre to film
- Art history
- Monologues
- Improvisation
- Audition technique
- Movement
- Production workshop
- Special lecture: the profession

Semester Two
- Scene study II
- Meisner II
- Voice II: speech
- Acting for camera II
- Film craft
- Art history II
- Movement II
- Shakespeare
- Editing
- Stage combat
- Performances

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ASSOCIATE OF FINE ARTS - ACTING FOR FILM

Semester Three
- Scene study III
- Movement III
- Playwrights
- New media for actors
- Critical film studies
- Production workshop II: acting for TV
- Advanced acting projects
- Dialect workshop

Semester Four
- Scene study IV
- Comedy workshop
- Playwrights II
- Advanced audition technique
- Entertainment industry seminar
- Advanced acting projects II
- Final portfolio
All Acting students learn the following

- Acting for Film and Television
- Acting Technique
- Audition Technique
- Film Craft
- Voice and Movement
- Scene Study
- Monologues

One and Two-Year students will also study

- Comedy and Improvisation
- Shakespeare
- Meisner Technique
- Speech, Dialects, Accents and Voice-Overs
- Text Analysis
- Special Lectures and Guest Speakers
- Life after New York Film Academy
NEW YORK FILM ACADEMY
SCHOOL OF FILM AND ACTING

ONE AND TWO-YEAR MUSICAL THEATRE CONSERVATORY PROGRAMS

Semester One
• Acting Technique (Introduction)
• Ballet I
• Jazz & Theatre Dance I
• Music Theory & Sight Singing
• History of Musical Theatre
• Voice Studio Lab
• Song Interpretation
• Text Analysis
• Shakespeare
• Performance Lab & Showcase
• Private Voice Instruction

Semester Two
Acting Technique (Meisner I)
• Musical Theatre Scene Study
• Improvisation I
• Ballet II
• Jazz & Theatre Dance II
• Tap Dance I
• Technical Production
• Stage & Film Combat
• The Business of Acting
• Musical Theatre Audition Technique
• Viewpoints & Movement
• Private Voice Instruction
• Performance Lab & Industry Showcase

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Semester Three
- Character Study
- Acting For Film I
- Jazz & Theatre Dance III
- Ballet & Modern Dance III
- Tap Dance II
- Film Craft
- Survey of Musicals on Film
- Mask & Clown
- Improvisation II
- Advanced Musical Theatre Audition Technique
- Private Voice Instruction
- Advanced Performance Lab

Semester Four
- Character Study
- Acting For Film II
- Jazz & Theatre Dance IV
- Ballet & Modern Dance IV
- Tap Dance III
- Ballroom Dance
- Dialects & Accents
- On-Camera Audition Technique
- The Business of Acting
- Monologues
- Private Voice Instruction
- Final Movie Musical Project
MASTER OF FINE ARTS - PRODUCING

Semester One

- Introduction to roles, tasks and obstacles faced by film and television producers: optioning, developing material, film festivals, networks and ratings, pilot season, studio distribution and marketing, independent film financing and pitching
- Gain understanding of the entire physical process of pre-production: scouting, securing locations, permits, casting, budgets and scheduling
- Master concepts of storytelling: elements, conventions, structure, style and forms
- Basic principles of Entertainment Law
- Understand filmmaking from the perspective of director and screenwriter
- Develop a feature film project for Year-one final project
- Perform a pitch to audience of peers
- Direct a scene with actors on digital video and edit
- Break down a short script into shooting plan
- Prepare a budget and schedule from scratch
MASTER OF FINE ARTS - PRODUCING

Semester Two

- Continue mastering key elements of producer’s craft
- Produce a reality show pilot
- Produce a news segment or short documentary
- Line-produce a short film
- Develop a feature film project
Semester Three
- In depth analysis of the television sitcom industry
- Explore story and storytelling through study of elements, conventions, structure and style of the art
- Analyze budgets and schedules of films and TV shows
- Overview of contract law and how it impacts the Entertainment Industry
- Survey of negotiations and drafting
- Explore the evolution of new media

Semester Four
- Learn post-production workflow
- Further study of the strategies of financing, marketing and distribution
- Historical analysis of entertainment law
- In depth study of documentary production
- Produce thesis project
ASSOCIATE OF FINE ARTS - PRODUCING

Semester One
• Introduction to the roles, tasks and obstacles faced by film and television producers.
• Gain understanding of the physical and post production processes.
• 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, actor and cinematographer.

Semester Two
• 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.
ASSOCIATE OF FINE ARTS - PRODUCING

Semester Three

• Explore story and storytelling through an in-depth study of the elements, conventions, structure, style and traditional forms of the art.

• Identify the techniques used by cinematic innovators.

• Explore the post production process.

• Case study analysis of successful feature film business plans and television show bibles.

Semester Four

• Further advanced study of cinematic innovators.

• Advanced hands-on study in camera, lighting and sound.

• Further analysis of successful film and television development strategies.
NEW YORK FILM ACADEMY
SCHOOL OF FILM AND ACTING

ONE-YEAR PRODUCING CONSERVATORY PROGRAM

All Producing students learn the following

• Producer's Craft
• Producer's Roundtable
• Pitch Meetings
• Industry Speaker Series
• Directing for Producers
• Film Craft
• Entertainment Law
• Screenwriting Fundamentals
• Hands-on Producing: Reality Television
• Documentary and News Magazine Workshops
• Pre-Production of a Short Film
• Short Film Production
• One-Year Final Project
• Special Lectures
• Life after New York Film Academy

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MASTER OF FINE ARTS - SCREENWRITING

Semester One

- WGA format and copyright law
- In-depth study of classic screenplay structure, character arcs, theme, conflict, flashbacks, voice-over, subtext, style, tone, visualization, discipline and genre
- Critical concepts in film history
- Write a treatment and outline for a feature-length film
- Write a first draft of a “spec” feature-length screenplay

Semester Two

- Fundamentals of film directing
- In-depth look at treatment writing
- In-depth study of the pitch
- Standard conventions of TV writing
- Revise draft of spec script from semester one
- Direct a short film or scene
- Write and perform a pitch
Semester Three

- Examine principles theories of film
- Standard conventions of TV writing
- Write and polish a TV spec
- Write a short script
- Direct original short script
- Write an outline and first draft of thesis

Semester Four

- Lecture series with cross-section of Industry professionals
- Challenges of writing and producing independent cinema
- Survey of studio system history
- Intense examination of scene writing
- Revise, rewrite and polish thesis project
- Revise and polish TV writing project
Semester One
• Elements of Screenwriting
• Writing the Feature Film Screenplay I

Semester Two
• Story Generation
• Writing for Television I: The One-hour Drama

Semester Three
• Writing the Feature Film Screenplay II
• Script to Screen

Semester Four
• Writing the Television II: The Half-hour Spec
• Sequential Art Writing

Semester Five
• New Media I
• Adaptation I
• Writing for Television III: The Pilot

Semester Six
• Adaptation II
• New Media
• The Great Playwrights

Semester Seven
• Advanced Writing Seminar I: Character Development & Topics
• The Business of Screenwriting I
• Advanced Thesis Workshop I: Film Option
• Advanced Thesis Workshop I: TV Option

Semester Eight
• The Business of Screenwriting II
• Advanced Writing Seminar II: Scene Writing and Topics
• Screenwriting Discipline & Methodology
• Advanced Thesis Workshop II: Film Option
• Advanced Thesis Workshop I: TV Option
ASSOCIATE OF FINE ARTS - SCREENWRITING

Semester One
- WGA format and copyright law.
- In-depth study of classic screenplay structure, character arcs, theme, conflict, flashbacks, voiceover, subtext, style, tone, visualization, discipline, and genre.
- Critical concepts in film history.
- Entertainment industry methods, practices, and players.
- Standard conventions of TV writing and the TV industry.

Semester Two
- Fundamentals of film directing.
- Standard conventions of TV half-hour and original pilot writing
- Fundamentals of acting.
- Genre and storytelling conventions and influences.
- Script revision.
- In-depth study and practice of the pitch.
ASSOCIATE OF FINE ARTS - SCREENWRITING

Semester Three

• Improve character development skills.
• Examine theories of film through analysis of great screenplays of the century.
• Gain mastery of the pitch process.
• Gain an understanding of the new media landscape and its special artistic considerations.

Semester Four

• Lecture series with a cross-section of industry professionals.
• The challenges of writing and producing independent cinema.
• Survey of the studio system history.
• Learn the art of adaptation
• Intense examination of scene writing.
• Mastering the skills of script revision and polish.
• Improve skills of production and post-production.
• Perfect the art of the pitch.
ONE-YEAR SCREENWRITING CONSERVATORY PROGRAM

All Screenwriting students learn the following

- Elements of Screenwriting
- Screenplay Analysis
- Screenwriting Workshop
- Cinema Studies
- Acting for Writers
- Filmmaking for Writers
- Treatment Writing

One-Year students will also study

- Advanced Elements, Analysis and Workshop
- TV Writing: Sitcoms and One-hour Dramas
- Pitching Class
- Special Lectures and Guest Speakers
- Completion of One or More Feature Length Screenplays
- Life after New York Film Academy
MASTER OF FINE ARTS
- DOCUMENTARY FILMMAKING

Semester One
- Art, aesthetics, and technique of non-fiction filmmaking including directing, 16mm cinematography, editing
- Fundamentals of digital video production and digital editing
- Fundamentals of story
- Fundamental training in production
- Fundamentals of the New Media landscape

Semester Two
- Advanced documentary craft including directing, producing, production and editing
- Fundamentals of HD video production
- Fundamentals of non-fiction television

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Year Two

After Year One, MFA in Documentary students engage in a series of advanced lectures, seminars, and hands-on workshops. Classes consist of:

- Feature Project Grantwriting
- Advanced Approaches to Documentary
- Line Producing Workshop
- High Definition Workshop
- Master’s Seminar: Industry Perspectives
- Advanced Post Production
- Applied Documentary Studies
- New Media: Documentary
- The Business of Non-Fiction
- Navigating the Industry
ONE-YEAR DOCUMENTARY FILMMAKING

Curriculum
- Documentary Craft
- Film Dynamics
- Camera and Lighting
- Selling the Documentary
- Editing
- Writing

Projects
- Observational Film
- Character Film
- New Media
- Semester One Film: Social Issue or Topic
- Reality Program
- Thesis Film
MASTER OF FINE ARTS - CINEMATOGRAPHY

Classes

Semester One
- Cinematography, Form and Function I
- Hands-on Camera
- Fundamentals of Lighting
- Introduction to Digital Post
- History of Cinematography 1
- Directing for Cinematographers
- The Visual Screenplay
- Cinematography/Filmmaker Collaboration

Semester Two
- Cinematography, Form and Function 2
- 35mm Cinematography
- Stage Lighting Workshop
- Production Workshop 1
- Post-Production for Cinematographers 1
- Lighting and Cinematography 1
- History of Cinematography 2
- Advanced Camera Assistant Seminar
- Cinematography/Filmmaker Collaboration
MASTER OF FINE ARTS - CINEMATOGRAPHY

Semester Three
- Cinematography, Form and Function 3
- Reality Television, Documentary
- Cinematography for the Web
- History of Cinematography 3
- Lighting and Cinematography 2
- Master’s Seminar in Cinematography
- Production Workshop 2
- Advanced Stage Lighting Workshop
- Elective: Intensive Camera Movement Workshop
- Elective: Cinematography for Digital Effects

Semester Four
- Cinematography, Form and Function 4
- Post-Production for Cinematographers 2
- Navigating the Industry
- Thesis
ONE-YEAR CINEMATOGRAPHY

Semester One
• Learn foundation aesthetics of photography and cinematography.
• Learn the fundamentals of 16mm & 35mm film production.
• Explore the benefits and limitations of 16mm & 35mm film production.
• Learn the fundamentals of interior and exterior lighting for 16mm & 35mm film.
• Expand the aesthetic and creative application of cinematography skills.
• Develop understanding of the Cinematographer and Director collaboration.

Semester Two
• Learn the fundamentals of high-definition video production.
• Explore the benefits and limitations of the high-definition format.
• Learn the fundamentals of lighting for high-definition video.
• Learn how the Cinematographer and Director collaborate.
• Understand the fundamentals of screen grammar necessary for the role of Cinematographer.
• Learn to analyze a screenplay in relation to the cinematographer’s art.
• Learn the postproduction process of HD, 16mm, and 35mm film.
MASTER OF FINE ARTS - PHOTOGRAPHY

Semester One

• Understand the components of exposure.
• Acquire a working mastery over the Canon 5D Mark II digital SLR camera and standard lenses for still imaging.
• Develop working digital darkroom skills using Adobe Photoshop.
• Understand 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.
• Examine the history of photography and photo technology up to the arrival of handheld 35mm cameras.
• Understand and apply theories of aesthetics, semiotics, design, composition and color.
Semester Two

- Refine lighting skills that can be applied under controlled and any real-world conditions using a comprehensive array of tools.
- Acquire working expertise with video features of the Canon 5D Mark II D-SLR camera.
- Learn motion picture storytelling techniques, including writing, directing, producing, lighting and editing.
- Become familiar with commercial and journalistic business practices, ethics, legal issues and practices.
- Become familiar with medium-format systems.
- Develop expert digital imaging skills using Adobe Photoshop.
- Examine the history of photography and photo technology from the arrival of handheld 35mm cameras through today.
- Expand and refine aesthetic sensibilities in composition, color, design and lighting.
MASTER OF FINE ARTS - PHOTOGRAPHY

Semester Three

• Learn the Zone System for film and apply it to digital workflow
• Test the results of mixing digital and photochemical processes
• Develop advanced Photoshop skills
• Advance our skill at capturing the personalities of people we are photographing
• Develop working expertise with flatbed and film scanning techniques and devices
• Develop a facility with multi-image juxtaposition and sequencing
• Learn to create beautiful, compelling light using unconventional sources in any conditions
• Get familiar with alternative optics and output materials

Semester Four

• Get comfortable handling a large-format camera
• Acquire a working mastery of advanced digital imaging techniques by applying them to thesis work
• Become intimately familiar with the current professional art and commercial marketplace
ONE-YEAR PHOTOGRAPHY

Semester One

- Understand the components of exposure.
- Acquire a working mastery over the Canon 5D Mark II digital SLR camera and standard lenses for still imaging.
- Develop working digital darkroom skills using Adobe Photoshop.
- Understand 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.
- Examine the history of photography and photo technology up to the arrival of handheld 35mm cameras.
- Understand and apply theories of aesthetics, semiotics, design, composition and color.
One-Year Photography

Semester Two

• Refine lighting skills that can be applied under controlled and any real-world conditions using a comprehensive array of tools.
• Acquire working expertise with video features of the Canon 5D Mark II D-SLR camera.
• Learn motion picture storytelling techniques, including writing, directing, producing, lighting and editing.
• Become familiar with commercial and journalistic business practices, ethics, legal issues and practices.
• Become familiar with medium-format systems.
• Develop expert digital imaging skills using Adobe Photoshop.
• Examine the history of photography and photo technology from the arrival of handheld 35mm cameras through today.
• Expand and refine aesthetic sensibilities in composition, color, design and lighting.
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BACHELOR OF FINE ARTS - ANIMATION

Semester One
- Figure in Motion
- Cinematography
- Drawing

Semester Two
- Animation I
- Color Theory
- Drawing Lab I

Semester Three
- Ecorche
- Digital Environments
- Movement & Improvisational Acting
- Screenwriting
- Animation II
- Drawing II

Semester Four
- Stop Motion Animation
- Imaginatomy
- Drawing Lab III
- History of Animation
- History of Sequential Art

Semester Five
- Character Design
- Concept Development
- Drawing Lab IV
NEW YORK FILM ACADEMY
SCHOOL OF FILM AND ACTING

BACHELOR OF FINE ARTS - ANIMATION

Semester Six

3-D TRACK
• 3-D Character Setup and Animation
• Mel Scripting for Animation
• Advanced 3-D Modeling

2-D TRACK
• Advanced 2-D Animation
• Digital Cel Animation
• Background Art

STOP MOTION TRACK
• Advanced Cinematography
• Stop Motion Armature
• Stop Motion Puppet and Stage Fabrication

Semester Seven

• Storyboarding
• Character Animation I
• The Shorter Short
• Directing the Voice Actor

Semester Eight

• Senior Animation Project I
• Meisner and Improvisational Acting
• Character Animation II
• Senior Animation Project II

Semester Nine

• Animation Post Production
• Senior Animation Project II
• Professional Development in Animation

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ONE-YEAR 3D ANIMATION

Semester One
- Visual Development
- Writing and Storyboarding
- 3D Modeling
- Texturing
- Rigging
- Animation
- Lighting
- Rendering

Semester Two
- Nurbs Modeling
- Mental Ray
- Advanced Rigging
- Particle Dynamics
- Visual Effects
- Apple Shake
- ZBrush
3D ANIMATION WORKSHOPS

Locations

• New York City (year-round)
• Harvard University (summer only)

Workshop Lengths

• Three or Four-Week
• One-Year

Three or Four-Week Programs

• Modeling
• Introduction to Shaders
• Rigging
• Lighting and Cameras
• Introduction to Animation
• Rendering, Editing and Compositing

All programs are solely owned and operated by the New York Film Academy and are not affiliated with Harvard University.
MASTER OF FINE ARTS - GAME DESIGN

Semester One
• Narrative Design Workshop I
• The Art of Game Design I
• The Great Video Games I
• Introduction to Game Technology
• The Art of Game Producing I

Semester Two
• Narrative Design Workshop II
• The Art of Game Design II
• The Great Video Games II
• Introduction to Game Animation
• The Art of Game Producing II

Semester Three
• Advanced Art of Game Design I
• Ipad Technology Workshop
• Advanced Narrative Design Workshop I
• History of Video Games

Semester Four
• Advanced Art of Game Design II
• Advanced Narrative Design Workshop II
• Entrepreneurial Game Producing
NEW YORK FILM ACADEMY
SCHOOL OF FILM AND ACTING

BACHELOR OF FINE ARTS - GAME DESIGN

Semester One
- Game Design Workshop I
- The Business of Video Games I
- Video Game Analysis I

Semester Two
- Animation I
- Game Design Workshop II

Semester Three
- Game Design Workshop III
- History of Video Games
- Interactive Writing Workshop
- Video Game Analysis II

Semester Four
- Indeterminate Game Design Workshop I
- Interactive Writing Workshop II
- Introduction to Game Technology

Semester Five
- Indeterminate Game Design Workshop II
- Introduction to Game Producing

Semester Six
- Indeterminate Game Design Workshop III
- Business of Video Games II
- Video Game Analysis III

Semester Seven
- Storyboarding
- Advanced Game Design Workshop I
- Advanced Interactive Writing Workshop I
- Introduction to Game Programming

Semester Eight
- Advanced Game Design Workshop II
- Advanced Interactive Writing Workshop II
- Ipad Programming Workshop

Semester Nine
- The Business of Video Games III
ASSOCIATE OF FINE ARTS - GAME DESIGN

Year One

- The ability to work collaboratively in a high-pressure creative environment.
- An in-depth knowledge of the theories of narrative storytelling in video games.
- An introductory 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.
- Intermediate understanding of the C++ Programming Language.
- Knowledge of the history of video games.
ASSOCIATE OF FINE ARTS - GAME DESIGN

Year Two

- Game Writing Students: two fully developed, 20-30 page game design documents, plus an additional 30 pages of sample game scripts.
- Art and Animation Students: a reel of no less than 10 minutes of fully rendered, professional-quality game animation, plus a portfolio of professional-quality game art.
- Programming Students: a fully functional game developed by the student for the platform of his/her choosing, independent of the Collaborative Thesis Project, plus a passing grade on the C++ final exam and the Mobile Gaming Platforms final exam.
- Producing Students: four postmortems (20-30 pages each) on separate, top-tier video games, a Game Design Document for a game they plan to produce post-graduation, plus serving as a producer for at least one game other than the Collaborative Thesis Project.
- All Students: Satisfactory participation in the Collaborative Thesis Project, which is a fully-functional, interactive video game created, developed, and produced by a team of four students.
- All Students: Complete at least one semester of an internship or externship for a company operating within the video game industry.
ONE-YEAR GAME DESIGN

The Classes

• Narrative Design Workshop
• Game Development Workshop
• Video Game Analysis
• Video Game Industry Class
• Introduction to 3-D Art
• Introduction to 3-D Animation
• Introduction to Game Programming
• Evening Lecture Series
• Internships
ONE-YEAR BROADCAST JOURNALISM

Semester One
- Digital Journalism
- Hands-on Camera
- Hands-on Audio
- Production Workshop
- Editing
- Sound Design
- Production Meetings
- Special Topics

Semester Two
- Broadcast Journalism
- Hands-on Broadcasting and Reporting Techniques
- Broadcast Production Workshop
- Live Communications and Sound Mixing
- Advanced Editing, Sound Design
- New Media Production
- Business of Broadcast Journalism

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HANDS-ON INTENSIVE SHORT-TERM WORKSHOPS

8-WEEK WORKSHOPS
• Filmmaking
• Acting for Film
• Photography
• Screenwriting
• Broadcast Journalism

6-WEEK WORKSHOPS
• Film & Digital

4-WEEK WORKSHOPS
• Filmmaking
• Digital Filmmaking
• Acting for Film
• Musical Theatre
• Photography
• Digital Editing
• 3D Animation
• Broadcasting

1-WEEK WORKSHOPS
• Digital Filmmaking
• Acting for Film
• Music Video
• Photography

EVENING WORKSHOPS
• Filmmaking
• Acting for Film
• Digital Editing
• Digital Filmmaking
• Screenwriting
• Producing
• Photography
• Broadcast Journalism
NEW YORK FILM ACADEMY
SCHOOL OF FILM AND ACTING

HIGH SCHOOL SUMMER CAMPS
(AGES 14-17)

One, Three, Four, and Six-Week Camps from June-August

- Filmmaking (16mm)
- Digital Filmmaking
- Acting for Film
- Digital Photography (New York and Los Angeles)
- Music Video
- Screenwriting (New York and Los Angeles)
- Broadcast Journalism (New York)
- Musical Theatre (New York)
- 3D Animation (New York and Harvard)
- Video Game Design (Los Angeles)

Courses Taught at

- New York City
- Universal Studios, Hollywood
- Australia
- Disney Studios, Florida
- Harvard University, Cambridge, MA
- Paris, France
- Florence, Italy
- Lugano, Switzerland

All programs are solely owned and operated by the New York Film Academy and are not affiliated with Universal Studios, Harvard University, Disney Studios.
TWEEN SUMMER CAMPS (AGES 10-13)

One & Two-Week Day Camps from July-August

- Digital Filmmaking
- Acting for Film
- Intermediate Filmmaking (returning NYFA students only)
- Intermediate Acting (returning NYFA students only)
- Animation

Courses Taught at

- Universal Studios, Hollywood
- New York City

All programs are solely owned and operated by the New York Film Academy and are not affiliated with Universal Studios.
NEW YORK FILM ACADEMY
SCHOOL OF FILM AND ACTING

NEW YORK FILM ACADEMY STUDENTS

40% of our student body is international, representing more than 76 countries around the world.
WHO GOES TO THE FILM ACADEMY?

We have attracted an extraordinarily diverse student body from all over the world. The Film Academy is honored to be the film school of choice of many Hollywood filmmakers, actors, and figures from the entertainment and media world who have sent a son, daughter or family member to study with us. Here is a partial list:

**FILM DIRECTORS**
Steven Spielberg, Terry Gilliam, Stephen Frears (The Queen), Peter Bogdanovich (Last Picture Show), Jim Sheridan (In The Name of the Father), Roger Donaldson (Bank Job), George Romero (Night of the Living Dead), James L. Brooks (Terms of Endearment).

**ACTORS**

**PRODUCERS**
Three time Oscar Winner Arthur Cohn (One Day in September), Charles Gassot (The Taste of Others), Sheila Nevins (HBO President, Documentary & Family).

**MUSICIANS**
Bono (U2), Diana Ross (The Supremes), Ric Ocasek (The Cars), Andy Summers (The Police).

**ICONIC LEADERS IN THEIR FIELD**
Ed Catmull (Walt Disney & Pixar President), Doug Herzog (President MTV), Howard Schultz (Starbucks CEO), Donatella Versace (famed fashion designer), Ben Bradlee (VP of The Washington Post & Legion of Honor winner), Dan Marino (Hall of Fame Quarterback).

**AND ALL WHO HAVE A PASSION FOR FILM**
Yet, some of the best films to come out of the New York Film Academy have been made by students who have no connections to the film industry. They have included sons and daughters of farmers, teachers, merchants, civil servants, doctors, lawyers, clergy, and people from all occupations reflecting the breadth and scope of diversity that make up the world. Our graduates are working at all levels in the film industry and their films have been screened at all the major film festivals in the world and have won many awards.
INTERNATIONALLY THE CHOICE IS NYFA

- Kyung Lim Park (Emcee), South Korea
- Osvaldo Benavides (Soap Opera Star) Mexico
- Karolina Kakova (Model) Czech Republic
- Denise Quinones (Miss Universe) Puerto Rico
- Josh Leonard (Actor & Director)
- David Faustino (Actor) USA
- Kyoko Hasegawa (Actress) Japan
- Nao Matsushita (Actress) Japan
- Gonzalo Miro (son of Pilar Miro) Spain
- Kim Chapiron (Actor & Director) France
- Max Fercondini (Actor) Brazil
All of our instructors are professionals who work in the industry as directors, actors, producers, cinematographers, screenwriters, editors, animators, etc.

Our faculty hold MFAs from the most impressive and elite universities in the country:

- New York University
- Columbia University
- Yale University
- University of Southern California
- Princeton University
- UCLA
- American Film Institute
- California Institute of the Arts
# Guest Speakers

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Films</th>
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</table>
| Steven Spielberg, Director| Director       | • Jaws  
• Jurassic Park  
• Indiana Jones  
• Schindler’s List |
| Kevin Spacey, Actor       | Actor          | • American Beauty  
• The Usual Suspects  
• Se7en  
• Swimming with Sharks |
| Philip Seymour Hoffman, Actor| Actor          | • Capote  
• Magnolia  
• The Talented Mr. Ripley  
• Before the Devil Knows You’re Dead |
| Glenn Close, Actress      | Actress        | • Dangerous Liaisons  
• Fatal Attraction  
• Air Force One |
| Ron Howard, Director      | Director       | • Apollo 13  
• A Beautiful Mind  
• The Da Vinci Code |
| Eliot Gould, Actor        | Actor          | • Ocean Eleven  
• The Long Goodbye  
• MASH |
| Kevin Kline, Actor        | Actor          | • A Fish Called Wanda  
• The Ice Storm  
• In & Out |
| John Carpenter, Director  | Director       | • Halloween  
• Escape from L.A.  
• They Live |
| Doug Liman, Director      | Director       | • The Bourne Identity  
• Mr. & Mrs. Smith  
• Swingers |
| Brett Ratner, Director    | Director       | • Rush Hour 1, 2 & 3  
• Family Man  
• X-Men: The Last Stand |
| Vittorio Storaro, Cinematographer | Cinematographer | • Apocalypse Now  
• Last Emperor  
• The Conformist |
| Gabriel Byrne, Actor      | Actor          | • Usual Suspects  
• Miller’s Crossing  
• Enemy of the State |
For the complete list of Guest Speakers, please visit our website at www.nyfa.edu.

GUEST SPEAKERS

Garry Marshall, Producer/ Director/ Writer/ Actor
• Pretty Woman
• Georgia Rule
• Princess Diaries

Ted Hope, Producer
• American Splendor
• The Ice Storm
• 21 Grams

Thelma Schoonmaker, Editor
• The Departed
• Goodfellas
• Raging Bull

Mira Nair, Director
• The Namesake
• Monsoon Wedding
• Salaam Bombay!

Joel Schumacher, Director
• Flatliners
• Batman Forever
• Phone Booth

Dennis Hopper (1936 – 2010), Actor
• Easy Rider
• Hoosiers
• Blue Velvet

Matthew Modine, Actor
• Full Metal Jacket
• Married to the Mob
• Birdy

Jon Voight, Actor
• Midnight Cowboy
• Runaway Train
• The Rainmaker

Buck Henry, Screenwriter
• The Graduate
• To Die For
• Get Smart

Andy Garcia, Actor
• The Godfather: Part III
• Ocean’s Twelve
• The Lost City

Kenneth Lonergan, Director/Screenwriter
• You Can Count On Me
• Gangs of New York
• Analyze this

Lou Diamond Phillips, Director/Actor
• La Bamba
• Young Guns
• Courage Under Fire

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SCHOOL OF FILM AND ACTING

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<tr>
<td><strong>Al Ruddy, Producer</strong></td>
<td><strong>Fred Roos, Producer</strong></td>
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<tr>
<td>• The Godfather</td>
<td>• Apocalypse Now</td>
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<td>• Million Dollar Baby</td>
<td>• The Godfather III</td>
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<td>• The Longest Yard</td>
<td>• Rumble Fish</td>
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<td><strong>Paul Zaentz, Producer</strong></td>
<td><strong>Tom DiCillo, Director</strong></td>
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<td>• The English Patient</td>
<td>• Living In Oblivion</td>
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<td>• The Talented Mr. Ripley</td>
<td>• Johnny Suede</td>
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<td>• Goya’s Ghost</td>
<td>• Box of Moon Light</td>
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<tr>
<td><strong>Ben Stiller, Actor</strong></td>
<td><strong>Mark Harris, Producer</strong></td>
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<tr>
<td>• Meet the Parents</td>
<td>• Crash</td>
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<td>• Zoolander</td>
<td>• Gods and Monsters</td>
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<td>• Night at the Museum</td>
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<td><strong>Dylan Baker, Actor</strong></td>
<td><strong>Sir Ben Kingsley, Actor</strong></td>
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<td>• Spiderman 2, 3 &amp; 4</td>
<td>• Schindler’s List</td>
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<td>• Happiness</td>
<td>• Shutter Island</td>
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<td><strong>Mary Kay Place, Actress</strong></td>
<td>• Gandhi</td>
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<td>• The Big Chill</td>
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<td>• Being John Malkovich</td>
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<td>• Big Love</td>
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<td><strong>Barbara De Fina, Producer</strong></td>
<td><strong>Joseph Gordon-Levitt, Actor</strong></td>
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<td>• The Age of Innocence</td>
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<td>• Goodfellas</td>
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<td>• The Last Temptation of Christ</td>
<td>• Brick</td>
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<td><strong>Michael Besman, Producer</strong></td>
<td><strong>Jon Favreau, Director/Writer/Producer</strong></td>
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<tr>
<td>• About Schmidt</td>
<td>• Meet the Fockers</td>
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<td>• Bounce</td>
<td>• Alone Came Polly</td>
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<tr>
<td>• Seven Years in Tibet</td>
<td>• I Love You Man</td>
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<td><strong>Jason Alexander, Actor/Comedian</strong></td>
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<tr>
<td>• Seinfeld</td>
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<td>• Pretty Woman</td>
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For the complete list of Guest Speakers, please visit our website at www.nyfa.edu.
GUEST SPEAKERS

Hank Azaria, Actor
- The Birdcage
- Made About You
- Huff

Laszlo Kovacs, Cinematographer
- Easy Rider
- Ghostbusters
- Five Easy Pieces

Bob Fisher, Screenwriter
- Wedding Crashers
- Married with Children

Billy Zane, Actor
- Titanic
- Dead Calm
- Sniper

Jon Favreau, Director/Writer/Actor
- Swingers
- Iron Man
- I Love You, Man

Janeane Garofalo, Actress
- Reality Bites
- Truth About Cats & Dogs
- Ratatouille

Jason Alexander, Actor/Comedian
- Seinfeld
- Pretty Woman

Paul Haggis, Writer/Director
- Crash
- Million Dollar Baby
- Flags of Our Fathers

John Hamburg, Director/Writer/Producer
- Meet the Fockers
- Alone Came Polly
- I Love You Man

George Gallo, Writer/Director
- Local Color
- Midnight Run
- Bad Boys

Bill Fraker, Cinematographer
- Tombstone
- War Games
- Rosemary’s Baby

Roger Gueneveur Smith, Writer/Actor
- Do The Right Thing
- Malcolm X
- School Daze

For the complete list of Guest Speakers, please visit our website at www.nyfa.edu.
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ADMISSIONS

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• High-School Diploma or its Equivalent, or College Degree

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• By fax (download application from website)