

Three or Four-Year Degree Program
BACHELOR OF FINE ARTS
in **PHOTOGRAPHY**

Students have the option of completing in three or four years, depending on the number of terms they take each year.

A BFA Photography student hones her camera skills on location with a state-of-the-art Canon HD DSLR camera.

LOCATION

LOS ANGELES, CALIFORNIA;

Locations are subject to change.

For start dates and tuition, please visit nyfa.edu



A DSLR camera and lens that allows you to shoot stills and video is included in the full enrollment tuition fee for the BFA Photography program.

BFA Photography students have the option to join a special one-week photography expedition to an exciting locale.*

Photography is an art form and a way of seeing the world; it's also the most popular hobby on the planet. But **great art can only be created through the vision of an artist who has mastered the broad technical and aesthetic challenges** that require every photographer to make dozens of split-second decisions about shutter speed, aperture, ISO, composition, focal length, gesture, and the precise moment of exposure when capturing a photograph.

In today's digital environment, possessing a mastery of digital darkroom tools—namely those available in Adobe Photoshop—is as essential a skill as learning to frame a shot. Through the New York Film Academy's BFA in Photography degree program, **these decisions and skills become instinctive through the intensive training provided by our celebrated faculty of award-winning industry professionals.**

Leveraging a network of working photographers, editors, publishers, curators, and potential employers, students are exposed to the entire ecosystem of professional photography and will be prepared to enter it with the confidence that can only come from hands-on experience.

The BFA Photography degree program at the New York Film Academy is an eight-semester accelerated undergraduate degree program that can be completed in three years without taking summer breaks. If a student wishes to take an extended summer break, the program can be completed in four years. Students spend two-thirds of their time studying photography while the remaining one-third of their time is dedicated to studying general Liberal Arts and Sciences.

At NYFA, we train students to produce consistently excellent work on-demand. We give students the tools to achieve their personal vision through photography, and the guidance to turn their passion into a profession.

This program is offered at our Los Angeles campus. **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 THEN APPLYING THEIR COURSE WORK TO BE ACCEPTED FOR ADVANCED STANDING IN THE BFA PHOTOGRAPHY DEGREE PROGRAM.**

WHAT YOU WILL LEARN AND ACHIEVE

- Detailed understanding of exposure with natural light and studio lighting.
- Know-how of Adobe Lightroom as an organizing catalog system and post-production with Adobe Photoshop.
- Application of lighting tools and techniques in both digital and analog camera systems.
- Various advance-printing techniques with digital output systems.
- Recognition of the visual language of photography and how to incorporate technical, formal, and conceptual skills into creative pieces.
- Understanding of current industry business standards and practices in all genres of photography from commercial, fine art and documentary.
- Professional skills and habits and a solid work ethic in the photographic area of interest.
- Relate personal work to the technical, artistic, social, and cultural currents within the history of photography and contemporary photographic practice.
- Discover a photographic interest that evolves into a self-directed, cohesive body of work for presentations including print, online and exhibitions.
- Ability to produce photographic work that is consistent with high industry standards.
- Articulate, in verbal and written form the technical, formal, and conceptual issues in personal creative work and the works of others.

**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.*

- ▶ Esteemed photographer Ralph Gibson guides a group of NYFA photography students through a studio tour.

Ralph Gibson is a photographer and an independent publisher, whose Lustrum Press brought out such photographers as Robert Frank and Larry Clark. Gibson's own images are featured in the national museums of America, France, Korea, Canada, China, Australia, Germany, and others, and included in over 170 museum collections around the world.



Photo by Ralph Gibson



“ We impart to our students that a strong photograph will immediately reveal the photographer's intentions. ”

- Ralph Gibson

SEMESTER ONE

- Explore light and lighting and how to apply to the photo.
- Familiarity with various types of photographers and use of Adobe Lightroom software.

SEMESTER TWO

- Broader knowledge of studio strobes and mastering personal style.
- Greater proficiency with Adobe Lightroom software and color concept and technologies.

SEMESTER THREE

- Mastering lighting on location or studio, designed to use all lighting with what is there.
- Understanding camera to print with Adobe Photoshop as the digital darkroom tool.

SEMESTER FOUR

- Introduction of medium and large format cameras using black and white.
- Mastering camera to print with Adobe Photoshop and scanning.
- Demonstrate of producing narrative pictures for multimedia presentations.
- Analytically understand key histories and cultural and historical theories.

SEMESTER FIVE

- Develop a visual style based on shooting in various styles and genres.
- Mastering camera to print with Adobe Photoshop with alternative digital processes.

SEMESTER SIX

- Develop professional objectives and become more independent as a photographer.
- Greater proficiency with Lightroom and Photoshop.
- Develop, execute and complete a thesis and group exhibition.

SEMESTER SEVEN

- Create a working business plan.
- Construct a market ready portfolio.
- Analyze and critique contemporary and historical works.

SEMESTER EIGHT

- Portfolio of technical and creative in professional sector of choice.
- Demonstrate a technical and rigorous production for final project.
- Produce a final thesis exhibition.
- Refine and print a portfolio of well made photographs.

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

YEAR ONE OVERVIEW

*In the first year, students are introduced to core photography skills both in digital capture and lighting, challenged to develop their photographic abilities, and refine their previsualization skills with more complex shooting assignments. **The following courses comprise the photography portion of a student's curriculum; their required Liberal Arts and Sciences classes are listed at the end of the BFA and BA section of the brochure.***

SEMESTER ONE

INTRODUCTION TO LIGHTING

During this course, students will develop and apply the key skills needed to effectively control and manipulate available light in a variety of situations. Consolidating these skills further, students have the opportunity to demonstrate how their understanding of available light translates to the captured image. This course also includes a hands-on component introducing students to the basics of continuous lighting, grip equipment and portable electronic flash.

PHOTO FOUNDATIONS I

From the tools, techniques and aesthetics of digital photography to using Lightroom as an organizational tool, this course lays the critical thinking skills and practical foundations which enable students to explore photography as a visual language. Across a series of lectures, workshops and assignments, students will investigate the role photographic materials, processes, and techniques all play in the pursuit of photography as a creative medium. This course includes an introduction to the basics of digital capture and digital imaging exposure, along with the core principles, language and tools of electronic media. Lightroom essentials include file management, workflow processing, and resolution.

SEMESTER TWO

INTERMEDIATE LIGHTING

This is a hands-on course that aims to extend the core skills students have developed during Introduction to Lighting in the first semester. Focusing on studio lighting, this course allows students plenty of hands-on class time to master the basics of the medium. To consolidate their knowledge, students will be encouraged to further explore and experiment with increasingly more sophisticated lighting techniques including mixing light sources to achieve different moods and effects.

PHOTO FOUNDATIONS II

During this course students have the opportunity to extend their skills in Lightroom, including making global adjustments to their images whilst experimenting with digital printing techniques. Students will explore the breadth of digital color concepts technologies and methodologies including: color perception, color models, color gamut, digital color correction, and color management as well as gain a working knowledge of digital printing techniques.

SEMESTER THREE

ADVANCED LIGHTING

Having mastered the basics of digital capture and mixed source lighting in Semesters One and Two, students will experiment with location lighting and practice troubleshooting strategies to solve a range of specific lighting challenges.

This course is designed to develop an understanding of and ability to control various qualities of light in any environment. Students study a range of location-lighting situations to understand limitations, advantages, and disadvantages of different lighting environments and methods.

CAPTURE TO PRINT I

Investigating the current practices and concepts from camera to print is an essential component of this course. Using Photoshop as their predominant digital darkroom tool, students will begin to experiment with non-destructive image processing as well as workflow platforms, applications, hardware, and general practices employed to control and manage digital image files. Class will provide many opportunities to practice working with adjustment layers, manipulating the basic density, contrast, and color of a digital image as well as learn the basics of digital printing using Photoshop.

CAPTURE TO PRINT I

This course examines art and photographic production through a theoretical lens. Foundations of art criticism as well as canonical writings and opinions regarding philosophies of semiotics, constructivism, modernism, post-modernism, and pluralism will be reviewed through readings, discussion, project assignments, and class trips.

Through this course, students will begin to examine their own creative production in terms of how it fits within the context of art history. Modules include online multimedia, books/self-publishing, magazines, periodicals, theoretical publications, contemporary art galleries, as well as museum trips.



YEAR TWO OVERVIEW

In the second year, students will advance their knowledge of camera systems, refine the conceptual and practical skills they have developed, and apply their working knowledge of advanced lighting and digital imaging to their projects.

SEMESTER FOUR

APPLIED PHOTOGRAPHY PRACTICES I

An immersive introduction to medium and large format black-and-white film techniques allowing students to apply acquired theories of light in a controlled studio environment. During a series of in-class sessions, students will begin experimenting with medium and large format camera techniques, using black-and-white film.

CAPTURE TO PRINT II

In this course, students further develop their digital imaging skills. However, this semester, there is a stronger focus on scanning film and using Photoshop to process the images. In conjunction with Applied Photography Practices I, students will fine-tune their printing abilities as they go about scanning the film they shoot and explore their output options.

THE MOVING IMAGE I

A practical course introducing students to the craft of the moving image. 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 with their DSLR cameras in cinematography, using continuous light sources, directing, screenwriting, location sound recording, directing actors, producing, and nonlinear editing.

PROCESSES & CULTURES OF PHOTOGRAPHY

When students think analytically about the images they make, they add depth and context to their work. This semester, students will be introduced to the key histories and theories underpinning the cultural, historical, and social contexts in which photographs are produced and distributed. Students will have the opportunity to develop and sharpen their analytical thinking abilities during a series of in-depth class discussions and research assignments.

SEMESTER FIVE

APPLIED PHOTOGRAPHY PRACTICES II

Refining the conceptual and practical skills they have acquired throughout the past four semesters, students will embark on a series of shooting assignments in studio and/or on location. An integral part of this class is the conceptualizing process where students receive valuable direction and feedback via a series of in-class critiquing sessions. This is followed by guided shooting sessions, where students have the opportunity to shoot in the style and genre that interests them the most.

INTERMEDIATE IMAGING I

In this digital output course, students extend their existing Photoshop skills and begin to recognize the individual elements that comprise an image. Breaking the image down into its component parts and experimenting with an array of blending modes allows students greater creative control over their work. This class provides students with the opportunity to experiment with alternative digital processes and fine-tune their printing skills along the way.

SEMESTER SIX

APPLIED PHOTOGRAPHY PRACTICES III

This course provides students with a constructive forum in which they are encouraged to take stock of their current skill sets and develop their professional objectives. This class will involve deep self-reflection, consultation, and feedback with lecturers, peer feedback, and the opportunity to shoot individual projects and fine-tune technical skills, where necessary. The goal of this class is to foster a sense of independent learning and methods for personal analysis of one's work that will allow students to push their creativity further than they may have originally thought possible.

INTERMEDIATE IMAGING II

Students refine their Photoshop and Lightroom skills further through mentored instruction. As they gain proficiency in digital inkjet printing, they have the opportunity to complete printed work for other classes this semester.

YEAR THREE OVERVIEW

In their third year, students begin to synthesize their coursework and focus primarily on their Thesis Projects in the genre of their choice, beginning with a clearly stated objective.

SEMESTER SEVEN

BUSINESS PRACTICES FOR PHOTOGRAPHERS

This course prepares students for entering the business of Professional Photography. Portfolio development, self-promotion strategies, and essential business practices are emphasized in students' fields of interest. Students will work on branding their own business identity and constructing a business plan.

PORTFOLIO DEVELOPMENT I

This course guides students through the initial portfolio development process, outlining principles for targeting a market-ready portfolio to their chosen area of the photographic industry. Using the appropriate terminology, students will clearly state their portfolio objectives. The course also covers current trends in photo bookmaking, online portfolio presentation, traditional/fine art portfolio presentation and contemporary printing practices.

THEORY & CRITICISM: CONTEMPORARY PHOTOGRAPHY

This course is designed to advance students' application of historical and contemporary methods of theoretical analysis to their own work and the work of emerging and established professional artists.

Through seminar discussions in class, as well as on-site critique of contemporary work on display in Los Angeles and Miami, students will learn to analyze and critique the intent and relevance of never-before seen work in real-time through an art historical and contemporary theoretical lens.

SEMESTER EIGHT

PORTFOLIO DEVELOPMENT II

A student's portfolio consolidates the use of the photographic image as a means of expression and communication, demonstrating technical ability, creative vision, and personal aesthetic. Through a process of self-reflection, peer review, and lecturer feedback, students will fine-tune their portfolios to the point where they are ready for presentation to the professional sector in their chosen area of the industry.

FINAL PROJECT

In conjunction with their Senior Thesis, students will produce a body of creative work for their graduate group exhibition. Students prepare their work for exhibition in the genre of their choice. Work is reviewed via critical analysis, peer feedback, and lecturer/student consultation.

SENIOR THESIS

Assisted by weekly writing workshops and critique sessions, students will develop, execute, and complete their own thesis projects, culminating in a graduate group exhibition.

Students begin with a clearly stated thesis objective. Through peer and instructor feedback, weekly critiques, 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.

IMAGING OUTPUT

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.

ELECTIVES

VIEW CAMERA

A hands-on introduction to traditional 4x5 view camera technology and aesthetics that also covers a number of image-making techniques, studio applications, and printing. During this elective, students gain the necessary experience to employ and control the unique drawing capabilities provided by the view camera.

PHOTOGRAPHY AS FINE ART I

This course allows students a more in-depth exploration of the contemporary visual artists who influence them most and asks them to question how and why this work is influencing their burgeoning style. Through the modernist and post-modernist lens, students explore photography as a conceptual, social, and aesthetic tool.

ADVERTISING PHOTOGRAPHY

The focus of this course is photographic illustration for advertising. Students are invited to analyze, then, through their own work, apply professional advertising studio practices. Typography and graphic design are also covered in this course.

PHOTOJOURNALISM & DOCUMENTARY I

This course provides an introduction to the history, theory, political influences, and trends of both past and contemporary artists working in the Documentary Photography field. The aim is to identify, and more importantly, critique any ideological issues that arise, so the next generation of Documentary Photographers and Photojournalists is armed with the skills to challenge and develop this unique narrative even further.

ALTERNATIVE PROCESSES

In this course, students will explore alternative silver processes including lith printing, chromoskedastic, 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.

THE MOVING IMAGE II

This course gives students the opportunity to consolidate and master their filmmaking skills via two more complex multimedia projects. Moving beyond multimedia and montage, students will be required to conceptualize, write, direct, shoot, and edit two major sync sound narrative or documentary projects.

PORTRAITURE

Photographing people is as challenging as it is rewarding. During this course, students practice a range of portraiture techniques—from shooting the subject to retouching and printing. Students will experiment with ways of posing, styling, and using props in order to control and execute their desired effect. As projects increase in complexity, artistic and technical principles will be applied to a wider variety of subjects and situations. Class assignments may include classic, contemporary, and pictorial styles for both studio and environmental portraiture.

EDITORIAL

Across a series of realistic and challenging assignments, students become immersed in the world of editorial photography to gain experience working for modern-day publications. Through the execution of simple portraits (in studio and on location) to elaborate conceptual stories, students will explore a wide range of historical and contemporary editorial work. Class discussions will focus on the key practical skills involved in making the images studied as well as how this work inspires students' own future projects. As they plan their own projects, students will consider their own artistic vision and style whilst being expected to approach their editorial assignment professionally. This involves ensuring they have a clear brief from their client, establishing good relationships with photo editors, art directors and writers, developing concepts, and devising a workable production schedule.

ADVANCED IMAGING

This is a student-motivated class, which supports the core learning for this semester. Students will use this class time to consolidate and where necessary, fine-tune their knowledge and skills via the creative work they are doing in their chosen electives this semester.



Photography is more than a medium for factual communication of ideas. It is a creative art. ”

- Ansel Adams

ADVANCED VIEW CAMERA

This course gives students the opportunity to produce a cohesive body of work either in studio or on location. Students will look at current and past trends in large format photography and will solidify their knowledge of view camera techniques by working on a body of work in a chosen genre.

MULTIMEDIA PHOTO ESSAY

A project-based class that introduces students to the core techniques necessary for producing narrative picture stories for multimedia online presentations. After analyzing a range of standout photo essays and examining the techniques used to create them, students will research, plan, photograph, and edit their own stories. In addition to incorporating audio, video, and still images into their projects, they will be expected to incorporate a variety of classic photo essay elements including: opening pictures, transitions, point pictures, closers, expressive camera angles, and lighting, demonstrating their relevance in a modern multimedia project.

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.

PHOTOGRAPHY AS FINE ART II

Students conceptualize and make images with a strong social and aesthetic focus. The overall goal is to develop a cohesive Fine Art portfolio. This course makes use of students' practical and analytical skills, while honing their aesthetic sensibilities, as they develop their body of Fine Art images through a process of weekly critique sessions, mentoring, peer feedback, self-reflection, and editing.

PHOTOJOURNALISM & DOCUMENTARY II

Students conceptualize and execute their own documentary-style photographic essay and in doing so, create their own political or social narrative. The objective is to produce a cohesive Photojournalistic piece. Students will be expected to practice and challenge their technical skills as well as analyze and discuss the ideology behind their body of work. Weekly critiques and self-reflection are an integral part of the development process.



Actor Tim Roth caught by photographer and New York Film Academy instructor Nitin Vadukul.