



# One-Year Conservatory *in* PHOTOGRAPHY

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## LOCATION

**NEW YORK CITY;  
LOS ANGELES, CALIFORNIA;**

*Locations are subject to change.  
For start dates and tuition, please visit [nyfa.edu](http://nyfa.edu)*

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*Photography students have access to an extraordinary array of professional equipment during the program, including this Hasselblad medium format digital camera.*

**A DSLR camera and lens that allows you to shoot stills and video is included in the full enrollment tuition fee for the One-Year Photography Program.**

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**T**he One-Year Conservatory Photography Program provides a practical and creative setting with which to challenge, inspire, and nourish the talents of its student body. Students follow an intensive curriculum and achieve multiple learning goals. Through photography workshops designed to challenge the individual photographer beyond his or her status quo, the program concentrates on the composition, narrative thrust, and aesthetic impact of each frame.

The educational objectives of the One-Year Photography Program are to teach students the art and craft of professional digital photography and to guide students through a strict regimen of lectures, seminars, and total immersion workshops to excel in the creative art of digital photography.

**The strength of the NYFA One-Year Conservatory Photography Program lies in its combination of photographic studies, fine art photography, documentary photography, commercial photography, photojournalism, and the hands-on direct application of each.**

Students learn and analyze the art of digital photography through courses in the history and theory of photography, fine art photography, documentary photography, commercial photography and photojournalism. Students are assigned several photographic projects. These projects will be subject to critique by instructors who are working professional photographers and by peers during in-class workshops.

Students will be introduced to the tools and skills necessary for researching, composing, and capturing digital photographic projects. **Students are encouraged to be creative but are also taught to think of each project as a concise statement of artistic, documentary, and/or journalistic intent.**

## WHAT YOU WILL LEARN AND ACHIEVE

- Ability to work independently in a high-pressure, creative environment.
- In-depth knowledge of digital SLR cameras, lighting, and printing.
- Research a documentary subject or news story and visualize it through photography.
- Ability to correctly expose and meter for negative film.
- Mastery of Adobe Photoshop Creative Suite.
- Knowledge of the History of Photography.
- Knowledge of aesthetic theory of photography and experience with the practical application.
- Ability to produce technically proficient digital photographs.
- Mastery of DSLR camera operation.
- Basic understanding of aesthetics, composition and color.
- Basic knowledge of studio strobes and commercial lighting strategies.
- Familiarity with influential historical and contemporary photographers.
- Dexterity with industry standard imaging software, Lightroom and Photoshop.
- Ability to print digital inkjet prints.
- Development of critical strategies for reading and analyzing images.
- Produce completed projects in documentary, art or commercial photography.
- Ability to use creative lighting solutions for a broad range of shooting applications.
- Ability to implement color management across digital imaging systems.
- Clarification of a personal style and vision.
- Refinement of vocabulary and strategies for entering the photography market.
- Proficiency with image manipulation and retouching in Photoshop.
- Basic understanding of analog photography and the zone system for shooting film.
- Familiarity with business practices for emerging photographers.
- Completion of a professional portfolio presentation.
- Publication of a photography website.
- Completion of a body of work for thesis exhibition.

*Please Note: curriculum and projects are subject to change and may vary depending on location.*

*Students should consult the most recently published campus catalog for the most up to date course information.*



## COURSE DESCRIPTIONS

### PHOTO I

An essential skills component of the program, Photo I introduces students to the mechanics of cameras and lenses along with the basics of using a DSLR for still photography and basic cinematography. Students will master the three components of exposure and learn how to apply them to render a scene in ways beyond what the human eye sees, learn principles of composition and directing visual attention, and develop an understanding of the intrinsic relationship between light and the photographer's process.

### IMAGING I

This course is an intensive introduction to Adobe Photoshop as a digital darkroom tool, and Lightroom as a RAW digital editing and image library management system. Through immersion in Adobe Photoshop, students will acquire key digital darkroom techniques ranging from nondestructive editing to unparalleled color and tonal control over their own images using precise masks. Students will also learn the entire process of the digital workflow with Lightroom: from RAW processing to keywording, rating, and tagging, through output for print and web pages. Basic video and multimedia editing will be introduced, including stop motion and multimedia slide shows. Along with lectures and demonstrations, Imaging I allows plenty of lab time to practice and master image-editing skills.

### VISION & STYLE I

This course teaches students the critical thinking skills, and the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine, and critique fine art and documentary projects. Students will define and begin to develop a personal visual style and specific area of interest, studying master bodies of work across both genres as examples. The primary focus will be on the still photo.



Ralph Gibson reviews a photographic print with NYFA students.



Photo by Ralph Gibson

“ At the New York Film Academy we tell our students that it is no longer a question of how to photograph, it is a question of what to photograph. ”

- Ralph Gibson

Ralph Gibson studied photography while in the US Navy and later at the San Francisco Art Institute. A provocative thinker and speaker, his writing commands attention, as does his teaching and he has lectured and led workshops in over 20 countries over the past 40 years.

## WAYS OF SEEING I

Students study, analyze, critique, and recreate the work of master photographers from the medium's invention until 1960, as they are immersed in the history and evolution of this visual art. This course explores the ways in which history's seminal photographers have held a mirror up to society, showing humanity the technological, artistic, social and cultural currents of life through the lens. Examining and recreating master photographers' techniques, aesthetics, and approaches provides an expanded visual vocabulary for students' own shooting and research projects.

## SHOOTING LAB

This is a unique, hands-on course in which students develop core professional skills and techniques during location shoots with live feedback from an instructor. Covering a wide range of genres, along with aesthetic, logistical, and technical challenges, students will have the opportunity to work directly with instructors, practically applying new skills across a range of assignments of increasing complexity. Exercises will include photographic and multimedia assignments.

## PLAY AS WORK

A more intimate and personal precursor to Applied Photography I, Play As Work dives deeply into the individual's most eccentric and personal creative impulses and uses methodical, sometimes nonsensical play to access fresh, authentic, and creative ideas—to learn how to “get out of our own way”. In doing so, we construct a sound, unshakable foundation for a life-long, joyful creative life. From the lightest, most spontaneous playful impulses come one's greatest ideas. Students examine current gallery and museum exhibitions, exhibition catalogs, published monographs, journals, sketches, films, and ephemera associated with an artist's life to learn how others have faced a journey that is unique but shared.

## PHOTO II

Students will explore conventional lighting tools from hot and cool continuous sources, studio and portable strobe lighting, and professional grip hardware, along with a variety of unconventional sources. To consolidate this knowledge, class exercises and discussions will be based on topics such as three-point lighting, soft and hard light, color temperature, gels, diffusion and light-shaping tools. Assignments give students opportunities to practice the techniques they will need to execute the assignments given in Applied Photography I with which this course is closely coordinated.



*Left: Photo by Nipun Nayyar taken during NYFA photo expedition to the Dominican Republic.*

*Above: Photo by Louise Wateridge taken during the photography expedition her NYFA class took to the Dominican Republic.*



*New York Film Academy Photography students have the option to join a special one-week photography expedition to an exciting locale. On a recent trip to the Dominican Republic, students captured images of the landscapes, people, and colors of the coastal town Las Terrenas.*

*The photography expedition is planned and supervised by NYFA faculty and staff. Please note, participants pay for the costs of their transportation, accommodation, and food. The trip is scheduled during a school vacation or semester break. It is offered as an optional experience, students are not required to participate.*



## IMAGING II

An in-depth follow up to Imaging I, this lab-based course enables students to further their mastery of RAW processing, color management, and workflow practices while developing advanced skills of perception. Students will also explore a range of possibilities for printing images. Students will receive in-depth training to advance their ability to see and orchestrate subtle differences in tone and color with the end goal of developing a unique personal palette and visual style. Students will composite entirely new visual worlds using transformations, layer masks, tone, texture, and color matching. Furthering their skills in RAW processing, students will learn commercial retouching and advanced color and tone control within multiple color spaces. This course further demystifies color management, enabling students to achieve consistently accurate results in their work.

## WAYS OF SEEING II

Students will continue their investigation into the work of the most influential image makers from 1960 to contemporary times. The presumption of the photograph as a document of veracity and its acceptance as an art with all of the subjectivity formerly denied forms the major focus of this course. Students are also asked to examine how different technologies (such as the 35mm camera and digital revolution) have shaped photography, and continues the dialogue about photography as art and art as commerce.

## 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 to the entire faculty for approval. Throughout the course, students refine their conceptual approach, submit ongoing work for critique, analyze the business and creative practices of successful contemporary artists by preparing class presentations, write an artist's statement, create titles, decide on image sizes, choose a mounting and presentation method, plan and execute their final exhibition of images printed to professional exhibition standards, assign prices and decide on editioning, and assemble an exhibition catalog.

## APPLIED PHOTOGRAPHY I

This comprehensive course introduces students to the business and production side of professional photography, covering a range of issues including: budget, location searches, permits, model releases, equipment, crew, ethics/legalities, exceeding clients' expectations, and much more. Seven assignments spanning two weeks each and a wide variety of challenges give students the opportunity to practice every method of the successful professional, including bidding, pitching a concept, creating a budget and equipment list, location scouting, working with an art director and hair/makeup artist, selecting props and clothes, lighting, shooting, interacting with a client supervising live, processing and image delivery both electronically and in print format, invoicing, and creating a licensing contract.

## PRODUCTION LAB

This course gives students the opportunity to put their knowledge of lighting and photography into action during a series of location shoots, and to receive individual guidance from instructors as they edit, print, sequence, and prepare their portfolios and final exhibition of images and moving image projects. Students will receive lighting demonstrations in class and hands-on shooting time with instructors on location. This course also explores digital photo and video editing techniques and looks at ways for students to increase their web presence to get their work out into the wider world.