

**NEW YORK**  
**FILM**  
**ACADEMY**  
LOS ANGELES  
2018-19  
COURSE  
CATALOG

---

# TABLE OF CONTENTS:

---

INTRODUCTION	7
2018-19 ACADEMIC CALENDAR	11
STUDENT CODE OF CONDUCT	24
DRUG & ALCOHOL POLICY	40
FACILITIES & EQUIPMENT	44
STUDENT RESOURCES	46
STUDENT ACCESSIBILITY SERVICES	50
FINANCIAL AID	56
NEED-BASED TUITION DISCOUNT	63
TUITION & COSTS (FALL '18)	65
TUITION & COSTS (SPRING '19)	73
TUITION & COSTS (SUMMER '19)	81
STUDENT TUITION RECOVERY FUND	85
ACADEMIC POLICIES	88
ACCUPLACER REQUIREMENTS	96
CREDIT EARNING POLICIES	97
TRANSFER CREDIT POLICIES	98
CREATIVE FREEDOM	102
FAMILY EDUCATIONAL RIGHTS & PRIVACY ACT	104
STUDENT GRIEVANCE REVIEW & RESOLUTION PROCESS	109
NEW YORK FILM ACADEMY OWNERSHIP POLICY	113
GRADUATE DEGREE PROGRAMS	115
MFA Admissions Policy	116
Master of Fine Arts in Filmmaking	122

Master of Fine Arts in Acting for Film	142
Master of Fine Arts in Screenwriting (Fall '18)	151
Master of Fine Arts in Screenwriting (Spring '19)	165
Master of Fine Arts in Producing (Fall '18)	180
Master of Fine Arts in Producing (Spring '19)	192
Master of Fine Arts in Photography	208
Master of Fine Arts in Cinematography	219
Master of Fine Arts in Documentary Filmmaking	235
Master of Fine Arts in Game Design	252
MA Admissions Policy	260
Master of Arts in Film & Media Production	265
Master of Arts in Screenwriting	273
Master of Arts in Producing	279
Liberal Arts & Science Courses (For MFA & MA Programs)	283
<b>UNDERGRADUATE DEGREE PROGRAMS - BACHELOR OF ARTS</b>	286
BA Admissions Policy	287
Bachelor of Arts in Media Studies	292
Liberal Arts & Science Courses (for BFA & BA programs)	305
<b>UNDERGRADUATE DEGREE PROGRAMS - BACHELOR OF FINE ARTS</b>	319
BFA Admissions Policy	320
Bachelor of Fine Arts in Filmmaking	326
Bachelor of Fine Arts in Screenwriting	342
Bachelor of Fine Arts in Acting for Film	359
Bachelor of Fine Arts in Game Design	373
Bachelor of Fine Arts in Producing	386
Bachelor of Fine Arts in 3-D Animation & Visual Effects	399
Bachelor of Fine Arts in Photography	411

Bachelor of Fine Arts in Graphic Design	425
<b>TWO-YEAR DEGREE PROGRAMS - ASSOCIATE OF FINE ARTS</b>	441
AFA Admissions Policies	442
Associate of Fine Arts in Filmmaking	447
Associate of Fine Arts in Acting for Film	459
Associate of Fine Arts in Screenwriting	469
Associate of Fine Arts in Game Design	480
Associate of Fine Arts in Producing	489
Liberal Arts & Science Courses (for Associate of Fine Arts programs)	499
<b>TWO-YEAR &amp; ONE-YEAR CERTIFICATE PROGRAMS</b>	502
Certificate Program Admissions Policy	503
Two-Year Photography	508
One-Year Filmmaking	519
One-Year Acting for Film	526
One-Year Screenwriting	532
One-Year Producing	538
One-Year Documentary Filmmaking	543
One-Year Photography	553
One-Year Cinematography	560
One-Year Game Design	568
One-Year 3-D Animation	573
One-Year Graphic Design	579
<b>COMMUNITY EDUCATION PROGRAMS</b>	586
Community Education Program Admissions Policy	587
Eight-Week Filmmaking	590
Eight-Week Acting for Film	593
Eight-Week Screenwriting	595

Eight-Week Producing	597
Eight-Week Photography	601
Eight-Week Music Video	604
Holiday Filmmaking	608
Holiday Acting for Film	611
Six-Week Filmmaking	613
Six-Week Documentary Filmmaking	615
Four-Week Filmmaking	618
Four-Week Digital Editing	620
Four-Week Acting for Film	622
Four-Week Photography	624
Four-Week Producing	628
Four-Week Music Video	631
Four-Week 3-D Animation	634
Twelve-Week Evening Filmmaking	636
Twelve-Week Evening Digital Editing	638
Twelve-Week Evening Acting for Film	640
Twelve-Week Evening Screenwriting	642
Twelve-Week Evening Producing	644
One-Week Filmmaking	647
One-Week Acting for Film	649
<b>DIRECTORY</b>	650
<b>FACULTY</b>	658
<b>APPENDIX A: SEX-BASED DISCRIMINATION &amp; SEXUAL MISCONDUCT POLICIES</b>	663
Statement of Non-Discrimination	
Statement of Purpose	
Scope of Policy	

Prohibited Conduct	664
Policy-Related Definitions	666
Policy Process	668
Appeals	675
Confidentiality & Privacy	676
Records	
Prevention & Awareness	677
Resources	
Policy In Other Languages	

# 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

---

Kristi Nelson (*Chair*)

Michael Young

Jean Sherlock

Matthew Modine

Avy Eschenasy

Cheng Davis

Jeffery Haber

Oscar Bleetstein

Paul Kelly



---

## LICENSING & APPROVALS

---

The New York Film Academy is a private postsecondary institution 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](http://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. Administrators 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. During hours of operation, students have access to the library and all learning resources.

---

## 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 the final screenings.

---

## ABOUT THE CATALOG

---

The Office of the Dean of the College publishes the NYFA, Los Angeles 2018-19 Course Catalog. This is the document of authority for NYFA students commencing their programs at the Los Angeles campus between September 24th, 2018 and September 14th, 2019.

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.

# 2018-19

## ACADEMIC CALENDAR

---

---

### MASTER OF FINE ARTS IN FILMMAKING

---

#### *Fall 2018*

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
5th Semester: 2/3/20 - 5/16/20  
6th Semester: 5/26/20 - 9/12/20  
7th Semester: 9/21/20 - 1/23/21

#### *Spring 2019*

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20  
5th Semester: 5/26/20 - 9/12/20  
6th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
7th Semester: 2/1/21 - 5/15/21

#### *Summer 2019*

Registration: 5/20/19  
1st Semester: 5/28/19 - 9/14/19  
2nd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
3rd Semester: 2/3/20 - 5/16/20  
4th Semester: 5/26/20 - 9/12/20  
5th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
6th Semester: 2/1/21 - 5/15/21  
7th Semester: 5/24/21 - 9/11/21

---

### MASTER OF FINE ARTS IN ACTING FOR FILM

---

#### *Fall 2018*

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20

#### *Spring 2019*

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20

#### *Summer 2019*

Registration: 5/20/19  
1st Semester: 5/28/19 - 9/14/19  
2nd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
3rd Semester: 2/3/20 - 5/16/20  
4th Semester: 5/26/20 - 9/12/20

---

### MASTER OF FINE ARTS IN SCREENWRITING

---

#### *Fall 2018*

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20

2019 Holiday Break: 12/22/19 - 1/5/20

### ***Spring 2019***

Registration: 1/28/19

1st Semester: 2/4/19 - 5/18/19

2nd Semester: 5/28/19 - 9/14/19

3rd Semester: 9/23/19 - 1/25/20

2019 Holiday Break: 12/22/19 - 1/5/20

4th Semester: 2/3/20 - 5/16/20

5th Semester: 5/26/20 - 9/12/20

---

## MASTER OF FINE ARTS IN PRODUCING

---

### ***Fall 2018***

Registration: 9/17/18

1st Semester: 9/24/18 - 1/26/19

2018 Holiday Break: 12/22/18 - 1/6/19

2nd Semester: 2/4/19 - 5/18/19

3rd Semester: 5/28/19 - 9/14/19

4th Semester: 9/23/19 - 1/25/20

2019 Holiday Break: 12/22/19 - 1/5/20

### ***Spring 2019***

Registration: 1/28/19

1st Semester: 2/4/19 - 5/18/19

2nd Semester: 5/28/19 - 9/14/19

3rd Semester: 9/23/19 - 1/25/20

2019 Holiday Break: 12/22/19 - 1/5/20

4th Semester: 2/3/20 - 5/16/20

5th Semester: 5/26/20 - 9/12/20

---

## MASTER OF FINE ARTS IN PHOTOGRAPHY

---

### ***Fall 2018***

Registration: 9/17/18

1st Semester: 9/24/18 - 1/26/19

2018 Holiday Break: 12/22/18 - 1/6/19

2nd Semester: 2/4/19 - 5/18/19

3rd Semester: 5/28/19 - 9/14/19

4th Semester: 9/23/19 - 1/25/20

2019 Holiday Break: 12/22/19 - 1/5/20

### ***Spring 2019***

Registration: 1/28/19

1st Semester: 2/4/19 - 5/18/19

2nd Semester: 5/28/19 - 9/14/19

3rd Semester: 9/23/19 - 1/25/20

2019 Holiday Break: 12/22/19 - 1/5/20

4th Semester: 2/3/20 - 5/16/20

---

## MASTER OF FINE ARTS IN CINEMATOGRAPHY

---

### ***Fall 2018***

Registration: 9/17/18

1st Semester: 9/24/18 - 1/26/19

2018 Holiday Break: 12/22/18 - 1/6/19

2nd Semester: 2/4/19 - 5/18/19

3rd Semester: 5/28/19 - 9/14/19

4th Semester: 9/23/19 - 1/25/20

2019 Holiday Break: 12/22/19 - 1/5/20

5th Semester: 2/3/20 - 5/16/20

### ***Spring 2019***

Registration: 1/28/19

1st Semester: 2/4/19 - 5/18/19

2nd Semester: 5/28/19 - 9/14/19

3rd Semester: 9/23/19 - 1/25/20

2019 Holiday Break: 12/22/19 - 1/5/20

4th Semester: 2/3/20 - 5/16/20

5th Semester: 5/26/20 - 9/12/20

---

## MASTER OF FINE ARTS IN DOCUMENTARY FILMMAKING

---

### ***Fall 2018***

Registration: 9/17/18

1st Semester: 9/24/18 - 1/26/19

2018 Holiday Break: 12/22/18 - 1/6/19

2nd Semester: 2/4/19 - 5/18/19

3rd Semester: 5/28/19 - 9/14/19

4th Semester: 9/23/19 - 1/25/20

2019 Holiday Break: 12/22/19 - 1/5/20

5th Semester: 2/3/20 - 5/16/20

6th Semester: 5/26/20 - 9/12/20

### ***Spring 2019***

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20  
5th Semester: 5/26/20 - 9/12/20  
6th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21

---

## MASTER OF FINE ARTS IN GAME DESIGN

---

### ***Fall 2018***

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20

### ***Spring 2019***

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20

---

## MASTER OF ARTS IN FILM & MEDIA PRODUCTION

---

### ***Fall 2018***

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19

### ***Spring 2019***

Registration: 1/28/19

1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20

### ***Summer 2019***

Registration: 5/20/19  
1st Semester: 5/28/19 - 9/14/19  
2nd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
3rd Semester: 2/3/20 - 5/16/20

---

## MASTER OF ARTS IN SCREENWRITING

---

### ***Fall 2018***

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19

---

## MASTER OF ARTS IN PRODUCING

---

### ***Fall 2018***

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19

### ***Spring 2019***

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19

---

## BACHELOR OF FINE ARTS IN FILMMAKING

---

### ***Fall 2018***

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19

2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
5th Semester: 2/3/20 - 5/16/20  
6th Semester: 5/26/20 - 9/12/20  
7th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
8th Semester: 2/1/21 - 5/15/21  
9th Semester: 5/24/21 - 9/11/21

### ***Spring 2019***

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20  
5th Semester: 5/26/20 - 9/12/20  
6th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
7th Semester: 2/1/21 - 5/15/21  
8th Semester: 5/24/21 - 9/11/21  
9th Semester: 9/20/21 - 1/22/22  
2021 Holiday Break: 12/19/21 - 1/2/21

### ***Summer 2019***

Registration: 5/20/19  
1st Semester: 5/28/19 - 9/14/19  
2nd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
3rd Semester: 2/3/20 - 5/16/20  
4th Semester: 5/26/20 - 9/12/20  
5th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
6th Semester: 2/1/21 - 5/15/21  
7th Semester: 5/24/21 - 9/11/21  
8th Semester: 9/20/21 - 1/22/22  
2021 Holiday Break: 12/19/21 - 1/2/21  
9th Semester: 1/31/22 - 5/14/22

---

## BACHELOR OF FINE ARTS IN ACTING FOR FILM

---

### ***Fall 2018***

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
5th Semester: 2/3/20 - 5/16/20  
6th Semester: 5/26/20 - 9/12/20  
7th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
8th Semester: 2/1/21 - 5/15/21

### ***Spring 2019***

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20  
5th Semester: 5/26/20 - 9/12/20  
6th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
7th Semester: 2/1/21 - 5/15/21  
8th Semester: 5/24/21 - 9/11/21

### ***Summer 2019***

Registration: 5/20/19  
1st Semester: 5/28/19 - 9/14/19  
2nd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
3rd Semester: 2/3/20 - 5/16/20  
4th Semester: 5/26/20 - 9/12/20  
5th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
6th Semester: 2/1/21 - 5/15/21  
7th Semester: 5/24/21 - 9/11/21  
8th Semester: 9/20/21 - 1/22/22  
2021 Holiday Break: 12/19/21 - 1/2/21

---

## BACHELOR OF FINE ARTS IN SCREENWRITING

---

### *Fall 2018*

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
5th Semester: 2/3/20 - 5/16/20  
6th Semester: 5/26/20 - 9/12/20  
7th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
8th Semester: 2/1/21 - 5/15/21

### *Spring 2019*

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20  
5th Semester: 5/26/20 - 9/12/20  
6th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
7th Semester: 2/1/21 - 5/15/21  
8th Semester: 5/24/21 - 9/11/21

---

## BACHELOR OF FINE ARTS IN GAME DESIGN

---

### *Fall 2018*

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
5th Semester: 2/3/20 - 5/16/20  
6th Semester: 5/26/20 - 9/12/20  
7th Semester: 9/21/20 - 1/23/21

2020 Holiday Break: 12/20/20 - 1/3/21  
8th Semester: 2/1/21 - 5/15/21

### *Spring 2019*

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20  
5th Semester: 5/26/20 - 9/12/20  
6th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
7th Semester: 2/1/21 - 5/15/21  
8th Semester: 5/24/21 - 9/11/21

---

## BACHELOR OF FINE ARTS IN PRODUCING

---

### *Fall 2018*

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
5th Semester: 2/3/20 - 5/16/20  
6th Semester: 5/26/20 - 9/12/20  
7th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
8th Semester: 2/1/21 - 5/15/21

### *Spring 2019*

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20  
5th Semester: 5/26/20 - 9/12/20  
6th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
7th Semester: 2/1/21 - 5/15/21  
8th Semester: 5/24/21 - 9/11/21



---

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

---

### *Fall 2018*

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
5th Semester: 2/3/20 - 5/16/20  
6th Semester: 5/26/20 - 9/12/20  
7th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
8th Semester: 2/1/21 - 5/15/21

### *Spring 2019*

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20  
5th Semester: 5/26/20 - 9/12/20  
6th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
7th Semester: 2/1/21 - 5/15/21  
8th Semester: 5/24/21 - 9/11/21

---

## BACHELOR OF FINE ARTS IN PHOTOGRAPHY

---

### *Fall 2018*

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
5th Semester: 2/3/20 - 5/16/20  
6th Semester: 5/26/20 - 9/12/20

7th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
8th Semester: 2/1/21 - 5/15/21

### *Spring 2019*

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20  
5th Semester: 5/26/20 - 9/12/20  
6th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
7th Semester: 2/1/21 - 5/15/21  
8th Semester: 5/24/21 - 9/11/21

---

## BACHELOR OF FINE ARTS IN GRAPHIC DESIGN

---

### *Fall 2018*

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
5th Semester: 2/3/20 - 5/16/20  
6th Semester: 5/26/20 - 9/12/20  
7th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
8th Semester: 2/1/21 - 5/15/21

---

## BACHELOR OF ARTS IN MEDIA STUDIES

---

### *Fall 2018*

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19



4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
5th Semester: 2/3/20 - 5/16/20  
6th Semester: 5/26/20 - 9/12/20  
7th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
8th Semester: 2/1/21 - 5/15/21

### ***Spring 2019***

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20  
5th Semester: 5/26/20 - 9/12/20  
6th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
7th Semester: 2/1/21 - 5/15/21  
8th Semester: 5/24/21 - 9/11/21

---

## ASSOCIATE OF FINE ARTS IN FILMMAKING

---

### ***Fall 2018***

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
5th Semester: 2/3/20 - 5/16/20  
6th Semester: 5/26/20 - 9/12/20

### ***Spring 2019***

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20  
5th Semester: 5/26/20 - 9/12/20  
6th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21

### ***Summer 2019***

Registration: 5/20/19  
1st Semester: 5/28/19 - 9/14/19  
2nd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
3rd Semester: 2/3/20 - 5/16/20  
4th Semester: 5/26/20 - 9/12/20  
5th Semester: 9/21/20 - 1/23/21  
2020 Holiday Break: 12/20/20 - 1/3/21  
6th Semester: 2/1/21 - 5/15/21

---

## ASSOCIATE OF FINE ARTS IN ACTING FOR FILM

---

### ***Fall 2018***

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20

### ***Spring 2019***

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20

### ***Summer 2019***

Registration: 5/20/19  
1st Semester: 5/28/19 - 9/14/19  
2nd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
3rd Semester: 2/3/20 - 5/16/20  
4th Semester: 5/26/20 - 9/12/20

---

## ASSOCIATE OF FINE ARTS IN SCREENWRITING

---

### ***Fall 2018***

Registration: 9/17/18

1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20

### ***Spring 2019***

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20

---

## ASSOCIATE OF FINE ARTS IN GAME DESIGN

---

### ***Fall 2018***

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20

### ***Spring 2019***

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20

---

## ASSOCIATE OF FINE ARTS IN PRODUCING

---

### ***Fall 2018***

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19

4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20

### ***Spring 2019***

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20

---

## TWO-YEAR PHOTOGRAPHY

---

### ***Fall 2018***

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19  
4th Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20

### ***Spring 2019***

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20  
4th Semester: 2/3/20 - 5/16/20

---

## ONE-YEAR FILMMAKING

---

### ***Fall 2018***

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19

### ***Spring 2019***

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20

---

### ***Summer 2019***

Registration: 5/20/19

1st Semester: 5/28/19 - 9/14/19

2nd Semester: 9/23/19 - 1/25/20

2019 Holiday Break: 12/22/19 - 1/5/20

3rd Semester: 2/3/20 - 5/16/20

---

## **ONE-YEAR ACTING FOR FILM**

---

### ***Fall 2018***

Registration: 9/17/18

1st Semester: 9/24/18 - 1/26/19

2018 Holiday Break: 12/22/18 - 1/6/19

2nd Semester: 2/4/19 - 5/18/19

### ***Spring 2019***

Registration: 1/28/19

1st Semester: 2/4/19 - 5/18/19

2nd Semester: 5/28/19 - 9/14/19

### ***Summer 2019***

Registration: 5/20/19

1st Semester: 5/28/19 - 9/14/19

2nd Semester: 9/23/19 - 1/25/20

2019 Holiday Break: 12/22/19 - 1/5/20

---

## **ONE-YEAR SCREENWRITING**

---

### ***Fall 2018***

Registration: 9/17/18

1st Semester: 9/24/18 - 1/26/19

2018 Holiday Break: 12/22/18 - 1/6/19

2nd Semester: 2/4/19 - 5/18/19

### ***Spring 2019***

Registration: 1/28/19

1st Semester: 2/4/19 - 5/18/19

2nd Semester: 5/28/19 - 9/14/19

---

## **ONE-YEAR PRODUCING**

---

### ***Fall 2018***

Registration: 9/17/18

1st Semester: 9/24/18 - 1/26/19

2018 Holiday Break: 12/22/18 - 1/6/19

2nd Semester: 2/4/19 - 5/18/19

### ***Spring 2019***

Registration: 1/28/19

1st Semester: 2/4/19 - 5/18/19

2nd Semester: 5/28/19 - 9/14/19

---

## **ONE-YEAR DOCUMENTARY FILMMAKING**

---

### ***Fall 2018***

Registration: 9/17/18

1st Semester: 9/24/18 - 1/26/19

2018 Holiday Break: 12/22/18 - 1/6/19

2nd Semester: 2/4/19 - 5/18/19

3rd Semester: 5/28/19 - 9/14/19

### ***Spring 2019***

Registration: 1/28/19

1st Semester: 2/4/19 - 5/18/19

2nd Semester: 5/28/19 - 9/14/19

3rd Semester: 9/23/19 - 1/25/20

2019 Holiday Break: 12/22/19 - 1/5/20

---

## **ONE-YEAR PHOTOGRAPHY**

---

### ***Fall 2018***

Registration: 9/17/18

1st Semester: 9/24/18 - 1/26/19

2018 Holiday Break: 12/22/18 - 1/6/19

2nd Semester: 2/4/19 - 5/18/19

### ***Spring 2019***

Registration: 1/28/19

1st Semester: 2/4/19 - 5/18/19

2nd Semester: 5/28/19 - 9/14/19

---

## ONE-YEAR CINEMATOGRAPHY

---

### *Fall 2018*

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19

### *Spring 2019*

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19

---

## ONE-YEAR GAME DESIGN

---

### *Fall 2018*

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19

### *Spring 2019*

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19

---

## ONE-YEAR 3-D ANIMATION

---

### *Fall 2018*

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19  
3rd Semester: 5/28/19 - 9/14/19

### *Spring 2019*

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19  
3rd Semester: 9/23/19 - 1/25/20  
2019 Holiday Break: 12/22/19 - 1/5/20

---

## ONE-YEAR GRAPHIC DESIGN

---

### *Fall 2018*

Registration: 9/17/18  
1st Semester: 9/24/18 - 1/26/19  
2018 Holiday Break: 12/22/18 - 1/6/19  
2nd Semester: 2/4/19 - 5/18/19

### *Spring 2019*

Registration: 1/28/19  
1st Semester: 2/4/19 - 5/18/19  
2nd Semester: 5/28/19 - 9/14/19

---

## EIGHT-WEEK FILMMAKING

---

9/4/18 - 11/3/18  
1/7/19 - 3/2/19  
2/4/19 - 3/30/19  
3/4/19 - 4/27/19  
4/1/19 - 5/24/19  
5/6/19 - 6/29/19  
6/3/19 - 7/27/19  
7/8/19 - 8/30/19  
8/5/19 - 9/28/19  
9/3/19 - 11/2/19  
10/1/19 - 11/26/19

---

## EIGHT-WEEK ACTING FOR FILM

---

9/4/18 - 11/3/18  
1/7/19 - 3/2/19  
2/4/19 - 3/30/19  
3/4/19 - 4/27/19  
5/6/19 - 6/29/19  
7/8/19 - 8/30/19  
9/3/19 - 11/2/19

---

## EIGHT-WEEK SCREENWRITING

---

9/4/18 - 11/3/18

1/7/19 – 3/2/19  
3/4/19 – 4/27/19  
5/6/19 – 6/29/19  
7/8/19 – 8/30/19  
9/3/19 – 11/2/19

---

## EIGHT-WEEK PHOTOGRAPHY

---

9/4/18 – 11/3/18  
9/24/18 – 11/17/18  
1/7/19 – 3/2/19  
3/4/19 – 4/27/19  
9/3/19 – 11/2/19

---

## HOLIDAY FILMMAKING

---

12/3/18 – 1/26/19  
12/2/19 – 1/25/20

---

## HOLIDAY ACTING FOR FILM

---

12/3/18 – 1/26/19  
12/2/19 – 1/25/20

---

## SIX-WEEK FILMMAKING

---

6/3/19 – 7/13/19  
7/8/19 – 8/17/19

---

## SIX-WEEK DOCUMENTARY FILMMAKING

---

9/4/18 – 10/16/18  
2/4/19 – 3/19/19  
7/8/19 – 8/20/19  
9/3/19 – 10/16/19

---

## FOUR-WEEK FILMMAKING

---

9/4/18 – 10/6/18  
10/1/18 – 10/27/18  
10/22/18 – 11/17/18

1/7/19 – 2/2/19  
2/4/19 – 3/2/19  
3/4/19 – 3/30/19  
4/1/19 – 4/27/19  
5/6/19 – 6/1/19  
7/8/19 – 8/3/19  
10/1/19 – 10/29/19

---

## FOUR-WEEK DIGITAL EDITING

---

10/1/18 – 10/27/18  
2/4/19 – 3/2/19  
7/8/19 – 8/3/19

---

## FOUR-WEEK ACTING FOR FILM

---

9/4/18 – 10/6/18  
10/1/18 – 10/27/18  
10/22/18 – 11/17/18  
1/7/19 – 2/2/19  
2/4/19 – 3/2/19  
3/4/19 – 3/30/19  
4/1/19 – 4/27/19  
5/6/19 – 6/1/19  
6/3/19 – 6/29/19  
7/8/19 – 8/3/19  
8/5/19 – 8/31/19  
9/3/19 – 9/28/19  
10/28/19 – 11/23/19

---

## FOUR-WEEK PHOTOGRAPHY

---

9/4/18 – 10/6/18  
10/1/18 – 10/27/18  
10/22/18 – 11/17/18  
1/7/19 – 2/2/19  
3/4/19 – 3/30/19  
6/3/19 – 6/29/19  
9/3/19 – 9/28/19

---

## FOUR-WEEK PRODUCING

---

9/4/18 – 10/6/18  
10/1/18 – 10/27/18  
1/7/19 – 2/2/19  
2/4/19 – 3/2/19  
3/4/19 – 3/30/19  
4/1/19 – 4/27/19  
5/6/19 – 6/1/19  
8/5/19 – 8/30/19

---

## FOUR-WEEK MUSIC VIDEO

---

1/7/19 – 2/2/19  
7/8/19 – 8/3/19

---

## TWELVE-WEEK EVENING FILMMAKING

---

9/17/18 – 12/8/18  
1/14/19 – 4/6/19  
3/11/19 – 6/1/19

---

## TWELVE-WEEK EVENING DIGITAL EDITING

---

9/17/18 – 12/8/18  
1/14/19 – 4/6/19  
3/11/19 – 6/1/19  
6/10/19 – 8/31/19  
9/16/19 – 12/14/19

---

## TWELVE-WEEK EVENING ACTING FOR FILM

---

9/17/18 – 12/8/18  
1/14/19 – 4/6/19  
3/11/19 – 6/1/19

---

## TWELVE-WEEK EVENING SCREENWRITING

---

9/17/18 – 12/8/18  
1/14/19 – 4/6/19

---

## TWELVE-WEEK EVENING PRODUCING

---

9/17/18 – 12/8/18  
1/14/19 – 4/6/19  
3/11/19 – 6/1/19

---

## ONE-WEEK FILMMAKING

---

10/15/18 – 10/20/18  
1/14/19 – 1/19/19  
5/13/19 – 5/18/19  
6/17/19 – 6/22/19  
7/15/19 – 7/20/19

---

## ONE-WEEK ACTING FOR FILM

---

10/15/18 – 10/20/18  
1/14/19 – 1/19/19  
5/13/19 – 5/18/19  
7/15/19 – 7/20/19  
8/12/19 – 8/17/19  
10/14/19 – 10/19/19

---

## ACADEMIC BREAKS

---

Dec 22, 2018 - Jan 6, 2019

Dec 22, 2019 – Jan 5, 2020

Dec 20, 2020 – Jan 3, 2021

---

## NATIONAL HOLIDAY BREAKS:

---

**Martin Luther King, Jr. Day:** Monday, January 15, 2018

**Good Friday:** Friday, March 30, 2018

**Memorial Day:** Monday, May 28, 2018

**Fourth of July:** Wednesday, July 4, 2018

**Labor Day:** Monday, September 3, 2018

**Rosh Hashanah:** Starts 5pm Sun. Sept. 9, 2018  
all day Mon. Sept. 10

**Yom Kippur:** Starts 5pm Tues. Sept. 18, 2018,  
all day Wed. Sept. 19

**Thanksgiving:** Thursday, November 22, 2018 –  
Friday, November 23

**Holiday Break:** December 22, 2018 – January 6,  
2019

**Martin Luther King, Jr. Day:** Monday, January 21, 2019

**Good Friday:** Friday, April 19, 2019

**Memorial Day:** Monday, May 27, 2019

**Fourth of July:** Thursday, July 4, 2019

**Labor Day:** Monday, September 2, 2019

**Rosh Hashanah:** Starts 5pm Sun. Sept. 29, 2019  
all day Mon. Sept. 30

**Yom Kippur:** Starts 5pm Tues. Oct. 8, 2019, all  
day Wed. Oct. 9

**Thanksgiving:** Thursday, November 28, 2019 –  
Friday, November 29

**Holiday Break:** December 22, 2019 – January 5,  
2020

# 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 *Sex-Based Discrimination and 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***

Violations of policy regarding NYFA affiliated, operated, or leased housing facilities or other housing facilities.

**15) *Parking***

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 *Sex-Based Discrimination and 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 *Sex-Based Discrimination and 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 NYFA's *Sex-Based Discrimination and 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 *Sex-Based Discrimination and Sexual Misconduct Policy*.

**25) *Bullying and 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 *Sex-Based Discrimination and Sexual Misconduct Policy*, and or NYFA's *Student Grievance and Resolution Process*.

**27) *Fraternization***

Fraternization 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 *Sex-Based Discrimination and 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.

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 Student Conduct Administrator. Complaints must be made within one year following discovery of the alleged misconduct, unless an exception is granted by NYFA's Campus Director.

### ***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 accused student. 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 days from the date of notice for the student to respond to the



Student Conduct Administrator for the purpose of scheduling an initial meeting.

- What occurs if the Student Conduct Administrator fails to hear from the student. NYFA allows the Student Conduct Administrator to place a Hold on the student's NYFA records if the student does not contact the Student Conduct Administrator within the three-day period or fails to keep any scheduled appointment. 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 reasonable accommodation 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 a similar violation.

#### **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 charges 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***

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).



Sanctions may be enhanced if the student is additionally found to have discriminated against another on the basis 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.

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

- **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.
- A warning carries no transcript notation.

- **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.
- 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.

- **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.
- 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.

- **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. 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.

After the period of Suspension, the Student will be reinstated if:

- The student has complied with all conditions imposed as part of the suspension.
- The student is academically eligible.
- 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.
- The student meets the deadlines for filing all necessary applications, including those for readmission, registration, and enrollment.
- 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 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.
- If a student is suspended for three (3) academic terms or less, a transcript notation will be temporarily noted,

indicating the, duration of the suspension. When the suspension period, of three (3) academic terms or less concludes, the transcript notation is removed.

- If a student is suspended for more than three (3) academic terms, a transcript notation will be permanently noted, indicating the duration of the suspension.

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

- **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.
- 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.

- Expulsion carries a permanent transcript notation.
- **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:
    - The Student Conduct Administrator will submit a recommendation of revocation of the degree or certificate to NYFA's Campus Director.
    - 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.
    - The student may submit a written appeal of the revocation to NYFA's Campus Director 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 Director is final.
- **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:

- Reflective or research papers, presentations, or assignments
  - Community Service
  - Restitution
  - Participation in designated educational programs, services, or activities
  - Letter of apology
- **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:
      - Exclusion from entering specified areas, or all areas, of NYFA property
      - Loss of privileges and/or exclusion from NYFA activities
  - **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 charges 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 charges.
- 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 NYFA's Campus Director, or designee, via the NYFA Campus Director's email. 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.

NYFA's Campus Director 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 NYFA's Campus Director may need to make a determination.

NYFA's Campus Director may uphold and impose the sanctions determined by the Student Conduct Administrator, may adopt and impose different sanctions, or reject any and all sanctions.

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

A decision letter containing the determination of NYFA's Campus Director will be delivered to the student and to the Student Conduct Administrator via NYFA email. NYFA's Campus Director 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 & EMERGENCY MEASURES

---

### *A. Procedural Hold*

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

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

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

1. Upon imposition of the Procedural Hold, the Student Conduct Administrator will notify the student of the charges, the

length and conditions of the Procedural Hold, and the opportunity for a hearing with the Student Conduct Administrator or designee to challenge the Procedural Hold.

2. Hearings to review 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 Student Conduct Administrator 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 hearing, the Student Conduct Administrator 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 hearing will have no bearing on other 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 for more than three (3) academic terms, NYFA's

Registrar Office retains the student conduct records permanently.

In all other cases, student conduct records will be retained for seven (7) years from the date of the final outcome. When there have been violations of NYFA's Student Conduct Code, the student conduct records pertaining to an individual student will be retained for seven (7) years from the date of the final outcome in the most recent case indefinitely.

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 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 NYFA's Campus Director 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.



### ***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 accused of violating 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 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 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 or involuntary medical withdrawal, leave of absence, or vacation break. 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 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 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.

# DRUG & ALCOHOL POLICY

---

NYFA students, staff and faculty are prohibited from the unlawful manufacture, distribution, possession, or use of illicit drugs or alcohol. This prohibition applies while on NYFA campuses or when participating in any NYFA activity. Students or employees who violate this policy are subject to disciplinary action up to and including expulsion or termination from employment.

Students or employees may obtain information pertaining to the health risks and effects associated with alcohol and narcotics or other dangerous or illegal drugs from:

<http://www.allaboutcounseling.com/drugeffects.htm>.

The Student Liaison Office will also assist in referring students to recovery and/or treatment programs. Specific school policies prohibit:

- Use, possession, sale, distribution and/or production 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 government regulations.
- Use, possession, sale, distribution, and/or production of narcotics or other controlled substances, including related paraphernalia, or acting as an accessory, liaison, or facilitator for any of the above.
- Public intoxication anywhere on NYFA's premises or at functions sponsored by or participated in by NYFA.

**Note:** Responsibility is not diminished for acts in violation of NYFA rules and regulations or other laws that are committed

under the influence of alcohol or any illegal drugs or controlled substances. Recent federal anti-drug laws affect a number of areas in everyone's lives. NYFA students violating this policy could lose eligibility for financial aid or could be denied other federal benefits such as Social Security, retirement, welfare, health, disability, and veterans' benefits. The Department of Housing and Urban Development, which provides funds to states and communities for public housing, now has the authority to evict residents and members of their household who are involved in drug related crimes on or near the public housing premises. Businesses could lose federal contracts if the company does not promote a drug-free environment. Finally, a record of a felony or conviction in a drug-related crime may prevent a person from entering certain careers.

In addition to local and State authorities, the federal government has four agencies engaged in fighting illicit drugs. These agencies are: The Drug Enforcement Agency, U.S. Customs Service, Federal Bureau of Investigation, and the U. S. Coast Guard. Important facts to be aware of include:

- It is a crime to hold someone else's drugs.
- It is a crime to sell fake drugs.
- You can be arrested if you are in a house (or an institution) where people are using drugs, even though you are not.
- You can be charged with possessing drugs even if it is not found on you personally.



- You are considered to possess, under legal terms of constructive possession,” drugs found in your locker, purse, car, or house.

Drug abuse is the utilization of natural and/or synthetic chemical substances for non-medical reasons to affect the body and its processes, the mind and nervous system and behavior. The abuse of drugs can affect a person’s physical and emotional health and social life. Alcohol is the most abused drug in the United States. Drugs can be highly addictive and injurious to the body. People tend to lose their sense of responsibility and coordination. Restlessness, irritability, anxiety, paranoia, depression, slowed movement, inattentiveness, loss of appetite, sexual indifference, comas, convulsions, or even death can result from overuse or abuse of drugs. Not only does the person using the drug subject themselves to all sorts of health risks, drug use can and, in many instances does, cause grief and discomfort to innocent people.

A drug-induced brain, for example, affects the wide range of skills needed for safe driving. Further, reflexes are slowed, making it hard for drivers to respond to sudden unexpected events. Alcohol-related highway deaths are the top killer of 15-24 year olds.

Dependency upon drugs can only lead to a life of misery and misfortune. The illegal use or abuse of drugs has a very high impact on our society and the types of crimes committed. To support a drug habit, people may resort to many things that can lead to a life of misery or, in some instances, death. Use link below for a complete list of the Health Risks associated with alcohol dependency.

<http://www.allaboutcounseling.com/drugeffects.htm>

The dollar costs can range from \$200 to \$3,000 per week to support a habit. More importantly, a drug habit impacts a person’s family, lifestyle, education and career prospects as well as one’s physical well-being and self-respect. Treatment is available and may be expensive. For example, a typical live-in program lasting four (4) weeks can cost from \$5,000 to \$15,000. Outpatient programs cost from \$1,000 to \$5,000. Who pays for these treatments? There may be programs that cover the costs. One way or another, the person and the taxpayer pays! It has been proven that an individual “hooked” cannot just stop, but requires professional care to kick the habit. There are classic danger signals that could indicate the first sign of drug use. The primary ones that could call attention to one’s use of drugs are:

- Abrupt changes in mood or attitude
- Continuing slump at work or in school
- Continuing resistance to discipline at home or school
- Inability to get along with family or friends
- Regular temper flare-ups
- Increased borrowing of money
- Heightened secrecy/isolation
- Acquiring a whole new set of friends.

NYFA requires that any person observing any student or staff directly engaging in prohibited drug or alcohol use on campus immediately notify the Director. Caution must be observed, however, to avoid wrongful accusation of a person suspected of taking drugs as an improper accusation could lead to embarrassment to both the

individual and the Institution. Once it has been determined by management that assistance to overcome the problem is indicated, the individual and his/her family should be counseled on the need for assistance. Confidential student records will be maintained of any such counseling provided to an individual. NYFA offers limited psychological counseling and advice. If the individual is in immediate danger of harming himself/herself or others, NYFA staff will contact local law authorities and immediate family members.

In certain cases, students and employees may be referred to counseling sources and/or substance abuse help centers. If such a referral is made, continued enrollment or employment will be subject to successful completion of any prescribed counseling or treatment programs. Students who believe that they have a substance abuse problem and are seeking treatment may contact the Student Liaison Office for counseling assistance. To request a referral for psychological counseling, contact the Student Liaison office, all such matters will be handled confidentially. New York Film Academy also provides weekly drug and alcohol counseling on campus through a qualified facilitator. These services are offered to all students and employees and may be mandatory in the event of a conduct code violation. Request for counseling services are initiated in the Student Liaison Officer or the Human Resources office. Additionally, health and safety classes offered to NYFA students review the risks and consequences of substance abuse and provide tools for student success. These courses are incorporated into the student's

curriculum and include stress reduction, yoga and meditation techniques.

There are also drug or alcohol counseling, treatment and rehabilitation facilities available in the local area where individuals can seek advice and treatment. National organizations also offer help, information and resources. The following link provides a list of hotline and support services on a national level:

[http://www.allaboutcounseling.com/crisis\\_hotlines.htm](http://www.allaboutcounseling.com/crisis_hotlines.htm)

Students and staff who violate the NYFA standards of conduct subject themselves to disciplinary action. Employees must notify the director in writing of a conviction of a criminal drug statute occurring in the workplace within five days after receiving the conviction. Disciplinary action for a violation of the Code of Conduct policy regarding alcohol or illicit drugs can range from oral and written warnings up to and including suspension, expulsion and termination.

The effectiveness of the campus Drug Prevention program is evaluated on a biennial basis to ensure:

- The effectiveness of the program and to modify where necessary.
- That sanctions are consistently enforced. A record of reviews will be kept. These reviews will be maintained and available to appropriate agencies as required and will include the following:
- The number of drug- and alcohol-related disciplinary actions;
- The number of drug- and alcohol-related treatment referrals;

- The number of drug- and alcohol-related incidents recorded by campus police or other law enforcement officials;
- The number of drug- and alcohol-related incidents of vandalism;
- The number of students or employees attending self-help or other counseling groups related to alcohol or drug abuse; and student, faculty, and employee attitudes and perceptions about the drug and alcohol problem on campus.

As stated in the Code of Conduct, NYFA students, faculty and staff are prohibited from the unlawful manufacture, distribution, possession or use of illicit drugs or alcohol. This prohibition applies while on NYFA campuses or participating in any NYFA activity. Those who violate the NYFA Code of Conduct will be subject to disciplinary action up to and including expulsion and loss of eligibility for financial aid.

NYFA requires that any person observing any student or staff directly engaging in prohibited drug or alcohol use on campus immediately notify the Director, Dan Mackler. NYFA can only offer limited psychological counseling and advice for drug and alcohol abuse. Additional support or treatment must be an expense borne by the student. If the individual is in immediate danger of harming himself/herself or others, NYFA staff will contact local law authorities and immediate family members.

Students who believe that they have a substance abuse problem and are seeking treatment may contact the Student Liaison Office for counseling assistance. To request a referral for psychological counseling and/or treatment programs contact the Student Liaison office.

# 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, mirrors, yoga mats, and yoga pads.

---

## SOUND STAGES

---

Students have access to three open-space stages to film scenes for projects totaling nearly 2500 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, cots, boxes, shelving units, lamps, plants, etc.

---

## 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

---

Post-production facilities include seven Avid suites, one ProTools lab, two game design labs, one animation lab complete with Maya, ZBrush, and Adobe Creative Cloud. Students have access to 50+ computers with industry-standard software for projects including: Final Draft and Entertainment Partners Budgeting and Scheduling.

---

## 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), Blinkbid, Capture One Pro, Nik Software

---

## PHOTOGRAPHY STUDIO

---

Photography production lab includes 11 computers, an Eizo Color Edge 24" external color calibrated monitor, Epson film and flatbed scanner, 4x printers, dye sublimation paper, grip hardware, a lightbox for evaluating negatives, Profoto and Dynalite studio strobe systems, Impact, Interfit, and PocketWizard wireless strobe triggers, and various size cameras.

---

## LIBRARY RESOURCES

---

Students have access to the NYFA Library during all hours of operation. The Library includes the following resources:

- WiFi Internet
- Full-text periodical databases
- Access to the OCLC online library
- Books, periodicals and screenplays
- DVD/Blu-ray movie collection
- Inter-library loan services
- Headshot binders

Below are the Library's circulation guidelines:

- Library materials are available to students and staff Monday-Friday from 9:00 AM-

10:00 PM and on Saturday from 12:00 PM-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
- Current students must present their Student 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](mailto:library@nyfa.edu)
- Course reserve books will either be available as "Library Use Only" items or as three-day checkout item. Course reserve DVDs/Blu-rays will either be available as "Library Use Only" items or as a one-day checkout items.

---

## EQUIPMENT ROOM

---

Available to our students is equipment corresponding to the course requirements. The camera options include: Arri-S (16mm), Canon 5D DSLR, Panasonic HMC150, Arri SR3 16mm (super 16mm), RED Scarlet-X, RED Epic-MX, and Arriflex BL 535 (35mm). These cameras have appropriate accessory packages including: lenses, assistant camera kits, shoulder rigs, dollies, and jibs. There are several grip & electric options ranging from basic three-point lighting kits to complete 1-ton lighting packages. Audio options include field recorders and mixers, as well as shotgun and lavalier microphones.

# STUDENT RESOURCES

---

---

## ACCESSING OUR COURSE SCHEDULE

---

Students will receive a copy of their course schedule by email prior to the start of each semester or program. Questions regarding course schedules should be directed to Department Chairs or Coordinators.

---

## ACADEMIC ADVISING

---

Students in one-year or two-year certificate program, and all degree-granting programs are advised on their academic progress through the Office of the Dean of Students and the Office of the Dean for Academic Advising. Students are also assigned a Faculty Mentor by their Department Chair to monitor their artistic development.

---

## LEARNING RESOURCES DIRECTOR

---

The Learning Resources Director is available to students for assistance in locating all research resources, including library holding, Internet and other online services. On the first day of class, the Learning Resources Director will conduct an orientation on all research techniques and strategies to access the learning resources required to successfully complete each student's educational program.

Students who require an IEP should contact the Office of Accessibility Services.

---

## LIBRARY RESOURCES

---

Students have access to the NYFA Library during all hours of operation. The Library includes the following resources:

- WiFi Internet
- Full-text periodical databases
- Access to the OCLC online library
- Books, periodicals and screenplays
- DVD/Blu-ray movie collection
- Inter-library loan services
- Headshot binders

Below are the Library's circulation guidelines:

- Library materials are available to students and staff Monday-Friday from 9:00 AM–10:00 PM and on Saturday from 12:00 PM–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
- Current students must present their Student 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](mailto:library@nyfa.edu)
- Course reserve books will either be available as "Library Use Only" items or as three-day checkout item. Course reserve DVDs/Blu-rays will either be available as

“Library Use Only” items or as a 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 his/her 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
- 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, daily. Regardless of availability, students must always 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 while the Editing Rooms are open.

---

## 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 extended film shoots (as in the six-week, eight-week, one-year and Degree Filmmaking Programs), equipment is made available to students strictly as outlined in their course schedules.

---

## LEARNING DIFFERENCES

---

Students applying to NYFA with identified learning differences may have been eligible for special services provided by their previous public or private school known as Individualized Education Programs (IEP). Students with an established IEP are encouraged to meet with the Student Advocate prior to or during their first week of classes to evaluate special accommodations that may be necessary. This review may result in any of the following special accommodations designed to enhance the learning process:

- Extended testing periods
- Note taking assistance
- Specialized one-on-one tutoring

Students who require an IEP should contact the Office of Accessibility Services.

---

## INTERNATIONAL STUDENT OFFICE

---

The New York Film Academy is authorized under federal law to admit non-immigrant alien students. In accordance with U.S. Department of Homeland Security regulations, the International Student Office may issue an I-20 Certificate of Eligibility for F-1 student status Form, to students who have been fully admitted to the school. There is a \$150 International Student fee per student, per program.

To obtain an F-1 student visa, you must schedule an appointment for a visa interview at a consular section of a U.S. embassy in your country of citizenship or residence and provide all necessary documentation, including evidence of available funds to pay



for tuition and living costs for the duration of your study. More details can be found at these U.S. government sources:

[http://travel.state.gov/visa/temp/types/types\\_1268.html](http://travel.state.gov/visa/temp/types/types_1268.html)

<http://studyinthestates.dhs.gov/>

The International Student Office does not issue F-1 visas, nor does it provide visa-expediting services, as only the U.S. embassy has this power. Please apply early enough to allow time for the visa process in your country. If you are in the U.S. on a different type of visa, please contact the International Student Office with specifics about your situation. Some other visa statuses do allow study, such as H-4 and other dependent visas.

NYFA's International Student Office advises all international students on matters pertaining to: obtaining visas, maintenance of immigration status, legal work authorization and other issues relating to non-U.S. citizens living in the U.S.

The international office is responsible for reporting to SEVIS (Student Exchange and Visitor Interactive System) whether or not an F-1 visa student is attending school each term. In this way, we vouch for the status of each student to the U.S. Department of Homeland Security.

For further information regarding student visas, please email [international@nyfa.edu](mailto:international@nyfa.edu) or call the main office number and ask to speak with the International Student Advisor.

---

## INDUSTRY OUTREACH & PROFESSIONAL DEVELOPMENT

---

The Industry Outreach and Professional Development Department (IOPD) is a resource for current students and alumni to gain the 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.

We assist 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, cover letters, and other business correspondence. We work with students on their presentation skills to prepare them for interviews and meetings. IOPD works with industry experts to expand students' professional experiences.

The Industry Outreach and Professional Development 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.

The Academy's main goal is to enrich its students as visual storytellers by helping them realize their personal artistic visions, as stated in the mission statement.

---

## 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, and a brochure is available on the NYFA website. 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-\$2000 per month for a studio or one-bedroom), 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.

Students can contact the NYFA LA Housing office by phone (or email [LAHousing@nyfa.edu](mailto:LAHousing@nyfa.edu)) for more information or help in finding suitable housing in Los Angeles.

The NYFA LA Housing Coordinator also provides a Roommate Questionnaire and maintains a database, with contact information for NYFA students seeking roommates. NYFA is not responsible for assigning roommates, and students must contact [LAHousing@nyfa.edu](mailto:LAHousing@nyfa.edu) to fill out a questionnaire if they wish to be added to the roommate list. Students are responsible for contacting prospective roommates and resolving any disputes or issues on their own.

# 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](mailto: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](mailto: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.

### ***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. 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:

- Within the first two weeks of the semester, submit a Semester Request
- 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 insure 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.

---

## 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 Academy property, courses, programs, and activities.

### Definitions

Service Animal: Any dog or miniature horse individually trained to do work or perform tasks directly related to the disability that the person has. A service animal is sometimes called an assistance animal.

Pet: A domestic animal kept for pleasure or companionship. Pets are not permitted on campus. Permission may be granted by Administration for a pet to be in a campus facility for a specific reason at a specific time.

Therapy Animal: An animal that provides emotional support or passive comfort that alleviates one or more of the identified symptoms or effects of a disability. A therapy animal (also known as an emotional support animal or comfort animal) is not a service animal under this policy.

Owner: means any person having an interest in or right of possession to a service animal, or any person having control, custody, or possession of a service animal.

### *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 tenants 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 is not covered by laws protecting service animals.

### ***Where Service Animals are allowed:***

Generally, owners of service animals are permitted to be accompanied by their service animal in all areas of the campus' facilities and programs where the owner is allowed to go. Such areas include public areas, public events, classrooms, and other areas where programs or activities are held.

### ***Assessing Service Animals:***

New York Film Academy personnel must permit service animal access to an event or activity with its owner when it is readily apparent that the animal is trained to do work or perform tasks for its owner. Examples include a dog guiding an individual who is blind or has low vision, pulling an individual's wheelchair, or providing assistance with stability or balance to an individual with an observable mobility disability.

If the need for the service animal is not apparent, staff may only ask the following of service animal owners:

- Whether the service animal is required because of a disability; and
- What work or task the animal has been trained to perform.

If the owner states that the animal is required because of a disability and that the animal has been trained to do work or a task for the owner, then the service animal must be admitted. If there is any doubt that an animal is a service animal, Academy personnel should admit the animal and then consult with the SAS department regarding future access.

Service animal owners must not be asked about the nature of their disability or for medical documentation. **Owners may not be asked for a special registration, identification card, license, or other documentation that the animal is a service animal, or to demonstrate the animal's ability to perform work or tasks.**

### ***Service Animal Owners Responsibilities:***

- Keeping the service animal under their direct control at all times, such as by a harness, leash, or other tether; however, if the use of a harness, leash, or other tether interferes with the service animal's safe, effective performance of work or tasks, or if the owner's disability prevents the use of such devices, then the service animal must be under the owner's control through voice control, signals, or other effective means.
- Ensuring the service animal does not disturb or disrupt normal academic or administrative functions.
- Immediately cleaning up after the service animal and properly disposing of the service animal's waste or other debris.
- Complying with any relevant city, county, and/or state license and leash laws while the service animal is on campus premises.
- The owner is responsible for damage or injury caused by the service animal.
- If the service animal is not under the owner's direct control or the service animal is disturbing or disrupting the normal administrative, academic processes, then the owner must first be given an opportunity to get the animal under control. If the disruption or disturbance continues, then the owner may be asked to remove the animal; or



- If the presence, behavior, or actions of the service animal constitutes an immediate risk or danger to people or property, the owner can be asked to immediately remove the animal and 911 (emergency assistance) may be contacted.

# FINANCIAL AID

---

NYFA offers a variety of financial aid options, including grant and loan opportunities. Financial aid is designed to provide assistance to students whose personal and family resources cannot meet the full cost of education. Therefore, financial aid is only supplementary to the family's own best efforts to contribute to the student's education.

The Financial Aid Office offers a full array of financial aid programs, grants, loans and scholarships to students who qualify. Most financial aid resources are intended to supplement, not replace, the financial resources of the family. We have financial aid available to help you with the cost of education, which includes tuition, fees, books, supplies, food, housing and transportation.

The Financial Aid Office is committed to helping students who might not otherwise be able to attend the New York Film Academy (NYFA). Although the primary responsibility for meeting the costs of education rests with the student and his/her family, we recognize that many families have limited resources and are unable to meet educational costs. Our programs are designed to meet these needs. We evaluate the family's financial ability to pay for educational costs in order to distribute limited resources in a fair and equitable manner.

Student borrowers will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund, and that, if the student has received federal student financial aid funds, the

student is entitled to a refund of the moneys not paid from federal student financial aid program funds.

Students have the right to know:

- What financial aid is available, including information on all Federal and State programs
- The deadlines for submitting applications for each of the financial aid programs available
- The cost of attending the programs and the school's refund policy
- The criteria used by the institution to select the financial aid recipients
- 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

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 application for student aid (errors can result in delays of receipt of financial aid, and 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 aid is 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 and scholarships. 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 at NYFA and the EFC determined from the FAFSA. After financial need is determined, an aid package to assist with that financial need is developed for each student. The aid package

is 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 [www.fafsa.ed.gov](http://www.fafsa.ed.gov).
2. Submit requested verification documentation in a timely manner. Selected applicants may be asked to submit signed copies of their Prior Year Federal Income Tax Return(s) 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 [www.studentloans.gov](http://www.studentloans.gov). Returning 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), Graduate PLUS Loan for Graduate Students and alternative loans. PLUS Loan MPN and Credit Check forms can be completed at [www.studentloans.gov](http://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. Please refer to the Annual Loan Limit Chart for the maximum amount students may borrow in Federal Stafford Loans per academic year.

---

## 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 2018-19 federal fiscal year is 5.05 % for undergraduate borrowers and 6.60 % 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
- Complete online or 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.

---

## GRADUATE 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 7.60 % for the life of the loan.

### ***Loan Fee:***

There is a 4.248% Origination fee on the PLUS Loan.

---

## PARENT (PLUS) FOR PARENTS OF DEPENDENT UNDERGRADUATE STUDENTS

---

Parents 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: [www.studentloans.gov](http://www.studentloans.gov).

---

## GRADUATE PLUS LOAN FOR GRADUATE STUDENTS

---

This program is only for those students in graduate or doctorate level programs, and is meant to supplement the funding from the Stafford Loan program. You must be enrolled at least half-time in a degree-granting program and taking courses that lead to your 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](http://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 contact Brian Koplow via email: [financialaid@nyfa.edu](mailto:financialaid@nyfa.edu)

---

## FINANCIAL AID PROBATION

---

Financial Aid Probation is not the same as Academic Probation. After being placed on

Financial Aid Probation, the student will receive federal financial aid for the subsequent semester of enrollment, but must meet all SAP requirements at the end of the semester. If he/she does not do so, federal financial aid eligibility will be suspended. While on Financial Aid Probation, no appeal or reapplication for aid is necessary.

---

## FINANCIAL AID SUSPENSION

---

Financial Aid Suspension is not the same as Academic Suspension. The student loses eligibility for Federal Student Aid until he/she successfully completes one term at NYFA. If the student was experiencing extenuating medical or emotional circumstances that negatively impacted his/her academic performance, the student may appeal the suspension.

---

## FINANCIAL AID POLICIES

---

### ***Disbursement of Financial Aid:***

Federal, state and school grants for each semester are deducted approximately two weeks after the add/drop period of each semester, as long as the student has complied with all financial aid requirements. First-time borrowers in the Federal Direct Loan Program will have their loan funding disbursed 30 days after the beginning of classes.

Direct Loan/Direct PLUS recipients should deduct origination and rebate fees from loan approval amounts. 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 statutes 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 program. If a student earned less aid than was disbursed, the institution would be required to return a portion of the funds and the student may also be required to return a portion of the funds. If a student earned more aid than was disbursed to him/her, the institution would 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. 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
- Federal Perkins 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)

# NEED-BASED TUITION DISCOUNT

---

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 Discount** 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 Discount 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 Discount 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 DISCOUNT CRITERIA

---

Student/Family Income is the main determining factor in awarding the amount of the discount. The table below illustrates the metric of income amounts to discount amounts. All students in like circumstances in the same programs and start dates will receive the same discount.

### *NYFA Programs with Tuition of \$40,000 Per Year or Above*

<u>Income</u>	<u>Amount of Discount</u>
\$0 to \$50,000	\$15,000 to \$10,000
\$50,000 to \$100,000	\$10,000 to \$5,000
\$100,000 to \$150,000	\$5,000 to \$0

### *NYFA Programs with Tuition Below \$40,000 Per Year*

<u>Income</u>	<u>Amount of Discount</u>
\$0 to \$50,000	\$10,000 to \$8,000
\$50,000 to \$100,000	\$8,000 to \$5,000
\$100,000 to \$150,000	\$5,000 to \$0

Other factors/criteria including those listed below may affect the amount of the discount and are also accounted for in the award determination:

- Household size.
- Other funding sources (e.g. Veteran's funding).
- Change in family financial circumstances (i.e. change in employment status; requiring demonstration from additional/supplemental documentation).
- Past educational costs (i.e. student loan debts incurred before attending NYFA).

---

### PERIOD OF DISCOUNT:

---

Need-Based Tuition Discounts will be offered at the New York Film Academy on a permanent basis with no end date.

## TUITION & COSTS (FALL 2018)

---

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.

---

### MASTER OF FINE ARTS

---

#### **Filmmaking:**

1<sup>st</sup> Semester Tuition: \$ 13,541.  
2<sup>nd</sup> Semester Tuition: \$ 13,541.  
3<sup>rd</sup> Semester Tuition: \$ 13,541.  
4<sup>th</sup> Semester Tuition: \$ 14,001.  
5<sup>th</sup> Semester Tuition: \$ 14,001.  
6<sup>th</sup> Semester Tuition: \$ 14,001.  
7<sup>th</sup> Semester Tuition: \$ 14,477.  
(Thesis Option B)

1<sup>st</sup> Semester Equipment Fee: \$ 1,425.  
2<sup>nd</sup> Semester Equipment Fee: \$ 1,425.  
3<sup>rd</sup> Semester Equipment Fee: \$ 1,425.  
4<sup>th</sup> Semester Equipment Fee: \$ 1,473.  
5<sup>th</sup> Semester Equipment Fee: \$ 1,473.  
6<sup>th</sup> Semester Equipment Fee: \$ 1,473.  
7<sup>th</sup> Semester Equipment Fee: \$ 1,523.

(Thesis Option B)

Total Tuition (Thesis Option A): \$ 91,320.

Total Tuition (Thesis Option B): \$ 107,320.

#### **Acting for Film:**

1<sup>st</sup> Semester Tuition: \$ 16,839.  
2<sup>nd</sup> Semester Tuition: \$ 16,839.  
3<sup>rd</sup> Semester Tuition: \$ 16,839.  
4<sup>th</sup> Semester Tuition: \$ 17,411.  
Total Tuition: \$ 67,928.

#### **Screenwriting:**

1<sup>st</sup> Semester Tuition: \$ 14,968.  
2<sup>nd</sup> Semester Tuition: \$ 14,968.  
3<sup>rd</sup> Semester Tuition: \$ 14,968.  
4<sup>th</sup> Semester Tuition: \$ 15,476.  
Total Tuition: \$ 60,380.

#### **Producing:**

1<sup>st</sup> Semester Tuition: \$ 20,313.  
2<sup>nd</sup> Semester Tuition: \$ 20,313.  
3<sup>rd</sup> Semester Tuition: \$ 20,313.  
4<sup>th</sup> Semester Tuition: \$ 21,003.

1<sup>st</sup> Semester Equipment Fee: \$ 1,069.  
2<sup>nd</sup> Semester Equipment Fee: \$ 1,069.  
3<sup>rd</sup> Semester Equipment Fee: \$ 1,069.  
4<sup>th</sup> Semester Equipment Fee: \$ 1,105.

Total Tuition: \$ 86,254.

**Photography:**

1<sup>st</sup> Semester Tuition: \$ 20,313.

2<sup>nd</sup> Semester Tuition: \$ 20,313.

3<sup>rd</sup> Semester Tuition: \$ 17,687.

4<sup>th</sup> Semester Tuition: \$ 18,288.

1<sup>st</sup> Semester Equipment & Lab Fee: \$ 1,069.

2<sup>nd</sup> Semester Equipment & Lab Fee:  
\$ 1,069.

3<sup>rd</sup> Semester Equipment & Lab Fee:  
\$ 1,105.

4<sup>th</sup> Semester Equipment & Lab Fee: \$ 1,142.

Total Tuition: \$ 80,986.

**Cinematography:**

1<sup>st</sup> Semester Tuition: \$ 20,341.

2<sup>nd</sup> Semester Tuition: \$ 20,341.

3<sup>rd</sup> Semester Tuition: \$ 20,341.

4<sup>th</sup> Semester Tuition: \$ 14,001.

5<sup>th</sup> Semester Tuition: \$ 14,001.

1<sup>st</sup> Semester Equipment Fee: \$ 2,138.

2<sup>nd</sup> Semester Equipment Fee: \$ 2,138.

3<sup>rd</sup> Semester Equipment Fee: \$ 2,138.

4<sup>th</sup> Semester Equipment Fee: \$ 1,142.

5<sup>th</sup> Semester Equipment Fee: \$ 1,142.

Total Tuition: \$ 97,723.

**Documentary Filmmaking:**

1<sup>st</sup> Semester Tuition: \$ 13,541.

2<sup>nd</sup> Semester Tuition: \$ 13,541.

3<sup>rd</sup> Semester Tuition: \$ 13,541.

4<sup>th</sup> Semester Tuition: \$ 14,001.

5<sup>th</sup> Semester Tuition: \$ 14,001.

6<sup>th</sup> Semester Tuition: \$ 14,001.

1<sup>st</sup> Semester Equipment Fee: \$ 1,425.

2<sup>nd</sup> Semester Equipment Fee: \$ 1,425.

3<sup>rd</sup> Semester Equipment Fee: \$ 1,425.

4<sup>th</sup> Semester Equipment Fee: \$ 1,473.

5<sup>th</sup> Semester Equipment Fee: \$ 1,473.

6<sup>th</sup> Semester Equipment Fee: \$ 1,473.

Total Tuition: \$ 91,320.

**Game Design:**

1<sup>st</sup> Semester Tuition: \$ 16,037.

2<sup>nd</sup> Semester Tuition: \$ 16,037.

3<sup>rd</sup> Semester Tuition: \$ 16,037.

4<sup>th</sup> Semester Tuition: \$ 16,582.

1<sup>st</sup> Semester Lab Fee: \$ 1,070.

2<sup>nd</sup> Semester Lab Fee: \$ 1,070.

3<sup>rd</sup> Semester Lab Fee: \$ 1,070.

4<sup>th</sup> Semester Lab Fee: \$ 1,106.

Total Tuition: \$ 69,009.

---

## MASTER OF ARTS

---

**Media Production:**

Tuition: \$ 13,541 per semester.

Equipment Fee: \$ 1,379 per semester.

Total Tuition: \$ 44,760.

**Screenwriting:**

Tuition: \$ 14,968 per semester.

Total Tuition: \$ 29,936.

**Producing:**

Tuition: \$ 20,313 per semester.

Equipment Fee: \$ 1,069 per semester.

Total Tuition: \$ 42,764.

---

## BACHELOR OF FINE ARTS

---

### *Filmmaking:*

1<sup>st</sup> Semester Tuition: \$ 13,973.  
2<sup>nd</sup> Semester Tuition: \$ 13,973.  
3<sup>rd</sup> Semester Tuition: \$ 13,973.  
4<sup>th</sup> Semester Tuition: \$ 14,448.  
5<sup>th</sup> Semester Tuition: \$ 14,448.  
6<sup>th</sup> Semester Tuition: \$ 14,448.  
7<sup>th</sup> Semester Tuition: \$ 14,939.  
8<sup>th</sup> Semester Tuition: \$ 14,939.  
9<sup>th</sup> Semester Tuition: \$ 14,939.

1<sup>st</sup> Semester Equipment Fee: \$ 1,447.  
2<sup>nd</sup> Semester Equipment Fee: \$ 1,447.  
3<sup>rd</sup> Semester Equipment Fee: \$ 1,447.  
4<sup>th</sup> Semester Equipment Fee: \$ 1,496.  
5<sup>th</sup> Semester Equipment Fee: \$ 1,496.  
6<sup>th</sup> Semester Equipment Fee: \$ 1,496.  
7<sup>th</sup> Semester Equipment Fee: \$ 1,547.  
8<sup>th</sup> Semester Equipment Fee: \$ 1,547.  
9<sup>th</sup> Semester Equipment Fee: \$ 1,547.  
Total Tuition: \$ 143,550.

### *Acting for Film:*

1<sup>st</sup> Semester Tuition: \$ 13,231.  
2<sup>nd</sup> Semester Tuition: \$ 13,231.  
3<sup>rd</sup> Semester Tuition: \$ 13,231.  
4<sup>th</sup> Semester Tuition: \$ 13,680.  
5<sup>th</sup> Semester Tuition: \$ 13,680.  
6<sup>th</sup> Semester Tuition: \$ 13,680.  
7<sup>th</sup> Semester Tuition: \$ 14,146.  
8<sup>th</sup> Semester Tuition: \$ 14,146.  
Total Tuition: \$ 109,025.

### *Screenwriting:*

1<sup>st</sup> Semester Tuition: \$ 11,626.  
2<sup>nd</sup> Semester Tuition: \$ 11,626.

3<sup>rd</sup> Semester Tuition: \$ 11,626.  
4<sup>th</sup> Semester Tuition: \$ 12,021.  
5<sup>th</sup> Semester Tuition: \$ 12,021.  
6<sup>th</sup> Semester Tuition: \$ 12,021.  
7<sup>th</sup> Semester Tuition: \$ 12,430.  
8<sup>th</sup> Semester Tuition: \$ 12,430.  
Total Tuition: \$ 95,801.

### *Game Design:*

1<sup>st</sup> Semester Tuition: \$ 12,668.  
2<sup>nd</sup> Semester Tuition: \$ 12,668.  
3<sup>rd</sup> Semester Tuition: \$ 12,668.  
4<sup>th</sup> Semester Tuition: \$ 13,098.  
5<sup>th</sup> Semester Tuition: \$ 13,098.  
6<sup>th</sup> Semester Tuition: \$ 13,098.  
7<sup>th</sup> Semester Tuition: \$ 13,544.  
8<sup>th</sup> Semester Tuition: \$ 13,544.

1<sup>st</sup> Semester Lab Fee: \$ 560.  
2<sup>nd</sup> Semester Lab Fee: \$ 560.  
3<sup>rd</sup> Semester Lab Fee: \$ 560.  
4<sup>th</sup> Semester Lab Fee: \$ 579.  
5<sup>th</sup> Semester Lab Fee: \$ 579.  
6<sup>th</sup> Semester Lab Fee: \$ 579.  
7<sup>th</sup> Semester Lab Fee: \$ 598.  
8<sup>th</sup> Semester Lab Fee: \$ 598.  
Total Tuition: \$ 108,999.

### *Producing:*

1<sup>st</sup> Semester Tuition: \$ 14,219.  
2<sup>nd</sup> Semester Tuition: \$ 14,219.  
3<sup>rd</sup> Semester Tuition: \$ 14,219.  
4<sup>th</sup> Semester Tuition: \$ 14,702.  
5<sup>th</sup> Semester Tuition: \$ 14,702.  
6<sup>th</sup> Semester Tuition: \$ 14,702.  
7<sup>th</sup> Semester Tuition: \$ 15,202.  
8<sup>th</sup> Semester Tuition: \$ 15,202.

1<sup>st</sup> Semester Equipment Fee: \$ 747.  
2<sup>nd</sup> Semester Equipment Fee: \$ 747.  
3<sup>rd</sup> Semester Equipment Fee: \$ 747.  
4<sup>th</sup> Semester Equipment Fee: \$ 772.  
5<sup>th</sup> Semester Equipment Fee: \$ 772.  
6<sup>th</sup> Semester Equipment Fee: \$ 772.  
7<sup>th</sup> Semester Equipment Fee: \$ 798.  
8<sup>th</sup> Semester Equipment Fee: \$ 798.  
Total Tuition: \$ 123,320.

### **3-D Animation & Visual Effects:**

1<sup>st</sup> Semester Tuition: \$ 12,511.  
2<sup>nd</sup> Semester Tuition: \$ 12,511.  
3<sup>rd</sup> Semester Tuition: \$ 12,511.  
4<sup>th</sup> Semester Tuition: \$ 12,936.  
5<sup>th</sup> Semester Tuition: \$ 12,936.  
6<sup>th</sup> Semester Tuition: \$ 12,936.  
7<sup>th</sup> Semester Tuition: \$ 13,376.  
8<sup>th</sup> Semester Tuition: \$ 13,376.

1<sup>st</sup> Semester Lab Fee: \$ 827.  
2<sup>nd</sup> Semester Lab Fee: \$ 827.  
3<sup>rd</sup> Semester Lab Fee: \$ 827.  
4<sup>th</sup> Semester Lab Fee: \$ 855.  
5<sup>th</sup> Semester Lab Fee: \$ 855.  
6<sup>th</sup> Semester Lab Fee: \$ 855.  
7<sup>th</sup> Semester Lab Fee: \$ 884.  
8<sup>th</sup> Semester Lab Fee: \$ 884.  
Total Tuition: \$ 109,907.

### **Photography:**

1<sup>st</sup> Semester Tuition: \$ 14,382.  
2<sup>nd</sup> Semester Tuition: \$ 14,382.  
3<sup>rd</sup> Semester Tuition: \$ 14,382.  
4<sup>th</sup> Semester Tuition: \$ 14,870.  
5<sup>th</sup> Semester Tuition: \$ 14,870.  
6<sup>th</sup> Semester Tuition: \$ 14,870.  
7<sup>th</sup> Semester Tuition: \$ 15,376.

8<sup>th</sup> Semester Tuition: \$ 15,376.

1<sup>st</sup> Semester Equipment & Lab Fee: \$ 568.  
2<sup>nd</sup> Semester Equipment & Lab Fee: \$ 568.  
3<sup>rd</sup> Semester Equipment & Lab Fee: \$ 568.  
4<sup>th</sup> Semester Equipment & Lab Fee: \$ 587.  
5<sup>th</sup> Semester Equipment & Lab Fee: \$ 587.  
6<sup>th</sup> Semester Equipment & Lab Fee: \$ 587.  
7<sup>th</sup> Semester Equipment & Lab Fee: \$ 607.  
8<sup>th</sup> Semester Equipment & Lab Fee: \$ 607.  
Total Tuition: \$ 123,187.

### **Graphic Design:**

1<sup>st</sup> Semester Tuition: \$ 12,829.  
2<sup>nd</sup> Semester Tuition: \$ 12,829.  
3<sup>rd</sup> Semester Tuition: \$ 12,829.  
4<sup>th</sup> Semester Tuition: \$ 13,265.  
5<sup>th</sup> Semester Tuition: \$ 13,265.  
6<sup>th</sup> Semester Tuition: \$ 13,265.  
7<sup>th</sup> Semester Tuition: \$ 13,716.  
8<sup>th</sup> Semester Tuition: \$ 13,716.

1<sup>st</sup> Semester Lab Fee: \$ 534.  
2<sup>nd</sup> Semester Lab Fee: \$ 534.  
3<sup>rd</sup> Semester Lab Fee: \$ 534.  
4<sup>th</sup> Semester Lab Fee: \$ 552.  
5<sup>th</sup> Semester Lab Fee: \$ 552.  
6<sup>th</sup> Semester Lab Fee: \$ 552.  
7<sup>th</sup> Semester Lab Fee: \$ 570.  
8<sup>th</sup> Semester Lab Fee: \$ 570.  
Total Tuition: \$ 110,112.

---

## BACHELOR OF ARTS

---

### **Media Production:**

1<sup>st</sup> Semester Tuition: \$ 12,081.  
2<sup>nd</sup> Semester Tuition: \$ 12,081.  
3<sup>rd</sup> Semester Tuition: \$ 12,081.



4<sup>th</sup> Semester Tuition: \$ 12,491.  
5<sup>th</sup> Semester Tuition: \$ 12,491.  
6<sup>th</sup> Semester Tuition: \$ 12,491.  
7<sup>th</sup> Semester Tuition: \$ 12,916.  
8<sup>th</sup> Semester Tuition: \$ 12,916.

1<sup>st</sup> Semester Equipment Fee: \$ 748.  
2<sup>nd</sup> Semester Equipment Fee: \$ 748.  
3<sup>rd</sup> Semester Equipment Fee: \$ 748.  
4<sup>th</sup> Semester Equipment Fee: \$ 773.  
5<sup>th</sup> Semester Equipment Fee: \$ 773.  
6<sup>th</sup> Semester Equipment Fee: \$ 773.  
7<sup>th</sup> Semester Equipment Fee: \$ 799.  
8<sup>th</sup> Semester Equipment Fee: \$ 799.  
Total Tuition: \$ 105,709.

---

## ASSOCIATE OF FINE ARTS

---

### *Filmmaking:*

1<sup>st</sup> Semester Tuition: \$ 13,541.  
2<sup>nd</sup> Semester Tuition: \$ 13,541.  
3<sup>rd</sup> Semester Tuition: \$ 13,541.  
4<sup>th</sup> Semester Tuition: \$ 14,001.  
5<sup>th</sup> Semester Tuition: \$ 14,001.  
6<sup>th</sup> Semester Tuition: \$ 14,001.

1<sup>st</sup> Semester Equipment Fee: \$ 1,425.  
2<sup>nd</sup> Semester Equipment Fee: \$ 1,425.  
3<sup>rd</sup> Semester Equipment Fee: \$ 1,425.  
4<sup>th</sup> Semester Equipment Fee: \$ 1,473.  
5<sup>th</sup> Semester Equipment Fee: \$ 1,473.  
6<sup>th</sup> Semester Equipment Fee: \$ 1,473.  
Total Tuition: \$ 91,320.

### *Acting for Film:*

1<sup>st</sup> Semester Tuition: \$ 16,838.  
2<sup>nd</sup> Semester Tuition: \$ 16,838.  
3<sup>rd</sup> Semester Tuition: \$ 16,838.

4<sup>th</sup> Semester Tuition: \$ 17,410.  
Total Tuition: \$ 67,924.

### *Screenwriting:*

1<sup>st</sup> Semester Tuition: \$ 14,968.  
2<sup>nd</sup> Semester Tuition: \$ 14,968.  
3<sup>rd</sup> Semester Tuition: \$ 14,968.  
4<sup>th</sup> Semester Tuition: \$ 15,476  
Total Tuition: \$ 60,380.

### *Game Design:*

1<sup>st</sup> Semester Tuition: \$ 16,037.  
2<sup>nd</sup> Semester Tuition: \$ 16,037.  
3<sup>rd</sup> Semester Tuition: \$ 16,037.  
4<sup>th</sup> Semester Tuition: \$ 16,582.

1<sup>st</sup> Semester Lab Fee: \$ 1,070.  
2<sup>nd</sup> Semester Lab Fee: \$ 1,070.  
3<sup>rd</sup> Semester Lab Fee: \$ 1,070.  
4<sup>th</sup> Semester Lab Fee: \$ 1,106.  
Total Tuition: \$ 69,009.

### *Producing:*

1<sup>st</sup> Semester Tuition: \$ 20,313.  
2<sup>nd</sup> Semester Tuition: \$ 20,313.  
3<sup>rd</sup> Semester Tuition: \$ 20,313.  
4<sup>th</sup> Semester Tuition: \$ 21,003.

1<sup>st</sup> Semester Equipment Fee: \$ 1,069.  
2<sup>nd</sup> Semester Equipment Fee: \$ 1,069.  
3<sup>rd</sup> Semester Equipment Fee: \$ 1,069.  
4<sup>th</sup> Semester Equipment Fee: \$ 1,105.  
Total Tuition: \$ 86,254.

---

## CERTIFICATE PROGRAMS

---

### *Two-Year Photography:*

1<sup>st</sup> Semester Tuition: \$ 20,313.

2<sup>nd</sup> Semester Tuition: \$ 20,313.

3<sup>rd</sup> Semester Tuition: \$ 17,106.

4<sup>th</sup> Semester Tuition: \$ 17,687.

1<sup>st</sup> Semester Equipment & Lab Fee: \$ 1,069.

2<sup>nd</sup> Semester Equipment & Lab Fee:  
\$ 1,069.

3<sup>rd</sup> Semester Equipment & Lab Fee:  
\$ 1,069.

4<sup>th</sup> Semester Equipment & Lab Fee: \$ 1,105.  
Total Tuition: \$ 79,731.

### *One-Year Filmmaking:*

Tuition: \$ 13,541 per semester.

Equipment Fee: \$ 1,425 per semester.

Total Tuition: \$ 44,898.

### *One-Year Acting for Film:*

Tuition: \$ 16,838 per semester.

Total Tuition: \$ 33,676.

### *One-Year Screenwriting:*

Tuition: \$ 14,968 per semester.

Total Tuition: \$ 29,936.

### *One-Year Producing:*

Tuition: \$ 20,313 per semester.

Equipment Fee: \$ 1,069 per semester.

Total Tuition: \$ 42,764.

### *One-Year Documentary Filmmaking:*

Tuition: \$ 10,693 per semester.

Equipment Fee: \$ 711 per semester.

Total Tuition: \$ 34,212.

### *One-Year Photography:*

Tuition: \$ 20,313 per semester.

Equipment & Lab Fee: \$ 1,069 per semester.

Total Tuition: \$ 42,764.

### *One-Year Cinematography:*

Tuition: \$ 20,313 per semester.

Equipment Fee: \$ 2,138 per semester.

Total Tuition: \$ 44,902.

### *One-Year Game Design:*

Tuition: \$ 16,037 per semester.

Lab Fee: \$ 1,069 per semester.

Total Tuition: \$ 34,212.

### *One-Year 3-D Animation:*

Tuition: \$ 12,829 per semester.

Lab Fee: \$ 1,069 per semester.

Total Tuition: \$ 41,694.

---

## COMMUNITY EDUCATION

---

### *8-Week Filmmaking:*

Tuition: \$ 5,666.

Equipment Fee: \$ 1,069.

Total Tuition: \$ 6,735.

### *8-Week Acting for Film:*

Total Tuition: \$ 5,880.

### *8-Week Screenwriting:*

Total Tuition: \$ 3,528.

**8-Week Producing:**

Tuition: \$ 5,666.

Equipment Fee: \$ 1,069.

Total Tuition: \$ 6,735.

**8-Week Photography:**

Tuition: \$ 6,200.

Equipment & Lab Fee: \$ 535.

Total Tuition: \$ 6,735.

**Holiday Filmmaking:**

Tuition: \$ 2,352.

Equipment Fee: \$ 535.

Total Tuition: \$ 2,887.

**Holiday Acting for Film:**

Total Tuition: \$ 2,352.

**6-Week Filmmaking:**

Tuition: \$ 4,490.

Equipment Fee: \$ 802.

Total Tuition: \$ 5,292.

**6-Week Documentary Filmmaking:**

Tuition: \$ 4,222.

Equipment Fee: \$ 802.

Total Tuition: \$ 5,024.

**4-Week Filmmaking:**

Tuition: \$ 3,528.

Equipment Fee: \$ 535.

Total Tuition: \$ 4,063.

**4-Week Digital Editing:**

Tuition: \$ 3,902.

**4-Week Acting for Film:**

Total Tuition: \$ 4,062.

**4-Week Photography:**

Total Tuition: \$ 3,848.

Equipment & Lab Fee: \$ 268.

Total Tuition: \$ 4,116.

**4-Week Producing:**

Total Tuition: \$ 4,062.

**4-Week Music Video:**

Total Tuition: \$ 3,528.

Equipment Fee: \$ 535.

Total Tuition: \$ 4,063.

**12-Week Evening Filmmaking:**

Tuition: \$ 3,528.

Equipment Fee: \$ 535.

Total Tuition: \$ 4,063.

**12-Week Evening Digital Editing:**

Total Tuition: \$ 3,902.

**12-Week Evening Acting for Film:**

Total Tuition: \$ 3,528.

**12-Week Evening Screenwriting:**

Total Tuition: \$ 2,993.

**12-Week Evening Producing:**

Total Tuition: \$ 4,116.

**1-Week Filmmaking:**

Tuition: \$ 1,603.

Equipment Fee: \$133.

Total Tuition: \$ 1,736.

***1-Week Acting for Film:***

**Total Tuition:** \$ 1,175.

# TUITION & COSTS (SPRING 2019)

---

*\*Please see the Amendment to the 2018-19 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.

---

## MASTER OF FINE ARTS

---

### **Filmmaking:**

1<sup>st</sup> Semester Tuition: \$ 13,541.  
2<sup>nd</sup> Semester Tuition: \$ 13,541.  
3<sup>rd</sup> Semester Tuition: \$ 14,001.  
4<sup>th</sup> Semester Tuition: \$ 14,001.  
5<sup>th</sup> Semester Tuition: \$ 14,001.

6<sup>th</sup> Semester Tuition: \$ 14,477.

7<sup>th</sup> Semester Tuition: \$ 14,477.

(Thesis Option B)

1<sup>st</sup> Semester Equipment Fee: \$ 1,425.

2<sup>nd</sup> Semester Equipment Fee: \$ 1,425.

3<sup>rd</sup> Semester Equipment Fee: \$ 1,473.

4<sup>th</sup> Semester Equipment Fee: \$ 1,473.

5<sup>th</sup> Semester Equipment Fee: \$ 1,473.

6<sup>th</sup> Semester Equipment Fee: \$ 1,523.

7<sup>th</sup> Semester Equipment Fee: \$ 1,523.

(Thesis Option B)

Total Tuition (Thesis Option A): \$ 92,354.

Total Tuition (Thesis Option B): \$ 108,354.

### **Acting for Film:**

1<sup>st</sup> Semester Tuition: \$ 16,839.

2<sup>nd</sup> Semester Tuition: \$ 16,839.

3<sup>rd</sup> Semester Tuition: \$ 17,411.

4<sup>th</sup> Semester Tuition: \$ 17,411.

Total Tuition: \$ 68,500.

### **Screenwriting:**

1<sup>st</sup> Semester Tuition: \$ 14,968.

2<sup>nd</sup> Semester Tuition: \$ 14,968.

3<sup>rd</sup> Semester Tuition: \$ 15,476.

4<sup>th</sup> Semester Tuition: \$ 15,476.

Total Tuition: \$ 60,888.

### **Producing:**

1<sup>st</sup> Semester Tuition: \$ 20,313.

2<sup>nd</sup> Semester Tuition: \$ 20,313.

3<sup>rd</sup> Semester Tuition: \$ 21,003.

4<sup>th</sup> Semester Tuition: \$ 14,477.

5<sup>th</sup> Semester Tuition: \$ 14,477

1<sup>st</sup> Semester Equipment Fee: \$ 1,069.

2<sup>nd</sup> Semester Equipment Fee: \$ 1,069.

3<sup>rd</sup> Semester Equipment Fee: \$ 1,142.

4<sup>th</sup> Semester Equipment Fee: \$ 1,142.

5<sup>th</sup> Semester Equipment Fee: \$ 1,142.

Total Tuition: \$ 96,147.

### **Photography:**

1<sup>st</sup> Semester Tuition: \$ 20,313.

2<sup>nd</sup> Semester Tuition: \$ 20,313.

3<sup>rd</sup> Semester Tuition: \$ 18,288.

4<sup>th</sup> Semester Tuition: \$ 18,288.

1<sup>st</sup> Semester Equipment & Lab Fee: \$ 1,069.

2<sup>nd</sup> Semester Equipment & Lab Fee:

\$ 1,069.

3<sup>rd</sup> Semester Equipment & Lab Fee:

\$ 1,142.

4<sup>th</sup> Semester Equipment & Lab Fee: \$ 1,142.

Total Tuition: \$ 81,624.

### **Cinematography:**

1<sup>st</sup> Semester Tuition: \$ 20,341.

2<sup>nd</sup> Semester Tuition: \$ 20,341.

3<sup>rd</sup> Semester Tuition: \$ 21,032.

4<sup>th</sup> Semester Tuition: \$ 21,032.

5<sup>th</sup> Semester Tuition: \$ 21,032.

1<sup>st</sup> Semester Equipment Fee: \$ 2,138.

2<sup>nd</sup> Semester Equipment Fee: \$ 2,138.

3<sup>rd</sup> Semester Equipment Fee: \$ 2,210.

4<sup>th</sup> Semester Equipment Fee: \$ 2,210.

5<sup>th</sup> Semester Equipment Fee: \$ 2,210.

Total Tuition: \$ 114,684.

### **Documentary Filmmaking:**

1<sup>st</sup> Semester Tuition: \$ 13,541.

2<sup>nd</sup> Semester Tuition: \$ 13,541.

3<sup>rd</sup> Semester Tuition: \$ 14,001.

4<sup>th</sup> Semester Tuition: \$ 14,001.

5<sup>th</sup> Semester Tuition: \$ 14,001.

6<sup>th</sup> Semester Tuition: \$ 14,477.

1<sup>st</sup> Semester Equipment Fee: \$ 1,425.

2<sup>nd</sup> Semester Equipment Fee: \$ 1,425.

3<sup>rd</sup> Semester Equipment Fee: \$ 1,473.

4<sup>th</sup> Semester Equipment Fee: \$ 1,473.

5<sup>th</sup> Semester Equipment Fee: \$ 1,473.

6<sup>th</sup> Semester Equipment Fee: \$ 1,523.

Total Tuition: \$ 92,354.

### **Game Design:**

1<sup>st</sup> Semester Tuition: \$ 16,037.

2<sup>nd</sup> Semester Tuition: \$ 16,037.

3<sup>rd</sup> Semester Tuition: \$ 16,582.

4<sup>th</sup> Semester Tuition: \$ 16,582.

1<sup>st</sup> Semester Lab Fee: \$ 1,070.

2<sup>nd</sup> Semester Lab Fee: \$ 1,070.

3<sup>rd</sup> Semester Lab Fee: \$ 1,106.

4<sup>th</sup> Semester Lab Fee: \$ 1,106.

Total Tuition: \$ 69,590.

---

## MASTER OF ARTS

---

### **Media Production:**

1<sup>st</sup> Semester Tuition: \$ 13,541.

2<sup>nd</sup> Semester Tuition: \$ 13,541.

3<sup>rd</sup> Semester Tuition: \$ 14,001.

1<sup>st</sup> Semester Equipment Fee: \$ 1,379.  
2<sup>nd</sup> Semester Equipment Fee: \$ 1,379.  
3<sup>rd</sup> Semester Equipment Fee: \$ 1,425.  
Total Tuition: \$ 45,266.

### **Producing:**

Tuition: \$ 20,313 per semester.  
Equipment Fee: \$ 1,069 per semester.  
Total Tuition: \$ 42,764.

---

## BACHELOR OF FINE ARTS

---

### **Filmmaking:**

1<sup>st</sup> Semester Tuition: \$ 13,973.  
2<sup>nd</sup> Semester Tuition: \$ 13,973.  
3<sup>rd</sup> Semester Tuition: \$ 14,448.  
4<sup>th</sup> Semester Tuition: \$ 14,448.  
5<sup>th</sup> Semester Tuition: \$ 14,448.  
6<sup>th</sup> Semester Tuition: \$ 14,939.  
7<sup>th</sup> Semester Tuition: \$ 14,939.  
8<sup>th</sup> Semester Tuition: \$ 14,939.  
9<sup>th</sup> Semester Tuition: \$ 15,446.

1<sup>st</sup> Semester Equipment Fee: \$ 1,447.  
2<sup>nd</sup> Semester Equipment Fee: \$ 1,447.  
3<sup>rd</sup> Semester Equipment Fee: \$ 1,496.  
4<sup>th</sup> Semester Equipment Fee: \$ 1,496.  
5<sup>th</sup> Semester Equipment Fee: \$ 1,496.  
6<sup>th</sup> Semester Equipment Fee: \$ 1,546.  
7<sup>th</sup> Semester Equipment Fee: \$ 1,546.  
8<sup>th</sup> Semester Equipment Fee: \$ 1,546.  
9<sup>th</sup> Semester Equipment Fee: \$ 1,599.  
Total Tuition: \$ 145,172.

### **Acting for Film:**

1<sup>st</sup> Semester Tuition: \$ 13,231.  
2<sup>nd</sup> Semester Tuition: \$ 13,231.  
3<sup>rd</sup> Semester Tuition: \$ 13,680.

4<sup>th</sup> Semester Tuition: \$ 13,680.  
5<sup>th</sup> Semester Tuition: \$ 13,680.  
6<sup>th</sup> Semester Tuition: \$ 14,145.  
7<sup>th</sup> Semester Tuition: \$ 14,145.  
8<sup>th</sup> Semester Tuition: \$ 14,145.  
Total Tuition: \$ 109,937.

### **Screenwriting:**

1<sup>st</sup> Semester Tuition: \$ 11,626.  
2<sup>nd</sup> Semester Tuition: \$ 11,626.  
3<sup>rd</sup> Semester Tuition: \$ 12,021.  
4<sup>th</sup> Semester Tuition: \$ 12,021.  
5<sup>th</sup> Semester Tuition: \$ 12,021.  
6<sup>th</sup> Semester Tuition: \$ 12,429.  
7<sup>th</sup> Semester Tuition: \$ 12,429.  
8<sup>th</sup> Semester Tuition: \$ 12,429.  
Total Tuition: \$ 96,602.

### **Game Design:**

1<sup>st</sup> Semester Tuition: \$ 12,668.  
2<sup>nd</sup> Semester Tuition: \$ 12,668.  
3<sup>rd</sup> Semester Tuition: \$ 13,098.  
4<sup>th</sup> Semester Tuition: \$ 13,098.  
5<sup>th</sup> Semester Tuition: \$ 13,098.  
6<sup>th</sup> Semester Tuition: \$ 13,543.  
7<sup>th</sup> Semester Tuition: \$ 13,543.  
8<sup>th</sup> Semester Tuition: \$ 13,543.

1<sup>st</sup> Semester Lab Fee: \$ 560.  
2<sup>nd</sup> Semester Lab Fee: \$ 560.  
3<sup>rd</sup> Semester Lab Fee: \$ 579.  
4<sup>th</sup> Semester Lab Fee: \$ 579.  
5<sup>th</sup> Semester Lab Fee: \$ 579.  
6<sup>th</sup> Semester Lab Fee: \$ 598.  
7<sup>th</sup> Semester Lab Fee: \$ 598.  
8<sup>th</sup> Semester Lab Fee: \$ 598.  
Total Tuition: \$ 109,910.



### **Producing:**

1<sup>st</sup> Semester Tuition: \$ 14,219.  
2<sup>nd</sup> Semester Tuition: \$ 14,219.  
3<sup>rd</sup> Semester Tuition: \$ 14,702.  
4<sup>th</sup> Semester Tuition: \$ 14,702.  
5<sup>th</sup> Semester Tuition: \$ 14,702.  
6<sup>th</sup> Semester Tuition: \$ 15,201.  
7<sup>th</sup> Semester Tuition: \$ 15,201.  
8<sup>th</sup> Semester Tuition: \$ 15,201.

1<sup>st</sup> Semester Equipment Fee: \$ 747.  
2<sup>nd</sup> Semester Equipment Fee: \$ 747.  
3<sup>rd</sup> Semester Equipment Fee: \$ 772.  
4<sup>th</sup> Semester Equipment Fee: \$ 772.  
5<sup>th</sup> Semester Equipment Fee: \$ 772.  
6<sup>th</sup> Semester Equipment Fee: \$ 798.  
7<sup>th</sup> Semester Equipment Fee: \$ 798.  
8<sup>th</sup> Semester Equipment Fee: \$ 798.  
Total Tuition: \$ 124,351.

### **3-D Animation & Visual Effects:**

1<sup>st</sup> Semester Tuition: \$ 12,511.  
2<sup>nd</sup> Semester Tuition: \$ 12,511.  
3<sup>rd</sup> Semester Tuition: \$ 12,936.  
4<sup>th</sup> Semester Tuition: \$ 12,936.  
5<sup>th</sup> Semester Tuition: \$ 12,936.  
6<sup>th</sup> Semester Tuition: \$ 13,375.  
7<sup>th</sup> Semester Tuition: \$ 13,375.  
8<sup>th</sup> Semester Tuition: \$ 13,375.

1<sup>st</sup> Semester Lab Fee: \$ 827.  
2<sup>nd</sup> Semester Lab Fee: \$ 827.  
3<sup>rd</sup> Semester Lab Fee: \$ 855.  
4<sup>th</sup> Semester Lab Fee: \$ 855.  
5<sup>th</sup> Semester Lab Fee: \$ 855.  
6<sup>th</sup> Semester Lab Fee: \$ 884.  
7<sup>th</sup> Semester Lab Fee: \$ 884.  
8<sup>th</sup> Semester Lab Fee: \$ 884.

Total Tuition: \$ 110,826.

### **Photography:**

1<sup>st</sup> Semester Tuition: \$ 14,382.  
2<sup>nd</sup> Semester Tuition: \$ 14,382.  
3<sup>rd</sup> Semester Tuition: \$ 14,870.  
4<sup>th</sup> Semester Tuition: \$ 14,870.  
5<sup>th</sup> Semester Tuition: \$ 14,870.  
6<sup>th</sup> Semester Tuition: \$ 15,375.  
7<sup>th</sup> Semester Tuition: \$ 15,375.  
8<sup>th</sup> Semester Tuition: \$ 15,375.

1<sup>st</sup> Semester Equipment & Lab Fee: \$ 568.  
2<sup>nd</sup> Semester Equipment & Lab Fee: \$ 568.  
3<sup>rd</sup> Semester Equipment & Lab Fee: \$ 587.  
4<sup>th</sup> Semester Equipment & Lab Fee: \$ 587.  
5<sup>th</sup> Semester Equipment & Lab Fee: \$ 587.  
6<sup>th</sup> Semester Equipment & Lab Fee: \$ 606.  
7<sup>th</sup> Semester Equipment & Lab Fee: \$ 606.  
8<sup>th</sup> Semester Equipment & Lab Fee: \$ 606.  
Total Tuition: \$ 124,214.

### **Graphic Design:**

1<sup>st</sup> Semester Tuition: \$ 12,829.  
2<sup>nd</sup> Semester Tuition: \$ 12,829.  
3<sup>rd</sup> Semester Tuition: \$ 13,265.  
4<sup>th</sup> Semester Tuition: \$ 13,265.  
5<sup>th</sup> Semester Tuition: \$ 13,265.  
6<sup>th</sup> Semester Tuition: \$ 13,716.  
7<sup>th</sup> Semester Tuition: \$ 13,716.  
8<sup>th</sup> Semester Tuition: \$ 13,716.

1<sup>st</sup> Semester Lab Fee: \$ 534.  
2<sup>nd</sup> Semester Lab Fee: \$ 534.  
3<sup>rd</sup> Semester Lab Fee: \$ 552.  
4<sup>th</sup> Semester Lab Fee: \$ 552.  
5<sup>th</sup> Semester Lab Fee: \$ 552.  
6<sup>th</sup> Semester Lab Fee: \$ 570.

7<sup>th</sup> Semester Lab Fee: \$ 570.  
8<sup>th</sup> Semester Lab Fee: \$ 570.  
Total Tuition: \$ 111,035.

---

## BACHELOR OF ARTS

---

### Media Production:

1<sup>st</sup> Semester Tuition: \$ 12,081.  
2<sup>nd</sup> Semester Tuition: \$ 12,081.  
3<sup>rd</sup> Semester Tuition: \$ 12,491.  
4<sup>th</sup> Semester Tuition: \$ 12,491.  
5<sup>th</sup> Semester Tuition: \$ 12,491.  
6<sup>th</sup> Semester Tuition: \$ 12,915.  
7<sup>th</sup> Semester Tuition: \$ 12,915.  
8<sup>th</sup> Semester Tuition: \$ 12,915.

1<sup>st</sup> Semester Equipment Fee: \$ 748.  
2<sup>nd</sup> Semester Equipment Fee: \$ 748.  
3<sup>rd</sup> Semester Equipment Fee: \$ 773.  
4<sup>th</sup> Semester Equipment Fee: \$ 773.  
5<sup>th</sup> Semester Equipment Fee: \$ 773.  
6<sup>th</sup> Semester Equipment Fee: \$ 799.  
7<sup>th</sup> Semester Equipment Fee: \$ 799.  
8<sup>th</sup> Semester Equipment Fee: \$ 799.  
Total Tuition: \$ 106,592.

---

## ASSOCIATE OF FINE ARTS

---

### Filmmaking:

1<sup>st</sup> Semester Tuition: \$ 13,541.  
2<sup>nd</sup> Semester Tuition: \$ 13,541.  
3<sup>rd</sup> Semester Tuition: \$ 14,001.  
4<sup>th</sup> Semester Tuition: \$ 14,001.  
5<sup>th</sup> Semester Tuition: \$ 14,001.  
6<sup>th</sup> Semester Tuition: \$ 14,477.

1<sup>st</sup> Semester Equipment Fee: \$ 1,425.  
2<sup>nd</sup> Semester Equipment Fee: \$ 1,425.  
3<sup>rd</sup> Semester Equipment Fee: \$ 1,473.

4<sup>th</sup> Semester Equipment Fee: \$ 1,473.  
5<sup>th</sup> Semester Equipment Fee: \$ 1,473.  
6<sup>th</sup> Semester Equipment Fee: \$ 1,523.  
Total Tuition: \$ 92,354.

### Acting for Film:

1<sup>st</sup> Semester Tuition: \$ 16,838.  
2<sup>nd</sup> Semester Tuition: \$ 16,838.  
3<sup>rd</sup> Semester Tuition: \$ 17,410.  
4<sup>th</sup> Semester Tuition: \$ 17,410.  
Total Tuition: \$ 68,496.

### Screenwriting:

1<sup>st</sup> Semester Tuition: \$ 14,968.  
2<sup>nd</sup> Semester Tuition: \$ 14,968.  
3<sup>rd</sup> Semester Tuition: \$ 15,476.  
4<sup>th</sup> Semester Tuition: \$ 15,476.  
Total Tuition: \$ 60,888.

### Game Design:

1<sup>st</sup> Semester Tuition: \$ 16,037.  
2<sup>nd</sup> Semester Tuition: \$ 16,037.  
3<sup>rd</sup> Semester Tuition: \$ 16,582.  
4<sup>th</sup> Semester Tuition: \$ 16,582.

1<sup>st</sup> Semester Lab Fee: \$ 1,070.  
2<sup>nd</sup> Semester Lab Fee: \$ 1,070.  
3<sup>rd</sup> Semester Lab Fee: \$ 1,106.  
4<sup>th</sup> Semester Lab Fee: \$ 1,106.  
Total Tuition: \$ 69,590.

### Producing:

1<sup>st</sup> Semester Tuition: \$ 20,313.  
2<sup>nd</sup> Semester Tuition: \$ 20,313.  
3<sup>rd</sup> Semester Tuition: \$ 21,003.  
4<sup>th</sup> Semester Tuition: \$ 21,003.

1<sup>st</sup> Semester Equipment Fee: \$ 1,069.  
2<sup>nd</sup> Semester Equipment Fee: \$ 1,069.  
3<sup>rd</sup> Semester Equipment Fee: \$ 1,105.  
4<sup>th</sup> Semester Equipment Fee: \$ 1,105.  
Total Tuition: \$ 86,980.

---

## CERTIFICATE PROGRAMS

---

### *Two-Year Photography:*

1<sup>st</sup> Semester Tuition: \$ 20,313.  
2<sup>nd</sup> Semester Tuition: \$ 20,313.  
3<sup>rd</sup> Semester Tuition: \$ 17,687.  
4<sup>th</sup> Semester Tuition: \$ 17,687.

1<sup>st</sup> Semester Equipment & Lab Fee: \$ 1,069.  
2<sup>nd</sup> Semester Equipment & Lab Fee:  
\$ 1,069.  
3<sup>rd</sup> Semester Equipment & Lab Fee:  
\$ 1,105.  
4<sup>th</sup> Semester Equipment & Lab Fee: \$ 1,105.  
Total Tuition: \$ 80,348.

### *One-Year Filmmaking:*

1<sup>st</sup> Semester Tuition: \$ 13,541.  
2<sup>nd</sup> Semester Tuition: \$ 13,541.  
3<sup>rd</sup> Semester Tuition: \$ 14,001.

1<sup>st</sup> Semester Equipment Fee: \$ 1,425.  
2<sup>nd</sup> Semester Equipment Fee: \$ 1,425.  
3<sup>rd</sup> Semester Equipment Fee: \$ 1,473.  
Total Tuition: \$ 45,406.

### *One-Year Acting for Film:*

Tuition: \$ 16,838 per semester.  
Total Tuition: \$ 33,676.

### *One-Year Screenwriting:*

Tuition: \$ 14,968 per semester.  
Total Tuition: \$ 29,936.

### *One-Year Producing:*

Tuition: \$ 20,313 per semester.  
Equipment Fee: \$ 1,069 per semester.  
Total Tuition: \$ 42,764.

### *One-Year Documentary Filmmaking:*

1<sup>st</sup> Semester Tuition: \$ 10,693.  
2<sup>nd</sup> Semester Tuition: \$ 10,693.  
3<sup>rd</sup> Semester Tuition: \$ 11,054.

1<sup>st</sup> Semester Equipment Fee: \$ 711.  
2<sup>nd</sup> Semester Equipment Fee: \$ 711.  
3<sup>rd</sup> Semester Equipment Fee: \$ 736.  
Total Tuition: \$ 34,598.

### *One-Year Photography:*

Tuition: \$ 20,313 per semester.  
Equipment & Lab Fee: \$ 1,069 per semester.  
Total Tuition: \$ 42,764.

### *One-Year Cinematography:*

Tuition: \$ 20,313 per semester.  
Equipment Fee: \$ 2,138 per semester.  
Total Tuition: \$ 44,902.

### *One-Year Game Design:*

Tuition: \$ 16,037 per semester.  
Lab Fee: \$ 1,069 per semester.  
Total Tuition: \$ 34,212.

**One-Year 3-D Animation:**

1<sup>st</sup> Semester Tuition: \$ 12,829.  
2<sup>nd</sup> Semester Tuition: \$ 12,829.  
3<sup>rd</sup> Semester Tuition: \$ 13,265.

1<sup>st</sup> Semester Lab Fee: \$ 1,069.  
2<sup>nd</sup> Semester Lab Fee: \$ 1,069.  
3<sup>rd</sup> Semester Lab Fee: \$ 1,105.  
Total Tuition: \$ 42,166.

---

**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: \$ 1,105.  
Total Tuition: \$ 6,963.

**8-Week Photography:**

Tuition: \$ 6,410.  
Equipment & Lab Fee: \$ 553.  
Total Tuition: \$ 6,963.

**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: \$ 553.  
Total Tuition: \$ 4,200.

**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: \$ 277.  
Total Tuition: \$ 4,255.

**4-Week Producing:**

Total Tuition: \$ 4,200.

**4-Week Music Video:**

Total Tuition: \$ 3,647.  
Equipment Fee: \$ 553.  
Total Tuition: \$ 4,200.

**12-Week Evening Filmmaking:**

Tuition: \$ 3,647.  
Equipment Fee: \$ 553.  
Total Tuition: \$ 4,200.

**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 2019)

---

*\*Please see the Amendment to the 2018-19 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.

---

### MASTER OF FINE ARTS

---

#### **Filmmaking:**

1<sup>st</sup> Semester Tuition: \$ 13,541.  
2<sup>nd</sup> Semester Tuition: \$ 14,001.  
3<sup>rd</sup> Semester Tuition: \$ 14,001.  
4<sup>th</sup> Semester Tuition: \$ 14,001.  
5<sup>th</sup> Semester Tuition: \$ 14,477.

6<sup>th</sup> Semester Tuition: \$ 14,477.  
7<sup>th</sup> Semester Tuition: \$ 14,477. (Thesis Option B)

1<sup>st</sup> Semester Equipment Fee: \$ 1,425  
2<sup>nd</sup> Semester Equipment Fee: \$ 1,473.  
3<sup>rd</sup> Semester Equipment Fee: \$ 1,473.  
4<sup>th</sup> Semester Equipment Fee: \$ 1,473.  
5<sup>th</sup> Semester Equipment Fee: \$ 1,523.  
6<sup>th</sup> Semester Equipment Fee: \$ 1,523.  
7<sup>th</sup> Semester Equipment Fee: \$ 1,523.  
(Thesis Option B)  
Total Tuition (Thesis Option A): \$ 93,388.  
Total Tuition (Thesis Option B): \$ 109,388.

#### **Acting for Film:**

1<sup>st</sup> Semester Tuition: \$ 16,839.  
2<sup>nd</sup> Semester Tuition: \$ 17,411.  
3<sup>rd</sup> Semester Tuition: \$ 17,411.  
4<sup>th</sup> Semester Tuition: \$ 17,411.  
Total Tuition: \$ 69,072.

---

### BACHELOR OF FINE ARTS

---

#### **Filmmaking:**

1<sup>st</sup> Semester Tuition: \$ 13,973.  
2<sup>nd</sup> Semester Tuition: \$ 14,448.  
3<sup>rd</sup> Semester Tuition: \$ 14,448.  
4<sup>th</sup> Semester Tuition: \$ 14,448.  
5<sup>th</sup> Semester Tuition: \$ 14,939.  
6<sup>th</sup> Semester Tuition: \$ 14,939.  
7<sup>th</sup> Semester Tuition: \$ 14,939.  
8<sup>th</sup> Semester Tuition: \$ 15,446.  
9<sup>th</sup> Semester Tuition: \$ 15,446.

1<sup>st</sup> Semester Equipment Fee: \$ 1,447  
2<sup>nd</sup> Semester Equipment Fee: \$ 1,496.  
3<sup>rd</sup> Semester Equipment Fee: \$ 1,496.  
4<sup>th</sup> Semester Equipment Fee: \$ 1,496.  
5<sup>th</sup> Semester Equipment Fee: \$ 1,546.  
6<sup>th</sup> Semester Equipment Fee: \$ 1,546.  
7<sup>th</sup> Semester Equipment Fee: \$ 1,546.  
8<sup>th</sup> Semester Equipment Fee: \$ 1,599.  
9<sup>th</sup> Semester Equipment Fee: \$ 1,599.  
Total Tuition: \$ 146,797.

**Acting for Film:**

1<sup>st</sup> Semester Tuition: \$ 13,231.  
2<sup>nd</sup> Semester Tuition: \$ 13,680.  
3<sup>rd</sup> Semester Tuition: \$ 13,680.  
4<sup>th</sup> Semester Tuition: \$ 13,680.  
5<sup>th</sup> Semester Tuition: \$ 14,145.  
6<sup>th</sup> Semester Tuition: \$ 14,145.  
7<sup>th</sup> Semester Tuition: \$ 14,145.  
8<sup>th</sup> Semester Tuition: \$ 14,626.  
Total Tuition: \$ 111,332.

---

ASSOCIATE OF FINE ARTS

---

**Filmmaking:**

1<sup>st</sup> Semester Tuition: \$ 13,541.  
2<sup>nd</sup> Semester Tuition: \$ 14,001.  
3<sup>rd</sup> Semester Tuition: \$ 14,001.  
4<sup>th</sup> Semester Tuition: \$ 14,001.  
5<sup>th</sup> Semester Tuition: \$ 14,477.  
6<sup>th</sup> Semester Tuition: \$ 14,477.

1<sup>st</sup> Semester Equipment Fee: \$ 1,425.  
2<sup>nd</sup> Semester Equipment Fee: \$ 1,473.  
3<sup>rd</sup> Semester Equipment Fee: \$ 1,473.  
4<sup>th</sup> Semester Equipment Fee: \$ 1,473.  
5<sup>th</sup> Semester Equipment Fee: \$ 1,523.  
6<sup>th</sup> Semester Equipment Fee: \$ 1,523.

Total Tuition: \$ 93,388.

**Acting for Film:**

1<sup>st</sup> Semester Tuition: \$ 16,838.  
2<sup>nd</sup> Semester Tuition: \$ 17,410.  
3<sup>rd</sup> Semester Tuition: \$ 17,410.  
4<sup>th</sup> Semester Tuition: \$ 17,410.  
Total Tuition: \$ 69,068.

---

CERTIFICATE PROGRAMS

---

**One-Year Filmmaking:**

1<sup>st</sup> Semester Tuition: \$ 13,541.  
2<sup>nd</sup> Semester Tuition: \$ 14,001.  
3<sup>rd</sup> Semester Tuition: \$ 14,001.

1<sup>st</sup> Semester Equipment Fee: \$ 1,425.  
2<sup>nd</sup> Semester Equipment Fee: \$ 1,473.  
3<sup>rd</sup> Semester Equipment Fee: \$ 1,473.  
Total Tuition: \$ 45,914.

**One-Year Acting for Film:**

1<sup>st</sup> Semester Tuition: \$ 16,838  
2<sup>nd</sup> Semester Tuition: \$ 17,410.  
Total Tuition: \$ 34,248.

---

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: \$ 1,105.

Total Tuition: \$ 6,963.

**8-Week Photography:**

Tuition: \$ 6,410.

Equipment & Lab Fee: \$ 553.

Total Tuition: \$ 6,963.

**Holiday Filmmaking:**

Tuition: \$ 2,431.

Equipment Fee: \$ 553.

Total Tuition: \$ 2,984.

**Holiday Acting for Film:**

Total Tuition: \$ 2,431.

**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: \$ 553.

Total Tuition: \$ 4,200.

**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: \$ 277.

Total Tuition: \$ 4,255.

**4-Week Producing:**

Total Tuition: \$ 4,200.

**4-Week Music Video:**

Total Tuition: \$ 3,647.

Equipment Fee: \$ 553.

Total Tuition: \$ 4,200.

**12-Week Evening Filmmaking:**

Tuition: \$ 3,647.

Equipment Fee: \$ 553.

Total Tuition: \$ 4,200.

**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.

.

# 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:***

A student has the right to cancel his/her enrollment agreement and obtain a refund of charges paid through attendance at the first class session or the seventh day after enrollment, whichever is later. A notice of cancellation or withdrawal must be made in writing. The written request must include the date the course began and the date of cancellation or withdrawal. Notice of Withdrawal forms are available in the Registrar's Office. Any student who intends to cancel or withdraw must submit a signed and dated copy of said form to:

New York Film Academy  
3300 W. Riverside Dr.  
Burbank, CA 91505

***Refund Information:***

A student has the right to a full refund of all charges (less the amount of \$100.00 for the registration fee) if he/she cancels this agreement prior to 12:00 AM following the first day of instruction or the seventh day after enrollment, whichever is later. The amount retained for the registration fee may not exceed \$100.00.

NYFA will refund 100% of the amount paid for institutional charges (less an administrative processing fee of \$100.00) if notice of cancellation is made within a seven-day period following enrollment.

After the 100% refund period described above, a student may withdraw from a course 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 he/she has completed 60% or less of the term's instruction. Refunds are disbursed within 30 days of the official withdrawal date from NYFA, which is the day the student submitted written notice to the school.

# 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 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
C/NC	Credit/No Credit

All courses are taken for college credit, unless students have sought administrative permission to audit courses.

---

## FAILED COURSES

---

Students are required to repeat a full semester if they receive 3 F's in one semester or 4 F's cumulatively. Students repeating a full semester are placed on academic probation and must fulfill the terms of their probation to continue in their program. 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.

Students that have attempted a course three times and have failed will not be eligible to take the course again in their program of study.

---

## 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.

Withdrawal from all courses constitutes as a withdrawal from the program and is subject to a separate withdrawal policy calculation. Please reference the refund policy. 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.

### ***Add:***

Students must contact the Registrar's Office and/or Chair of the Liberal Arts & Sciences department 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 the end of the second week of classes. 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 is not already full.

### ***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, 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.

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 Dean’s Office. This process does not guarantee rescinding the “W” from the transcript.

***Add/Drop Dates:***

The following dates represent the Add/Drop/Change deadlines for 2018-19. Add/Drop forms are available at the Registrar’s Office.

**2018**

***Fall 2018***

Deadline: 10/5/2018 – 5:00 pm

**2019**

***Spring 2019***

Deadline: 2/15/2019 – 5:00 pm

***Summer 2019***

Deadline: 6/7/2019 – 5:00 pm

Under rare, special circumstances, such as a medical emergency, students may be permitted to drop courses by the second posted deadline (mid-semester) and will receive a “W” on their transcript.

The following deadlines represent the final date, where students may still receive a “W” on their transcript:

**2018**

***Fall 2018***

Deadline: 12/14/2018 – 5:00 pm

**2019**

***Spring 2019***

Deadline: 4/26/2019 – 5:00 pm

***Summer 2019***

Deadline: 8/16/2019 – 5:00 pm

Any courses dropped after the second deadline will be considered attempted and failed.

---

**INTERNSHIP**

---

**Course**

**Units**

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:

Steps/Action Taken	
<b>STEP 1</b>	Student submits the completed Grade Appeal Form to the student's Academic Advisor no later than one week into the term following receipt of the disputed grade.
<b>STEP 2</b>	Academic Advisor 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, Academic Advisor informs student of their decision regarding the grade. Academic Advisor submits Grade Appeal form to Registrar to be placed in student file.
--	---

If Grade Appeal Has Not Been Resolved:	
<b>STEP 3</b>	Student may choose to appeal Academic Advisor's decision, in which case the issue is addressed by an academic review committee (which includes but is not limited to the Department Chair, the student's academic advisor and the Dean of Academic Advising), which reviews the information and makes a final ruling by the end of the drop/add period in the term following receipt of the disputed grade.

---

## GRADUATION REQUIREMENTS

---

In order to graduate, all students must:

- Successfully complete every course of study with a passing grade
- 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 and certificate program 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

In addition to following NYFA's Academic Policies, all students must complete all required projects and/or thesis requirements and adhere to all institutional policies, including the Code of Conduct. Students must 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.

---

## ATTENDANCE & ACADEMIC PERFORMANCE

---

While there is no institution-wide attendance policy at the New York Film Academy, each department and course has 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.

Please note that when a student's performance in a course has reached a place where they can no longer successfully complete it, their Instructor will notify them that they can no longer continue in that course and will need to repeat it in a later semester.

---

## LEAVE OF ABSENCE

---

All NYFA students are eligible for a 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

Typically, NYFA students are 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, Dean of Students 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, or risk defaulting on their status or loans.

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, and it is not sufficient to only speak with an instructor or staff member prior to taking a leave of absence.

---

## VACATION BREAK

---

International Students may request to take a semester off once they have successfully completed two consecutive semesters. The request must be submitted to the following administrators no later than 5 weeks prior to the semester they wish to take off:

1. Department Chair
2. Registrar
3. Associate Dean for Academic Affairs (for BFA transfer 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 or have other SAP requirements to fulfill. Requests are evaluated on a case-by-case basis.

# ACCUPLACER REQUIREMENTS

---

BFA and BA students who score 109 or lower on the Accuplacer will be asked to withdraw from NYFA and re-apply to the program. It is recommended that students enroll at an ESL school should they achieve a score of 109 or lower. If re-admitted at NYFA, students must retake the Accuplacer and achieve a score of 110 or higher in order to matriculate in their regular program of study. All other conditions below apply to students who re-apply and are re-admitted to NYFA.

BFA and BA students who place between 110-120 on the Accuplacer will be automatically placed in ENGL041, *Reading Fundamentals*. Students must achieve a C or higher in ENGL041, *Reading Fundamentals* prior to taking FOUN051, *Writing Fundamentals*. Students who fail

- ENGL041 must withdraw from NYFA and reapply to their program of study.
- Transfer students are required to take the Accuplacer during Registration and are subject to the aforementioned requirements.

BFA and BA students who place between 121-130 on the Accuplacer will be automatically placed in ENGL051, *Writing Fundamentals*. Students must achieve a C or higher in ENGL051, *Writing Fundamentals* prior to taking FOUN101, *English Composition*.

Students who fail

- ENGL051 must withdraw from NYFA and reapply to their program of study.

- Transfer students are required to take the Accuplacer during Registration and are subject to the aforementioned requirements.

---

## ENGLISH PREPARATORY COURSES

---

<u>Undergraduate Course</u>		<u>Units</u>
ENGL041	Reading Fundamentals	3
ENGL051	Writing Fundamentals	3

---

### READING FUNDAMENTALS

---

The purpose of this course is to develop reading strategies and skills. The course is designed to help students prepare for Writing Fundamentals, English Composition and subsequent Foundation and Liberal Arts courses. Students will read a variety of academic texts that challenge their own thoughts and perspectives. Emphasis on text analysis will be a primary focus.

---

### WRITING FUNDAMENTALS

---

The course is designed to help students for English Composition and subsequent Foundation and Liberal Arts courses. The writing process will be emphasized and demonstrated through a collection of hand-selected work by each student. Students will be given the opportunity to reflect on their progress through an e-portfolio at the end of the semester. The course may be repeated if necessary.



# 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 Dean of the College, Provost and School Directors, 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 Provost, Dean of the College and Department Chairs assign the appropriate credits for each course and program, based on the credit/hour formula designated above. In addition, the Associate Dean of Academic Development, Associate Dean for Academic Affairs and Registrar review 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 Dean of the College 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

---

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 Associate Dean for 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 his/her international units performed by World Educational Services or an equivalent service approved by the Office of the Registrar.

---

## CREDIT FOR NON- TRADITIONAL EXPERIENCE

---

The Dean of the College 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.

**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 Associate Dean for 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 Associate Dean for 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

Associate Dean for Academic Affairs generates a rubric for credit transfer.

In accordance with NASAD 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 between:

- San Diego City College and NYFA, Los Angeles.
- Santa Monica College and NYFA, Los Angeles.

The articulation agreements are designed to aid SDCC and SMC 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.

# 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 will 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. Deliberate dishonesty and misconduct are considered serious offenses and will be subject to a Disciplinary Review Hearing at which penalties will be imposed.

Plagiarism is the attempt, successful or not, to pass off someone else's words or ideas as your own. Any copying from another student, or lifting/paraphrasing passages from the internet, books or any other source, without giving proper credit, is considered dishonest.

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 plagiarism, cheating, deliberate hindrance in other students' work and other forms of dishonesty and misconduct are considered serious offenses and will result in an automatic zero for the assignment and academic probation for the duration of the student's academic program.

The student will be subject to a mandatory Disciplinary Review Hearing with the Academic Conduct Committee at which further penalties – failing the course, suspension, and/or expulsion – may be imposed.

---

## 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.



# 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 judgments 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.

---

## RETENTION & PERSISTENCE

---

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 from 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.

---

## STUDENT & INSTRUCTOR NON-FRATERNIZATION POLICY

---

Intimate relationships/dating between students and instructors or staff of NYFA is strictly prohibited.

---

## 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, and other such group identities.
- 4) NYFA provides opportunities for students and faculty to broaden their perspectives through participating in multicultural activities and volunteering with communities in need.

---

## REPORTING DISCRIMINATION

---

We are committed to responding quickly and constructively to bias and discrimination complaints, and ensuring that all individuals feel comfortable coming forward with a complaint.

Any student, faculty or staff member who has witnessed or experienced discrimination, harassment or defamatory language on campus should immediately report the incident in one of the following ways:

- File a complaint form available at the Dean's Office.
- Send an email to [diversity@nyfa.edu](mailto:diversity@nyfa.edu)
- Discuss the problem with a faculty member, Department Chair, or the Dean of the College, Dean of Faculty or Dean of Students.

NYFA will take the appropriate action to protect faculty, staff and students from discrimination, investigate any allegations or complaints and interview all parties involved to find effective resolutions.

Depending on the findings of the investigation and at the discretion of the school, any student, faculty or staff member who violates the Policy may be suspended or dismissed.

In some cases, students, faculty or staff members who wish to continue their study or employment may be required to attend a Diversity/Sensitivity Training course at their own expense.

# 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, he or she 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](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 Dean of the College. The request for appeal must articulate why the decision by the Dean of Students to dismiss the case was in error. The Dean of the College will respond in writing within ten (10) business days of receipt of the appeal. The Dean of the College 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 he or she 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 Dean of the College will consider the appeal in such cases. The Dean of the College 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 Dean of the College will take on the responsibilities of the Dean of Students, and the President will take on the responsibilities of the Dean of the College when appropriate. If a grievance is filed against the Dean of the College or if the school determines the Dean of College should be recused from a case for any other reason, the President will take on the responsibilities of the Dean of the College, 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 Appendix A: Sex-Based Discrimination & Misconduct Procedures.
- 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>.

# 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 creates 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.

- 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, and further agrees to make such Student Work available to other students and to faculty members of NYFA for any use relating to his or her 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 the right to 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), provided that such prints or copies may not be rented or sold. Such student(s) also agrees that he or she 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 he or she will sign any document reasonably requested by NYFA to confirm or enforce any of the rights granted to the School by this policy.

- 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.

---

---

# GRADUATE DEGREE PROGRAMS

---

---

## MASTER OF FINE ARTS & MASTER OF 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](http://www.nyfa.edu/applications/mfa1.php).

---

## APPLICATION FEE

---

Students must submit a non-refundable \$65 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.

- All transcripts not written in English must be accompanied by a certified English translation.

\* Students completing undergraduate education in a foreign country, where a language other than English is the official language, and who are able to produce a copy of their transcript and/or diploma need to have it translated into English by either an education evaluation service, which offers translation services, or by an individual who is college-educated and fluent in both English and the language of the transcript and/or diploma. The individual providing the translation must sign a notarized affidavit that: 1) attests to their not being an employee or otherwise affiliated with the licensed private career school that the student seeks to attend; 2) provides the name, address, email and phone numbers of the translator and the student; 3) the translator is knowledgeable of the English language and the language of the student's

transcript and/or diploma language was learned and where their college degree was obtained; and 4) affirms that the translation is a true and complete translation of the original.

---

## 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 3 Letters of Recommendation verifying the applicant's ability to successfully take on graduate study in their chosen field. Letters must be sealed and stamped, and should be submitted directly to the Admissions Review Office from the individual writing on the applicant's behalf.

---

## CREATIVE PORTFOLIO

---

Graduate applicants must submit a portfolio, which may include one or more of the following:

- ***Writing Sample for Filmmaking, Producing & Screenwriting applicants:***
  - excerpt from an original screenplay, spec or short story (10-page maximum.)
  - 2-3 samples that include any original short stories, articles or persuasive essays relevant to their chosen discipline (10-page



- maximum.)
- Treatment or outline of a film, webisode or television series concept (2-page maximum.)
- 2-3 articles or persuasive essays relevant to their chosen discipline (10-page maximum.)
- 2-3 sample critical essays examining a literary or cinematic work (novel, play, screenplay, television series, film, etc) or other medium relevant to their chosen discipline (10-page maximum.)
- ***Visual Sample for Filmmaking, Documentary & Cinematography applicants:***
  - 1-2 live-action, fiction or non-fiction film/video submissions on DVD or hyperlink, where the submission can be viewed, regardless of image capture format (10-minute maximum.) Collaborative material is accepted if the candidate details the exact nature of their contribution to the piece.
  - 6-8 sample storyboards or visual designs with a 1-2 page accompanying description.
- ***For Photography applicants:***
  - Photographs (15 maximum), either printed (no larger than 8x10) or jpegs on a CD/DVD (1200 pixels longest side, SRGB, 72dpi), with an accompanying description contextualizing the submission.
  - MFA program candidates must meet the following minimum requirements:
    - 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

Applicants who have not completed a BFA in Photography will 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.

- ***For Acting for Film applicants:***
  - A DVD or hyperlink with an introduction and two one-minute contrasting monologues from either a published play or screenplay.
  - Applicants may also choose to make an appointment for an on-campus audition.
  - \* Acting for Film applicants should select roles that are age and type appropriate.
- ***For 3-D Animation & Game Design applicants:***
  - 5-7 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.
- All portfolio materials must be submitted with an accompanying description contextualizing the submission and purpose of the project. Portfolio materials will not be returned.

---

## 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.

In addition to the above English proficiency requirements, a New York Film Academy representative will use a phone, web or in-person interview as an opportunity to determine whether or not the applicant has the necessary English language proficiency.

At the start of the first semester, NYFA administers the Accuplacer English Placement Test to further assess students' English proficiency and assign appropriate English tutoring and academic support, when needed. The Academy recognizes that some applicants with extraordinary artistic ability and scholarly aptitude may benefit from additional mentoring or advising and makes the necessary accommodations to monitor and support students' academic progress.

---

## 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 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: 73 Units  
Thesis Option B: 79 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.
- Demonstrate advanced cinematographic techniques, concepts and technologies 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, producing 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, 16mm and HD 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.

### ***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.
- Develop a more sophisticated grasp of story development.
- Identify point of view and construct scenes from the perspective of specific characters.
- Develop an ability to give and receive constructive editorial and creative feedback on a project.



### ***Production Goals:***

- Direct, DP, or AD a collaboration workshop through the guidance of instructors.
- Develop proficiency with the intermediate equipment package.
- Begin pre-production and develop a story and visual design for the Intermediate Film project.

---

## SEMESTER THREE OBJECTIVES

---

The capstone of Year One 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 complex, multi-dimensional film project.
- 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 thirty 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 Avid 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 30 minutes.
- Complete a narrative feature film script.

---

## 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 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 six or semester seven).

### *Production Goals:*

- Finalize pre-production of the feature film.
- Begin and complete principal photography 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 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

### Semester One

	<u>Units</u>
FILM500 Film Aesthetics I	3
FILM510 Cinematography I	2
FILM520 Editing I	1
FILM530 Production Workshop	3
FILM540 Screenwriting I	2
FILM550 Acting for Directors	1
HATM500 Cinema Studies	3
<u>Required</u>	<u>15</u>

### Semester Two

	<u>Units</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
<u>Required</u>	<u>13</u>

### Semester Three

	<u>Units</u>
FILM620 Intermediate Film Production	3
FILM630 Intermediate Film Post Production	2
FILM640 Elements of Feature Screenwriting	2
FILM650 Sound Design	2
FILM660 Master's Thesis Development	2
<u>Required</u>	<u>11</u>

### Semester Four

#### (Thesis Option A)

	<u>Units</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
ARHU500 Psychology of Film	2
<u>Required</u>	<u>13</u>

### Semester Five

#### (Thesis Option A)

	<u>Units</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)

	<u>Units</u>
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)**

**Units**

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
<b><u>Required</u></b>		<b><u>12</u></b>

**Semester Five**  
**(Thesis Option B)**

**Units**

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
<b><u>Required</u></b>		<b><u>10</u></b>

**Semester Six**  
**(Thesis Option B)**

**Units**

FILM762	Directing the Feature	3
FILM772	Feature Thesis Development	3
FILM782	Feature Logistics & Workflow	1
FILM792	Feature Thesis Prep	2
<b><u>Required</u></b>		<b><u>9</u></b>

**Semester Seven**  
**(Thesis Option B)**

**Units**

FILM802	Feature Thesis Production	4
FILM812	Feature Thesis Post	3
FILM822	Feature Delivery	2
<b><u>Required</u></b>		<b><u>9</u></b>

---

## COURSE DESCRIPTIONS

---

---

### *Semester One*

---

#### FILM AESTHETICS 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.

#### CINEMATOGRAPHY I

---

Through intensive in-class exercises, students shoot 16mm film and learn the complexities of film exposure, focal lengths, and lighting techniques to evoke a story's mood and tone. As students incorporate dialogue, they also learn the technical nuances of shooting and lighting high definition video.

#### 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

Production workshop is designed to demystify the craft of filmmaking. Working alongside directing and camera instructors, students apply the complex techniques from class as they articulate the objectives of a given scene. This applies to the use of lenses, lighting, and editing.

---

## SCREENWRITING I

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.

---

## 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.

---

## CINEMA STUDIES

Cinema Studies introduces students to the evolution of the motion picture art form as a visual storytelling medium and the motion picture industry from their inceptions. Students will be given a thorough creative, technological and industrial view of the filmmaking art. Students will be prepared for more advanced academic and production related studies and practice of filmmaking. The approach is historically developmental. The course considers primarily American film development though the impact of international filmmakers is given due analysis.

---

## *Semester Two*

---

---

## FILM AESTHETICS 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 character goals and dramatic beats, and translate this into

effective casting and directing choices. Students learn to adjust character objectives through rehearsal of their own scripts. A strong emphasis is put on establishing believable performances.

***Prerequisite(s): Film Aesthetics I***

---

## CINEMATOGRAPHY II

---

This class immerses students in the more advanced technical and creative demands of cinematography. Students work with more advanced 16mm cameras before transitioning to the Red Scarlet to continue studying HD cinematography. In addition, students will experience the full breadth of camera film camera systems in the 35mm filmmaking component. This intensive segment of the class is an opportunity for students to see how the wider frame and higher resolution of 35mm affects their shot design, framing, composition, staging, camera movement, lens choice, and lighting.

***Prerequisite(s): Cinematography 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.

Students film these production exercise scenes on 16mm film and HD with the guidance and critique of their instructors. These practice scenes are fully pre-produced (storyboarded, cast, scouted, rehearsed and pre-lit) 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.

***Prerequisite(s): Production Workshop***

---

## EDITING II

---

Continuing where Editing 1 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 critique each other's screenplays through table-reads and engage in lively roundtable discussions of each work. In the process students learn the art of taking notes and applying that to their work through the re-writing process.

***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

---

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. 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. The greenlight process requires students to present a production notebook to their instructors, who will determine that the student is fully prepared both creatively and logistically.

***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, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of feature screenwriting. Topics will expand upon the short film techniques discussed in Screenwriting I and II, including classic screenplay structure, developing the feature film character, character arcs, dialogue, theme, conflict, text and subtext, tone and genre, visualization, exposition, resolutions, and scene beats. By the conclusion of this course, students will develop a feature film script idea that will be fully realized in the second year of 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 roundtable discussions with classmates, under the guidance of a screenwriting instructor, students will begin to develop their second year Master's Thesis projects. As they discuss the various Thesis Options available to MFA students, students will workshop their ideas. By the end of the semester, students will declare to a Thesis Committee which option they plan to pursue in second year: A) Directing a Short Film, B) Directing a Feature Film.

---

## *Semester Four: Thesis Option A*

---

### 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 local, industry professional, actors and film them for a final class project.

### 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.

### 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

---

The focus of this class is for the master's students complete a draft of their screenplay that is ready for production. Emphasis is placed on a more advanced understanding of character development and dramatic arcs as students prepare a story with greater depth and nuance.

Under the guidance of screenwriting instructors, students workshop and polish their scripts through table reads, using rehearsals and scene exercises from other classes 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.

## PSYCHOLOGY OF FILM

---

This course examines various facets of film narrative and filmmaking from a psychological perspective. Through case studies, students learn about the psychology of the filmmaker, and study their own approaches and recurring themes. The psychology of the audience is also explored, in relation to different genres, audience expectations, and viewer responses. Finally, by studying the psychology of the film character, students can enhance the depth of their own developing thesis films by adding layers of meaning to their characters' behavior.

---

### *Semester Five: Thesis Option A*

---

## DIRECTING THE THESIS FILM

---

An intensive examination of the visual style of film, this class helps students assess their directorial approach to their thesis films. Students prepare a thorough and detailed presentation of their thesis films. Students use these presentations at a thesis committee meeting where their projects will be given a final review by a panel of faculty as well as for the greenlight process.

***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 the drafts of their feature scripts, students lead table reads with actors and workshop scenes, further refining the idea as it develops into a more fully realized future

project. The goal is for students to graduate with a feature script that will accompany their thesis films. Students also learn how to create marketing packages in order to create better fundraising opportunities for their feature.

*Prerequisite(s): Screenwriting II*

### 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 execute 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 his or her 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 his or her 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 postproduction 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 his or her 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: 65

---

## OVERVIEW

---

The New York Film Academy Master of Fine Arts (MFA) in Acting for Film is a conservatory-based, four-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 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 & Speech I, Movement I and Filmcraft (master lectures in Directing, Cinematography, Writing, Producing and Editing with an in-class shoot), Cinema Studies and Critical Writing.

### ***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.
- Develop research and critical writing skills.

### ***Production Goals:***

- Present scenes and 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**

---

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 Improvisation. Acting for Film students will also 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 classical scene study.
- Intermediate training in vocal and movement work.
- Understand the nuances and differences between staged and on-camera performances.
- Analyze contemporary plays and screenplays

### ***Production Goals:***

- Perform in a short film.
- 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.
- Perform in an in-class, filmed Improvisation 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 THREE OBJECTIVES

---

At the beginning of Semester Three, students receive MFA Thesis Project Options to choose and prep for intensive fourth 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 Three 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.
- Continued work and deeper comprehension of stage vs. film performance.
- Familiarization with voice-over techniques.
- Learn sound writing principles.
- Analyze and understand the work of Shakespeare

### *Production Goals:*

- Perform in both multi-camera and single camera in-class television shoots.
- Prepare and record original voice-over material in a recording studio.
- Perform an in-class, filmed Shakespeare presentation.

- Perform in a filmed performance of a published play.

---

## SEMESTER FOUR OBJECTIVES

---

At this point, master students devote the majority of their time to their thesis requirements. Acting faculty will coach and assist students individually in an extensive series of advisements to ensure the successful completion of thesis requirements.

### *Learning Goals:*

- Further development of advanced scene study techniques.
- Continued work and deeper comprehension of stage vs. film performance.
- Development of skills necessary for auditioning and the realities of the acting industry and the business of acting (both for television and film).
- Understanding of marketing tools used by film actors.
- Create a Thesis Project.

### *Production Goals:*

- Perform in a thesis film.
- Perform in a final film project for final screening.

---

## CURRICULUM

---

<u><i>Semester One</i></u>	<u><i>Units</i></u>
ACTI500      Technique & Scene Study I	4
ACTI510      Acting for Film I	4
ACTI520      Voice & Speech I	2
ACTI530      Movement I	2
ACTI540      Filmcraft	2
HATM500      Cinema Studies	3
ENGL500      Critical Writing	3
<u>Required</u>	<u>20</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
ACTI600      Technique & Scene Study II	4
ACTI610      Acting for Film II	4
ACTI620      Voice & Speech II	2
ACTI630      Movement II	2
ACTI640      Improvisation	2
ARHU510      Playwrights & Screenwriters	3
<u>Required</u>	<u>17</u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
ACTI700      Technique & Scene Study III	5
ACTI710      Acting for Film III: Scripted TV	4
ACTI720      Voice-Over	2
ACTI730      Writing for Actors	2
ACTI740      Performing Shakespeare	2
<u>Required</u>	<u>15</u>

<u><i>Semester Four</i></u>	<u><i>Units</i></u>
ACTI800      Master's Scene Study	4
ACTI810      Acting for Film IV (Final Film)	4
ACTI820      Thesis Development	3
ACTI830      Business of Acting/Audition Technique	2
<u>Required</u>	<u>13</u>

---

## COURSE DESCRIPTIONS

---

### *Semester One*

---

#### TECHNIQUE & SCENE STUDY I

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

---

Acting for Film I 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 a supervised Production Workshop with film students.

---

## 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

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.

---

## CINEMA STUDIES

This course studies the development of film history from its beginnings in the late 19<sup>th</sup> century up to the present day. Students will look at the growth of cinema, the major films, filmmakers, actors and studios in the United States and around the world.

The history will be examined by decade, with each period studied for its trends, its developments in filmmaking, and the people who contributed to the culture of that decade. Students will view and participate in the discussion of films and film performances, and develop an appreciation and understanding of the methods, choices and effects of various styles of acting. This course will also give reference points for key film performances and a working vocabulary of historically important films.

## CRITICAL WRITING

---

Critical Writing introduces students to techniques and principles of academic research and writing. The course compares the works of 20<sup>th</sup> 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.

---

### *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.

***Prerequisite(s): Technique & Scene Study I***

## ACTING FOR FILM II

---

This course teaches more advanced 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 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.

***Prerequisite(s): Acting for Film I***

## 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.

*Prerequisite(s): Voice & Speech I*

---

## 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.

*Prerequisite(s): Movement I*

---

## IMPROVISATION

---

Improvisation encourages students to skillfully nurture their instincts and freely release their creative impulses through a variety of individual and group exercises.

---

## PLAYWRIGHTS & SCREENWRITERS

---

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 will study and analyze contemporary plays and screenplays, choosing an existing play, or scenes from an existing play that they will rehearse and perform on stage. 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.

*Prerequisite(s): Technique & Scene Study II*

---

## ACTING FOR FILM III: SCRIPTED TV

---

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. Students must attend a series of lectures by industry professionals and submit essays.

*Prerequisite(s): Acting for Film II*

---

## 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.

***Prerequisite(s): Voice & Speech II***

---

## 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.

***Prerequisite(s): Successful completion of semester 2 courses***

---

## 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.

***Prerequisite(s): Successful completion of semester 2 courses***

---

## Semester Four

---

---

### MASTER'S SCENE STUDY

---

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 his or her characterization work. This course will culminate in a live Showcase of scenes for Industry and an invited audience.

***Prerequisite(s): Successful completion of semester 3 courses***

---

### 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.

---

### THESIS DEVELOPMENT

---

This class will be geared toward assisting the student in the creation of the Thesis Project, which will include intensive research, writing and preparatory work. Students will also be able to troubleshoot areas of concern.

## BUSINESS OF ACTING/AUDITION TECHNIQUE

---

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 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.

# MASTER OF FINE ARTS IN SCREENWRITING

(OFFERED IN FALL 2018 AT THE L.A. CAMPUS ONLY)

---

Total Credits Required: 63

---

## 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, story adaptation and students learn to generate multiple story ideas across different mediums. 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.

## 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. They will write a short film screenplay, their first feature-length screenplay, and two 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:

- Demonstrate a mastery of 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 of film as a medium and art form.
- 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.
- A half-hour television 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 write a second original feature film screenplay and then build a revision plan for that script and their Semester One feature. 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 Studies students will explore the conventions and expectations of genre storytelling.

---

## YEAR-END STAGED READINGS

---

MFA Writing students will celebrate the completion of their first-year of the 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.
- Plan a revision or rewrite around notes received on an original script.
- 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.
- Write industry caliber script coverage.
- Examine entertainment industry methods, practices, and player by following the trades.
- Find an internship in Hollywood.

### ***Production Goals:***

At the end of Semester Two, students will have produced:

- A second original screenplay.
- A revision blueprint for their Semester One feature screenplay.
- A revision blueprint for their Semester Two feature screenplay.
- A pilot script and a series proposal/bible for an original television series.
- Short proposals for two additional television series.

- A digital short film.

---

## YEAR TWO

---

During Year Two, MFA candidates begin working on their thesis: a feature length screenplay or a pilot script and proposal for an original television series. 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.

In addition, during Year Two students will explore emerging media and build their own transmedia franchise, including a web series and ideas for a comic and a game, one of which they will explore in greater detail.

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

---

Early in Semester Three, students must choose a Thesis Advisor (a Screenwriting faculty member), who is central to their Thesis Committee. This committee also includes their thesis workshop instructor and one or two readers. 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 the year, each student will present treatments and drafts of his/her thesis script to his/her committee, who will then give notes to the student in a mandatory thesis committee meeting. Semester Three classes are infused with an emphasis on perfecting craft, and exposing students to the realities of the entertainment industry.

Students will also work more in depth with character development in a seminar designed to complement thesis workshop classes.

Students will study the principles of adapting non-cinematic source material into feature film ideas. And in Business of

Screenwriting II, students will speak with industry professionals to deepen their understanding of the role of the screenwriter. They will also study the art of pitching.

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:

- Develop compelling and complex characters for their stories.
- Pitch their stories at a professional level.
- Adapt a story from another form into a treatment or outline for a film.
- 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.

### ***Production Goals:***

At the end of Semester Three, students will have produced:

- An outline and first half of thesis feature OR a proposal for an original TV series and the script for the pilot.
- A concept for an original transmedia franchise.
- Produced footage for a web series pilot.
- A treatment or outline for an adaptation

of an original source material.

---

## SEMESTER FOUR OBJECTIVES

---

In Semester Four, students devote most of their time to their thesis requirements. Faculty meets one-on-one with students to assist them and coach them through the successful completion of thesis requirements.

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 and 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.

This semester, 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.

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 Four, 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.
- Edit their own work and promotional material for it.
- Pitch their thesis idea to industry professionals.
- Plot and write a story for sequential art.
- Conceive of a board game, card game or videogame.
- Work with actors.
- Construct a five-minute pitch for their story.

### *Production Goals:*

At the end of Semester Four, students will have produced:

- A first draft and revision 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, which includes one of the two items listed 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.

OR

- A Game Proposal for a board, video, roleplaying, card or other game.
- 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
SCRE510 Master's Television Workshop I: Specs	4
SCRE520 Master's Feature Film Workshop I	3
SCRE530 Master's Story Generation	2
HATM500 Cinema Studies	3
<u>Required</u>	<u>18</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
SCRE600 The Business of Screenwriting I	3
SCRE610 Master's Television Workshop II: Pilot	4
SCRE620 Master's Feature Film Workshop II	4
SCRE630 Master's Genre Studies	3
SCRE640 Script to Screen	3
<u>Required</u>	<u>17</u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
SCRE700 The Business of Screenwriting II	3
SCRE710 Advanced Character Development	2
SCRE720 Master's Thesis Workshop I	4
SCRE730 Transmedia I	3
SCRE740 Adaptation Workshop	2
<b>The following course was added beginning Fall '17 and is only required for students transferring from the One-Year Screenwriting program:</b>	
SCRE604R Master's Screenwriting Principles	1*
<u>Required</u>	<u>14</u>

\*This credit makes up for missing credits transferred from the One-Year program.

<u><i>Semester Four</i></u>	<u><i>Units</i></u>
SCRE800 The Business of Screenwriting III	3
SCRE810 Advanced Scene Study	3
SCRE820 Master's Thesis Workshop II	4
SCRE830 Transmedia II	2
<b>Students must complete 1 of the following courses, selected by the Department:</b>	
SCRE840 Sequential Art	2
SCRE850 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.

---

#### MASTER'S TELEVISION WORKSHOP I: SPECS

---

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 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.

---

#### 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.

## CINEMA STUDIES

---

Cinema Studies introduces students to the evolution of the motion picture art form as a visual storytelling medium and the motion picture industry from their inceptions. Students will be given a thorough creative, technological and industrial view of the filmmaking art. Students will be prepared for more advanced academic and production related studies and practice of filmmaking. The approach is historically developmental. Students will understand why a film creatively works or doesn't work and why. The course considers primarily American film development though the impact of international filmmakers is given due analysis.

---

## *Semester Two*

---

### 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***



## 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 on Avid.

*Prerequisite(s): Elements of Screenwriting*

---

## *Semester Three*

---

### 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*

### ADVANCED CHARACTER DEVELOPMENT

---

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 the workshopping of 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.

### MASTER’S THESIS WORKSHOP I

---

This course builds on existing student knowledge about screenwriting and takes it to the next level. 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 his or her 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 half of that first draft. In the following semester, they will finish that draft and do a full rewrite of that draft.

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 one or two thesis readers. 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 One and Two***

## 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***

## ADAPTATION WORKSHOP

---

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. Students will also select a work to adapt or update and generate a 10-15-page treatment or outline for the material.

## MASTER'S SCREENWRITING PRINCIPLES

---

This course is built to transition students who are transferring from the One-Year Screenwriting program into the second year of the MFA Screenwriting Program. It focuses on lessons from Elements of Screenwriting and our Television Workshops, as well as expanding upon re-writing principles and Business of Screenwriting lessons.

---

## *Semester Four*

---

### 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*

### 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; Advanced Character Development*

### MASTER'S THESIS WORKSHOP II

---

This course continues where Master's Thesis Workshop I left off. Students will finish their first drafts and get feedback from their thesis committees. 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 then execute that rewrite. The class will focus on identifying and fixing structural problems as well as problems on the scene level.

This semester is designed to build the skills of self-assessment, arguably the writer's most important tool. At each step, the student will explain their creative choices to their thesis committee and work with the notes given during the committee process. They will continue with their Thesis Journals, and the complete version of this journal will be due with the rewritten draft of their thesis.

By the end of the final semester, each student will have a revised draft of their feature screenplay or pilot. Should this draft be deemed ready, they will be invited to pitch at NYFA's year-end industry Pitch Fest.

***Prerequisite(s): Master's Thesis Workshop I***

---

## 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***

---

## 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*

# MASTER OF FINE ARTS IN SCREENWRITING

(OFFERED IN SPRING 2019 AT THE L.A. CAMPUS ONLY)

---

Total Credits Required: 72  
Total for LA 1Yr Transfers: 65  
Total for NY 1Yr Transfers: 73

---

## 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.

## 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.
- A beat sheet for a one-hour television drama spec script.
- A beat sheet for a half-hour television 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 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 Semesters Four and Five, MFA candidates begin working on their thesis: a feature length screenplay or a pilot script and proposal for an original television series. 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.

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

---

Early in Semester Four, students must choose a Thesis Advisor (a Screenwriting faculty member), who is central to their Thesis Committee. This committee also includes their thesis workshop instructor and one or two readers. 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 the year, each student will present treatments and drafts of his/her thesis script to his/her 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 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 and 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.

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.

### *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, as well as half of the first draft of either script.
- 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, which includes one of the two items

listed 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.

OR

- A Game Proposal for a board, video, roleplaying, card or other game.

---

## SEMESTER FIVE OBJECTIVES

---

In Semester Five, students devote most of their time to their thesis requirements. 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 first draft and revision of their thesis feature or TV pilot.
- 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	3
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>16</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.

<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 courses, selected by the Department:	
SCRE840 Sequential Art	2
SCRE850 Interactive Narrative	2
<u>Required</u>	<u>13</u>

<u><i>Semester Five</i></u>	<u><i>Units</i></u>
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. Students will learn the formats and story elements of standard half-hour and hour-long television scripts. They will learn the differences between procedurals, episodic television and serialized storytelling. They will study the various networks and distribution platforms for television and how they shape stories and their structure. Students will study a handful of current television series – both half-hour and hour-long series – in preparation for writing their first television spec scripts next semester. At the end of the course, students will have detailed beat sheets for their spec episodes.

---

## 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.

---

## CINEMA STUDIES

Cinema Studies introduces students to the evolution of the motion picture art form as a visual storytelling medium and the motion picture industry from their inceptions. Students will be given a thorough creative, technological and industrial view of the filmmaking art. Students will be prepared for more advanced academic and production related studies and practice of filmmaking. The approach is historically developmental. Students will understand why a film



creatively works or doesn't work and why. The course considers primarily American film development though the impact of international filmmakers is given due analysis.

---

## *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, which were developed in the previous semester. 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 on Avid.

***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 the workshopping of 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.

### MASTER’S THESIS WORKSHOP I

---

This course builds on existing student knowledge about screenwriting and takes it to the next level. 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 his or her 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 half of that first draft. In the following semester, they will finish that draft and do a full rewrite of that draft.

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 one or two thesis readers. 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***

## 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*

---

## *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*

### 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*

### MASTER'S THESIS WORKSHOP II

---

This course continues where Master's Thesis Workshop I left off. Students will finish their first drafts and get feedback from their thesis committees. 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 then execute that rewrite. The class will focus on identifying

and fixing structural problems as well as problems on the scene level.

This semester is designed to build the skills of self-assessment, arguably the writer's most important tool. At each step, the student will explain their creative choices to their thesis committee and work with the notes given during the committee process. They will continue with their Thesis Journals, and the complete version of this journal will be due with the rewritten draft of their thesis.

By the end of the final semester, each student will have a revised draft of their feature screenplay or pilot. Should this draft 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 IN FALL 2018 AT THE L.A. CAMPUS ONLY)

---

Total Credits Required:  
Thesis Options A & B: 71.5 Units  
Thesis Option C: 79.5 Units

---

### OVERVIEW

---

The New York Film Academy Master of Fine Arts (MFA) in Producing is an accelerated, conservatory based graduate program designed for fulltime study over the course of four or 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. By combining seminars and lectures with intense hands-on productions, students acquire a sound understanding and appreciation of motion picture arts and learn to integrate knowledge and professional experience.

Students undergo a thorough regimen of class work and film production that establishes a foundation for a professional life in the film arts. The curriculum incorporates the creative aspects of producing as well as the technical craft of line producing. Students gain a practical understanding of the entertainment industry and the tools needed to successfully navigate it.

During the second half of the program, MFA Producing candidates must complete a series of advanced classes and deliver a professionally executed Thesis Project in order to complete the program and graduate

with a Master of Fine Arts in Producing. Students are required to pursue one of three feature film or TV Series thesis options for the remainder of the degree program.

Upon graduation for the New York Film Academy Master of Fine Arts in Producing, students will successfully:

- Display a Producer's mastery of the creative and technical processes beginning with the script and project development through pre-production, production and post-production.
- Develop and display competence in line producing and production management skills via the ability to breakdown, schedule and budget any full length feature film, television, documentary or new media program or series.
- Understand the importance of story through the understanding of the elements and nuances of screenwriting, and develop techniques and strategies for communicating with the producer's key collaborator, the screenwriter.
- Acquire a broad knowledge of the complexities of Entertainment Law and business affairs and the contractual applications of each between productions, labor unions, production companies, agencies, studios and networks and other production entities.
- Recognize the relationship between story and concept together with the business aspects of the producing process from development through financing, production, marketing and distribution



including developing the skills required to pitch projects to prospective buyers.

- Develop collaborative and visual storytelling skills in productions of short films, documentaries, commercials and other new media projects incorporating the disciplines of writing, directing, cinematography, acting and editing; that demonstrate well-defined aesthetic, conceptual and contextual choices.

---

## YEAR ONE

---

During their first year, students participate in 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 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.
- Advanced 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 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 Director's craft in Advanced Directing for Producers, or the option to develop an understanding of the visual effects industry and visual effects producing.
- An introduction to Reality TV culminating in the development of a reality television program concept.

### ***Production Goals:***

- Students have a choice of producing a NYFA filmmaking student's short narrative film or producing their own commercial or PSA.
- Develop, write and produce a collaborative New Media project or series, or a short pilot for a reality television program.

---

## 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 fifth 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 while exposing students to the production realities of the film industry and the business of filmmaking. Emphasizing professionalism, the third semester is designed to prep MFA 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 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 his

or her 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.
- 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.
- Experience the elements and disciplines of entertainment accounting.
- Students will develop an understanding of acting and how producers and directors use different techniques of acquiring desired performances from them.

### ***Production Goals:***

- Develop and write a first draft feature screenplay or television pilot.
- Begin in-depth research and development of the MFA Thesis Project.
- Each student will write, produce and shoot his/her own short film.

---

## SEMESTER FOUR OBJECTIVES

---

In Semester Four, students devote much of their time to 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 through the successful completion and final

presentation of their MFA Thesis Projects.

*This semester culminates in each student pitching and presenting a film or TV project at the Advanced Producers Pitch Fest to industry professionals.*

### ***Learning Goals:***

- Analyze strategies of successful finance and distribution campaigns.
- Develop a deeper comprehension of rules for entertainment law and business practices.
- Further develop creative pitching techniques.
- Explore the role of the producer in collaborative development of scripts with the scriptwriter.

### ***Production Goals:***

- Successfully develop and present the MFA Thesis Project, and, if Thesis Option A is chosen; write, produce, shoot and edit the Thesis Teaser.

---

## SEMESTER FIVE OBJECTIVES

---

Students who choose to complete **Thesis Option C** will complete their thesis in a paid fifth semester. During Semester Five, each candidate will produce a feature length film or television show pilot and will navigate each phase—development, prep, shoot and post production—of their selected project.

Students will be involved in all aspects of each phase of the film or television pilot's production execution, including development of script, casting and talent

negotiations, budgeting, scheduling, negotiation of locations, hiring of crew, payroll, contracts and deal memos, equipment rentals, applicable Union regulations and contracts, and postproduction delivery requirements.

## CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></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
PROD620 Producing Documentaries	1.5
PROD750 Post Production for Producers	2
PROD570 Sound for Producers	2
<u>Required</u>	<u>19.5</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
PROD600 Producers Craft: Creative	3
PROD610 Business Plans & TV Show Bibles	3
PROD560 Film Production I	2
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>19</u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
PROD700 Thesis Development Workshop I	2*
PROD710 Writing the Feature Film or TV Pilot Screenplay	2
PROD740 Budgeting & Entertainment Accounting	2
PROD660 Film Production II	2
PROD760 Producers' Craft: Production	3
PROD770 Producer's Craft: Marketing	3
PROD550 Producing Reality TV	2

Students must complete one of the following electives:

PROD705 VFX Producing	2
PROD820 Advanced Directing Workshop	2

Required 18

\*This course is equivalent to the BFA and AFA Thesis Development Workshop I 3 credit course.

<u><i>Semester Four</i></u>	<u><i>Units</i></u>
PROD800 Thesis Development Workshop II	2*
PROD830 Entertainment Law & Business Practices II	3
PROD810 Advanced Pitching Workshop	2
PROD850 Producer's Craft: Distribution	3
PROD860 Script Collaboration & Story Development	3
PROD670 Industry Speakers	2
<u>Required</u>	<u>15</u>

\*This course is equivalent to the BFA and AFA Thesis Development Workshop II 3 credit course.

**Semester Five**  
**Thesis Option C**

**Units**

PROD900	Thesis Option C	2
PROD910	Feature Prep	2
PROD920	Feature Production	1
PROD930	Feature Post Production	1
PROD940	Feature Marketing & Distribution	2
<b><u>Required</u></b>		<b><u>8</u></b>

---

## 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 his

or her 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 I.

---

### 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.

---

### 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.

---

### 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.

---

## *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: 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: Producer's Craft: Budgeting***

---

## 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: Producer's Craft: Budgeting***

---

## 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: 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.

---

## 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.

---

## CINEMA STUDIES

---

Cinema Studies introduces students to the evolution of the motion picture art form as a visual storytelling medium and the motion picture industry from their inceptions. Students will be given a thorough creative, technological and industrial view of the filmmaking art. Students will be prepared for more advanced academic and production related studies and practice of filmmaking. The approach is historically developmental. Students will understand why a film creatively works or doesn't work and why. The course considers primarily American film development though the impact of international filmmakers is given due analysis.



## 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*

---

## 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: Graduate Standing***

## 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 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: Writing the Feature Film & 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. 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: Producer’s Craft: Budgeting***

## 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: Film Production I*

### 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.

### 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.

### 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. In a workshop setting, students learn advanced camera techniques, lighting concepts and production sound.

*Prerequisite: Directing for Producers*

---

## *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: 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: 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: Producer's Craft: Creative***

## 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.

## 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.

## 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: Producer's Craft: Creative***

---

## *Semester Five*

---

## THESIS OPTION C

---

Through in-class study and critique, MFA students wrap the final stage of project

development and prepare for the pre-production phase of their projects. Topics include a critical review of prep/shoot/post calendars; set up and review of spending procedures, required documentation and cash flow; and script, schedule and budget lock. Through exercises and in-class review, students will maintain an active presence on the film's production company website, including project updates.

### FEATURE PREP

---

Through supervised independent work and in-class check ins, MFA students undertake casting, hiring crew, securing locations and preparing and executing all pertinent agreements, contracts and other documentation required to receive a green light to shoot their feature films. Supervised steps include an all-cast and all-crew table read and production meeting; review and discussion of contract negotiations and deals undertaken; cast rehearsals; tracking spending during the pre-production phase; hiring and managing crew workflow for all departments.

### FEATURE PRODUCTION

---

Through a supervised production period, MFA students begin and complete principal photography of their feature films. Through on-set visits and consultations, students undertake the daily shooting schedule; troubleshoot delays on set; work with actors; and maintain open communication with department heads regarding footage shot and budget adherence.

### FEATURE POST PRODUCTION

---

Through supervised independent work and in-class check-ins, students undertake and complete post production on their feature films. Post deliverables include raw footage and two rough cut reviews and discussion; ADR prep and completion; final sound mix, picture lock and color correction; music score; and main and end titles.

### FEATURE MARKETING & DISTRIBUTION

---

Through examples and in-class discussions, students prepare and execute the initial steps of their marketing campaign. Marketing deliverables include a detailed marketing calendar including festival deadlines and materials prep deadlines; regular uploads and updates on the film's production company website. Financial deliverables for distribution preparation include a reconciliation of petty cash expenses; trial balance with outstanding deposits; a final cost report, detailing remaining amounts still to spend.

Students will develop and create a distributor-ready inventory of production elements, documentation and pertinent paperwork including a thorough reconciliation of all production documents, including call sheets, production reports, script supervisor notes, deal memos and releases and financial documents itemized above.

# MASTER OF FINE ARTS IN PRODUCING

## (OFFERED IN SPRING 2019 AT THE L.A. CAMPUS ONLY)

---

Total Credits Required:  
Thesis Options A & B: 71.5 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 four or 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. By combining seminars and lectures with intense hands-on productions, students acquire a sound understanding and appreciation of motion picture arts and learn to integrate knowledge and professional experience.

Students undergo a thorough regimen of class work and film production that establishes a foundation for a professional life in the film arts. The curriculum incorporates the creative aspects of producing and the technical craft of line producing, as well as the strategic and business elements of producing. Students gain a practical understanding of the entertainment industry and the tools needed to successfully navigate it.

During the second half of the program, MFA Producing candidates must complete a series of advanced classes and deliver a professionally executed Thesis Project in

order to complete the program and graduate with a Master of Fine Arts in Producing. Students are required to pursue one of three feature film or TV Series thesis options for the remainder of the degree program.

Upon graduation for the New York Film Academy Master of Fine Arts in Producing, students will successfully:

- Display a Producer's mastery of the creative and technical processes beginning with the script and project development through pre-production, production and post-production.
- Develop and display competence in line producing and production management skills via the ability to breakdown, schedule and budget any full length feature film, television, documentary or new media program or series.
- Understand the importance of story through the understanding of the elements and nuances of screenwriting, and develop techniques and strategies for communicating with the producer's key collaborator, the screenwriter.
- Acquire a broad knowledge of the complexities of Entertainment Law and business affairs and the contractual applications of each between productions, labor unions, production companies, agencies, studios and networks and other production entities.
- Recognize the relationship between story and concept together with the business aspects of the producing process from development through financing, production, marketing and distribution

including developing the skills required to pitch projects to prospective buyers.

- Develop collaborative and visual storytelling skills in productions of short films, documentaries, commercials and other new media projects incorporating the disciplines of writing, directing, cinematography, acting and editing; that demonstrate well-defined aesthetic, conceptual and contextual choices.

---

## YEAR ONE

---

During their first year, students participate in 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 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.
- Advanced 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 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 Director's craft in Advanced Directing for Producers, or the option to develop an understanding of the visual effects industry and visual effects producing.
- An introduction to Reality TV culminating in the development of a reality television program concept.

### ***Production Goals:***

- Students will produce a NYFA filmmaking student's short narrative film.
- Develop, write and produce a collaborative New Media project or series, or a short pilot for a reality television program.

---

## 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 while exposing students to the production realities of the film industry and the business of filmmaking. The third semester further immerses students in production planning and marketing. Students acquire a practical understanding of the Studios greenlight process and pre-production of a tentpole film. During this semester, students are required to pursue one of their thesis options, and have the opportunity to attend a Thesis Option C information session. Students choosing Option C, must declare by the end of this semester.



### ***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 will choose between two electives in which they develop an understanding of acting and how producers and directors use different techniques of acquiring desired performances from them, or how to collaborate with a production designer in assisting the vision of the director.

### ***Production Goals:***

- Develop and write a first draft feature screenplay or television pilot.
- Begin in-depth research and development of the MFA Thesis Project.
- Each student will write, produce and shoot his/her own short film.

---

## SEMESTER FOUR OBJECTIVES (THESIS OPTION A & B)

---

Emphasizing professionalism, the fourth semester is designed to prep MFA 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 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 his or her 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 of rules for entertainment law and business practices.

### ***Production Goals:***

- Decide, Develop and plan the MFA Thesis Project.

---

## 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.

### ***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**

---

<b><u>Semester One</u></b>		<b><u>Units</u></b>
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
PROD620	Producing Documentaries	1.5
PROD750	Post Production for Producers	2
PROD570	Sound for Producers	2
<b><u>Required</u></b>		<b><u>19.5</u></b>

## **Semester Two** **Units**

PROD600	Producer's Craft: Creative	3
PROD610	Business Plans & TV Show Bibles	3
PROD560	Film Production I	2
PROD630	Writing the Feature Film & TV Pilot Treatment	2
PROD650	Business Affairs	3
HATM500	Cinema Studies	3
PROD730	Producing Alternative Media	2

Students must complete one of the following electives:

PROD840	Acting for Producers	1
PROD605	Production Design for Producers	1
<b>Required</b>		<b>19</b>

## **Semester Three** **Units**

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
<b>Required</b>		<b>12</b>

## **Semester Four** **Units** **(Thesis Option A&B)**

PROD700	Thesis Development Workshop I	2*
PROD740	Budgeting & Entertainment Accounting	2
PROD550	Producing Reality TV	2
PROD850	Producer's Craft: Distribution	3
PROD670	Industry Speakers	2
<b>Required</b>		<b>11</b>

\*This course is equivalent to the BFA and AFA Thesis Development Workshop I 3 credit course.

## **Semester Five** **Units** **(Thesis Option A&B)**

PROD800	Thesis Development Workshop II	2*
PROD830	Entertainment Law & Business Practices II	3
PROD810	Advanced Pitching Workshop	2
PROD860	Script Collaboration & Story Development	3

**Required** **10**

\*This course is equivalent to the BFA and AFA Thesis Development Workshop II 3 credit course.

## **Semester Four** **Units** **(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

**Required** **10**

## **Semester Five** **Units** **(Thesis Option C)**

FILM762	Directing the Feature	3
FILM772	Feature Thesis Development	3
FILM782	Feature Logistics & Workflow	1
FILM792	Feature Thesis Prep	2

**Required** **9**

## **Semester Six** **Units** **(Thesis Option C)**

FILM802	Feature Thesis Production	4
FILM812	Feature Thesis Post	3
FILM822	Feature Delivery	2

**Required** **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 his or her 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 I.

---

## 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.

---

## 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.

---

## 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.

---

## 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**

---

### 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***

## 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.

## CINEMA STUDIES

---

Cinema Studies introduces students to the evolution of the motion picture art form as a visual storytelling medium and the motion picture industry from their inception.

Students will be given a thorough creative, technological and industrial view of the filmmaking art. Students will be prepared for more advanced academic and production related studies and practice of filmmaking. The approach is historically developmental. Students will understand why a film creatively works or doesn't work and why. The course considers primarily American film development though the impact of international filmmakers is given due analysis.

## 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. In a workshop setting, students learn advanced camera techniques, lighting concepts and production sound.

*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 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 his or her 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 his or her 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. & SOUTH BEACH CAMPUSES ONLY)

---

Total Credits Required: 63 Units

---

## OVERVIEW

---

The New York Film Academy Master of Fine Arts (MFA) in Photography is an accelerated, conservatory based graduate program designed for full time study over the course of four semesters. The New York Film Academy provides a creative setting in which to develop, challenge, and inspire the talents of prospective photographers in an immersive, professional environment.

At NYFA, students engage with a diverse international student body and a core faculty of working professionals. In addition to classes this program includes artist talks and critiques by visiting photographers, artists and curators; visits to museums and galleries; opportunities to exhibit in our group shows; take on a role in our student run magazine FAYN.

The photography department embraces all lens-based media, offering a unique curriculum that includes digital and film-based photography, moving image, historical and theoretical readings, and ongoing discussions about the role that photography plays in culture. The MFA in Photography is for students with a previous education in photography. NYFA also offers a three-year MFA in Photography program for exceptional, non-fine-arts baccalaureates that want to develop as fully matured artists and

practitioners. Students with no prior photography experience must complete the One-Year Certificate program before continuing on to the two-year MFA, unless their portfolio demonstrates technical and conceptual standards, which is decided by the Chairs of the department.

Candidates for the MFA degree must complete 60 credits and maintain a minimum of a 3.0 GPA and produce a successful thesis project to be eligible for degree conferral.

Upon graduation of the MFA in Photography Program, students will:

- Demonstrate a mastery of digital and analog processes using photochemical image creation, processing and printing
- Create and present a website based on personal photographic style, with branding and networking skills
- Demonstrate an analysis of the history of photography, aesthetics, and technology, and apply this to their own work
- Apply advanced aesthetic and technical theories of photography to photographs
- Articulate, in verbal and written form, key technical, formal, and conceptual ideas in their creative work and the work of others
- Apply theories of aesthetics, semiotics, design, composition and color to their images and their assessment of images
- Comprehend the ability to pre-visualize an image through lighting and



photographic techniques in their projects

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 skills needed to compete in the marketplace.

NYFA 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.

---

## YEAR ONE

---

In the first year, MFA in Photography students are immersed in a rigorous schedule of classroom learning, hands-on instructor supervised workshops and outside projects. Throughout the program, this combination provides a stringent forum allowing students to develop their technical skills and artistic identities. Students will select from electives to deepen their understanding on specific interests.

---

## SEMESTER ONE OVERVIEW

---

In the first semester students analyze and critique images, are introduced to theoretical texts and ideas, and develop essential skills

to conceptualize, compose, and enhance their own visual language.

Students are encouraged to think beyond convention and apply what they have learned to their creative work. 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

---

### *Project Goals:*

- Develop and participate in a community of creative peers capable of providing invaluable critical feedback
- Explore and develop a personal visual style
- Develop proficiency with film capture with digital output

### *Learning Goals:*

- Recognize the characteristics of light and make creative use of basic lighting tools and camera positions
- Apply digital darkroom skills using Adobe Photoshop and Lightroom
- Understand and 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
- Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques

---

## SEMESTER TWO OVERVIEW

---

The second semester expands into a broad exposure of lighting, business, history, analysis, and writing. In post-production, students move beyond basic color and tone correction into sophisticated compositing methods, dynamic range extension, and advanced retouching and masking techniques.

Students thoroughly explore the creative potential of nontraditional image-making technology. They apply essential business practices that professional photographers employ, including research, assignments, bidding, contracts, studio organization, exhibitions and licensing, to their specific area of interest. And students view, discuss and write analytically about contemporary artwork. Students will select from electives to deepen their understanding of specific interests.

---

## SEMESTER TWO OBJECTIVES

---

### *Project Goals:*

- Master the ability to consistently produce superior-quality images that accurately illustrate a specific concept
- Produce a body of work showing technical excellence and creative vision
- Learn how to write analytically about contemporary artwork

### *Learning Goals:*

- Apply advanced digital darkroom skills using Adobe Photoshop and Lightroom

- Demonstrate knowledge of current business practices in the professional photography industry
- Demonstrate comprehensive knowledge of 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 and articulate these in verbal and written form
- Understand basic color management and be able to output accurate prints to industry standard inkjet printers

---

## YEAR TWO

---

In the second year 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, participate in academically challenging theory courses as well as being immersed in digital darkroom practices for final print output.

---

## SEMESTER THREE OVERVIEW

---

Final thesis projects are initiated this semester. Students receive guidance in choosing a focus from within a fine art, documentary, journalistic or commercial convention. They must write a 15–20 page thesis paper and receive approval from the thesis committee comprised of the photography department chairs and faculty. Proposals must contain a clear statement of the artistic vision, purpose and techniques that candidates intend to employ. Students will also explore the historical significance of

video and its relationship to photography along with theoretical discussions about contemporary issues in the photography world. Students will select from electives to deepen their understanding on specific interests.

---

## SEMESTER THREE OBJECTIVES

---

### *Project Goals:*

- Write a rigorous and well written Thesis paper
- Develop and print an edited portfolio
- Explore the historical significance of video and its relationship to photography
- Engage in theoretical discussions about important, timely, contemporary issues in the photography world

### *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
- Demonstrate an advanced understanding of the visual language of photography and the ability to incorporate technical, formal and conceptual competencies in 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 accompanying text and a statement by the artist. Students choose a fine art, documentary, journalistic or commercial approach and will be evaluated by the standards established for those genres and assessed by the chairs and the faculty.

In the final semester, students learn the best methods of marketing to target audiences. Coursework includes branding approaches, marketing plans, self-promotion, portfolio, and website refinement, and an internship. Students also complete additional electives to augment their final body of work. The semester culminates in an exhibition, where students celebrate their achievements with the viewing public.

---

## SEMESTER FOUR OBJECTIVES

---

### *Project Goals:*

- Produce promotional materials for targeted markets
- Demonstrate a high degree of technical excellence and conceptual depth in the production and printing of work for the final thesis project and portfolios
- Produce a final thesis exhibition

### ***Learning Goals:***

- Improve presentation and networking skills
- Develop relevant marketing plans to reach their targeted audiences
- 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
- Demonstrate their knowledge of contemporary exhibition protocols via planning and designing their final thesis exhibition, sequencing images and mounting/framing/hanging techniques

---

## **CURRICULUM**

---

<i><b><u>Semester One</u></b></i>	<i><b><u>Units</u></b></i>
PHOT500 Photography Essentials	3
PHOT520 Photography Practicum	4
PHOT530 Imaging Essentials I	4
PHOT540 Professional Lighting Practices I	2.5
PHOT550 The Critical Eye	2
<b><u>Required</u></b>	<b><u>15.5</u></b>

<i><b><u>Semester Two</u></b></i>	<i><b><u>Units</u></b></i>
PHOT600 Historical & Critical Perspectives I	3
PHOT630 Imaging Essentials II	4
PHOT640 Professional Lighting Practices II	2.5
PHOT650 Business of Photography	3
PHOT660 Art in Review	3
1 Elective	2
<b><u>Required</u></b>	<b><u>17.5</u></b>

<i><b><u>Semester Three</u></b></i>	<i><b><u>Units</u></b></i>
PHOT700 Historical & Critical Perspectives II	3
PHOT720 Advanced Imaging I	2
PHOT730 MFA Thesis Paper	1
PHOT715 Portfolio Development	2
PHOT740 Photography Masters Seminar: Special Topics	3
PHOT750 Internship Prep	1
1 Elective	2
<b><u>Required</u></b>	<b><u>14</u></b>

<i><b><u>Semester Four</u></b></i>	<i><b><u>Units</u></b></i>
PHOT800 MFA Thesis Creation	4
PHOT810 Navigating the Industry	2
PHOT820 Advanced Imaging II	2
PHOT830 MFA Thesis Printing	4
PHOT840 Internship	2
1 Elective	2
<b><u>Required</u></b>	<b><u>16</u></b>

<i><b><u>Electives</u></b></i>	<i><b><u>Units</u></b></i>
PHOT705 Book Design for Photographers	2
PHOT735 Alternative Processes	2
PHOT745 Intro to Video	2
PHOT755 Darkroom Photography	2
PHOT775 Art & Practice	2
PHOT785 Graphic Design	2
PHOT795 Street vs. Documentary Photography	2

---

## **COURSE DESCRIPTIONS**

---

### ***Semester One***

---

#### **PHOTOGRAPHY ESSENTIALS**

---

Students investigate concept-driven photography by engaging with critical texts and theories. Students respond to texts by

conceptualizing and producing a body of creative work, which represents the themes and iconography that interests them most. Students are guided to produce a photographic series with a theoretical basis, and write an artist statement to accompany their images.

---

## PHOTOGRAPHY PRACTICUM

---

Students' skills in visual perception are refined as they embark on a series of shooting assignments in studio and/or on location, using large format and medium format camera systems. Students receive valuable direction and feedback in technique and aesthetics via a series of in-class critiquing sessions, and are guided through in-depth and challenging photographic exercises. Students will be introduced to the darkroom process.

---

## IMAGING ESSENTIALS I

---

This immersive course explores the theory and practice of post-production techniques for still photography. Students are trained in digital and analog techniques so they are equipped with all the relevant tools for effective workflow and final, high quality output.

---

## PROFESSIONAL LIGHTING PRACTICES I

---

In this hands-on course, students' master the intricacies and importance of light, and how to shape and control it. Using in-class and outside assignments, students will develop problem-solving, industry relevant, practical tools.

---

## THE CRITICAL EYE

---

This course examines works of art from a diverse range of social and political roots to personal and narrative imagery through the study of artists and opens the discussion of content versus form. Topics include, "Why style rather than non-style?", "How does style apply to form?" and "Can the content of a work be articulated in different styles?" Artists, critics and curators will be invited to participate in class discussions. This course is designed to help students develop and refine their analytic sensibilities. Reviewing a wide range of historic and contemporary artworks along with the writings of art critics and historians, students will investigate the ways in which society processes and assesses images.

---

## *Semester Two*

---

---

## HISTORICAL & CRITICAL PERSPECTIVES I

---

Stories unfold in response to their cultural contexts and socio-political climates. In this course students will examine the ways storytelling has evolved, and consider how it has changed both historically and with technology. Through lectures, discussion, readings and hands-on projects, students will examine various forms of storytelling, for both moving and still images.

---

## IMAGING ESSENTIALS II

---

An in-depth follow up to Imaging Essentials I, this lab-based course enables students to further their mastery of RAW processing, color management and workflow practices while developing advanced perceptual skills.

Students will also explore a range of possibilities for printing images. Students will receive in-depth training in visual perception, advancing 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 Image processing, they 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 throughout their work.

***Prerequisite(s): Imaging Essentials I***

## PROFESSIONAL LIGHTING PRACTICES II

---

Professional Lighting Practices II provides students with a constructive forum in which they are encouraged to take stock of their current skill set and further develop their professional objectives. Extending their knowledge from Semester One, students refine their lighting practice further with individually directed assignments and guidance. Instructors offer a mentored environment for students to initiate and produce assignments in their specific areas of interest.

***Prerequisite(s): Professional Lighting Practices I***

## BUSINESS OF PHOTOGRAPHY

---

This course prepares students for entering the business of Professional Photography. Time will be spent on essential business

practices in photography such as marketing and comprehensive business plans, logistics of bids, budgets and contracts. Setting business expectations through clear terms and conditions as well as setting up systems to run an efficient career.

## 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? What kind of lens' do we choose to view work through - conceptual, theoretical, historical? Class discussions will center on readings of art and cultural texts from the past fifty years. Viewings of photography and art exhibitions will be built into class time, and reviews will be written. Through a mix of reading and writing, students will leave the course with an understanding both of how to write about art and participate in critical conversations about art and photography.

---

## *Semester Three*

---

## HISTORICAL & CRITICAL PERSPECTIVES II

---

The integral and increasingly fluid relationship between the photograph and the moving image in contemporary arts practice will be explored in this course. Special attention will be paid to the critical and historical discourses that have shaped cinema practice and tradition as well as the significance of editing and the treatment of time. Included are examination and discussion of the shared histories of the still and moving image.

***Prerequisite: Historical & Critical***



## *Perspectives I*

### ADVANCED IMAGING I

---

This course encompasses application of advanced printing techniques. Students are immersed in advanced color correction techniques for digital prepress, framework-based tone and color manipulation to orchestrate visual attention, advanced printing techniques, scanning, spotting, sharpening and digitally printing film negatives using high-end dedicated film scanners.

***Prerequisite(s): Imaging Essentials I & II***

### MFA THESIS PAPER

---

Clearly stating their artistic objectives for their final project and researching and writing about their ideas before working on their final project gives their projects depth, meaning and substance. Students will write a proposal of 10–20 pages outlining what their project explores, their motivations for pursuing their subjects, and the modalities they aim to employ to create the work. Students will be expected to thoroughly research their chosen genre, explaining its historical precedents and influences.

### PORTFOLIO DEVELOPMENT

---

A student's portfolio is a combination of personal vision and style with technical ability. In this course students will take what they've learned technically and aesthetically and create their dream assignment. Through a process of self-reflection, peer review and lecturer feedback, students will produce and fine-tune a portfolio to a standard that is

ready for presentation to the professional sector in their chosen area of the industry.

### PHOTOGRAPHY MASTERS SEMINAR: SPECIAL TOPICS

---

The topic changes every semester based upon teacher and chairs decision. Critical analysis of work by contemporary, photo-based artists, and investigation of relevant theoretical issues. The course will examine art and photographic production through a theoretical lens. The students will be challenged to create work and writing that is in line with the class topic.

### INTERNSHIP PREP

---

This course focuses on researching which artists and/or businesses are best to connect to for their internship. Through goal mapping, research, informational interviews, cold calls, networking and outreaching, students secure internships for themselves for the following semester.

---

## *Semester Four*

---

### MFA THESIS CREATION

---

Students will execute and complete their thesis projects, culminating in an end-of-program group exhibition. Utilizing their research from Thesis Paper 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. This class must be taken concurrently with MFA Thesis Printing.

***Prerequisite(s): MFA Thesis Paper***

## NAVIGATING THE INDUSTRY

---

Building on the work students accomplished in their previous business class, this course deepens and perfects the photographer's business model and marketing strategy. Portfolio development, graphic design identity for web, business cards, social and leave behinds, as well as meetings with working professionals in their fields, all help to prepare students for the real world.

## ADVANCED IMAGING II

---

A practical course where students are guided through their specific projects in specialized techniques such as compositing, advanced workflow, mastering high-resolution files with Smart Objects and learning professional masking and high-end retouching. The goal of this course is to augment and refine each student's Photoshop skills for a wide range of applications both in the studio and the workplace.

***Prerequisite(s): Advanced Imaging I***

## MFA THESIS PRINTING

---

Under the guidance of an instructor, students will produce exhibition-quality prints for exhibition. Expanding on existing skills from Advanced Imaging, 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, implement appropriate sharpening techniques, and understanding proofs in relation to size, substrate and color. This class must be taken concurrently with MFA Thesis Projects.

## INTERNSHIP

---

This course begins with research on places and people whom students want to intern with. Teachers guide student research through recommendations and contacts, and assist students in writing cover letters and emails. Once an internship is procured, students receive valuable hands-on experience in a variety of areas in the industry, some of which include: assisting photographers, shooting, editing or retouching for magazines, art directing for an advertising agency, or technical assistance for production companies. Other internships include assisting at a rep house to learn what goes into finding and placing photographers for clients, and how to manage and promote photographers.

Students must work a minimum of 45 hours and must have approval from the Faculty Chair of Photography to receive credit. Students unable to secure an internship must complete an alternative project in order to meet this course requirement.

---

## *Electives*

---

### BOOK DESIGN FOR PHOTOGRAPHERS

---

The photo book is currently one of the most successful methods for presentation and marketing in photography. Starting with the

subject matter and developing a visual concept, this course will cover editing, photo sequencing and all aspects of design and final output as well as self-publishing or working with a publishing company.

### ALTERNATIVE PROCESSES

---

In this course, students will explore alternative silver processes including litho 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.

### INTRO TO 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, using continuous light sources, directing, directing, producing, and non-linear editing. Students produce two projects during the semester.

### DARKROOM PHOTOGRAPHY

---

In depth practice within the black and white darkroom will be explored in this class. The class will consist of weekly darkroom printing and critiques of works in progress. Students will process, print and develop a body of work of their choosing using both RC and fiber based paper.

### ART & PRACTICE

---

Students will focus on the production of work in the increasingly important fields of video art, installation, and performance art. Focus will be on the theoretical considerations and making of work that fits into these categories. Students will be expected to make several works of art that are within these fields.

### GRAPHIC DESIGN

---

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. Projects will focus on the understanding of: hierarchy through letter, word, and line spacing; traditional and modern page structure and proportion. The class will focus on how graphic design is valuable to working professional photographers and the specific skills needed to be successful.

### STREET VS. DOCUMENTARY PHOTOGRAPHY

---

An introduction to the history, theory, political influences and trends of past and contemporary artists working in the Documentary and Street Photography fields. Students use lectures, readings and discussion as a basis for their own projects. This elective includes shooting field trips, weekly critiques, process-analysis, readings, essays and discussions. The aim is to identify and critique ideological and ethical issues, and provide students with a solid approach

to their subjects that gives them confidence and pride in their work. The aim of this class is to empower the next generation of Documentary Photographers and Street Photographers is armed with the skills to challenge and develop this unique narrative even further.

# MASTER OF FINE ARTS IN CINEMATOGRAPHY

(OFFERED AT THE L.A. CAMPUS ONLY)

---

Total Credits Required: 67 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. 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 begin exploring their artistic identities. In the spirit of fostering collaboration, there will be a screening hosted during each semester to showcase the cinematographers' work to NYFA Filmmaking students.

---

## SEMESTER ONE

---

During the first semester, students learn the fundamentals of the art and craft of cinematography. Topics covered will include optics, light metering techniques using both incident and spot meters, loading and utilizing 16mm film, HD video, and digital cinema cameras, basic lighting, fundamentals of composition, color theory, film chemistry, and camera movement using the dolly.

Cinematography students will be expected to complete five projects during their first semester. Their first project will be a story told through a series of still images photographed on 35mm black & white film.

The second project will be the *Mise-En-Scène* Film photographed in black & white on 16mm film with the option to use a basic lighting package. In the Continuity Project, students will focus on shot design and creating a scene that can be cut together elegantly. They will use a high definition camera, and begin using more sophisticated grip and light-shaping techniques. Before undertaking this project, students will study the theory and practice of digital cinematography.

Students will return to the still photo format for the fourth project, telling a story through

a series of black & white images. Students will be expected to show a higher level of technical control, and a more sophisticated understanding of visual narrative.

For their fifth and final project of the semester, Cinematography students will use the Red Scarlet digital cinema camera to shoot the Music Project. Each student will begin by choosing a piece of music, creating a project that interprets it visually. Cinematographers are encouraged to invite NYFA Filmmaking students to collaborate on this project, as well as supporting their classmates' projects by working in key crew positions.

---

## 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 the roles of Camera Assistant, Gaffer, and Key Grip, and use these skills to support classmates' creative goals when crewing on their 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 the pre-production, production and post-production phases.

### ***Production Goals:***

- Photograph two 35mm still photo projects, a short 16mm film, a high-definition Continuity Project, and a Music Project shot on a Red digital cinema camera.
- Crew on colleagues' films in key creative positions including Gaffer, Key Grip, Camera Assistant, and Camera Operator.

---

## SEMESTER TWO

---

The second semester in the Cinematography program is designed to help students move beyond simply capturing an image, and begin painting with light. As students' ability increases, so does their tool set. Students learn how to build and operate a professional 35mm camera package, as well as advanced digital cinema camera equipment.

The Red digital cinema camera system and 35mm film provide the core platforms around which the second semester is centered. Students will have multiple opportunities during class time to master the extraordinary tools offered by these professional formats. Students will build the camera in different configurations including studio, handheld and Steadicam builds, capture slow motion at high frames rates, and explore the RAW image workflow provided by the Red camera. Proper use of different tools for controlling exposure including waveform monitors, histograms

and light meters will be covered in a practical, hands-on classroom environment.

Students are introduced to new subjects in a series of workshops, including the Steadicam & Camera Assistant Seminar, 35mm Cinematography class, the two-week Stage Lighting Workshop which takes place in a professional sound stage environment, and a series of on-location practical shoots. The topic of color correction and image workflow will be introduced in the Post-Production for Cinematographers II course, incorporating lessons in color theory, and hands-on work with different software. 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.

During the semester, students will photograph three projects outside of class. They will begin with the 35mm Film, where students are encouraged to concentrate on a short project that maximizes production value and presents a strong visual design. The student will determine the format of the project, with options including a short narrative, music video, or spec commercial. Cinematographers are encouraged to invite their fellow New York Film Academy students to collaborate on this project.

For their second film, the Sunrise/Sunset Project, students will shoot using only the natural light available at the beginning and end of the day. Working in teams of two, one student will shoot at sunrise, while the other will photograph a project at sunset. Emphasis is placed on the preparation and planning necessary to accomplish the students' goals in this short timeframe.

At the end of the first year, Cinematography students will photograph the Semester Two Project using a Red digital cinema camera. Students are again encouraged to invite a director or producer to collaborate with them in the production of this film. This project may be up to 10 minutes in length, and should showcase the many skills and techniques that the students have learned throughout the program. Together these three 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 in service of telling a story visually.
- Employ advanced lighting and grip techniques to control the elements of the lighting within a shot, and create visual consistency within a scene.
- Demonstrate safe and effective use of a wide array of professional camera, lighting and grip systems, and utilize these tools effectively in the production of several short projects.
- Utilize a production workflow that allows the creative team to maintain control over the image through all phases of production, from principal photography through to final distribution.
- For each short film project, create a coherent visual style for the project, and

manage the look of the film throughout each step of the production process.

### *Production Goals:*

- Photograph the Sunrise/Sunset Project using only natural light.
- Photograph a showcase project using 35mm motion-picture film.
- Photograph a short project using the Red digital cinema camera.
- Crew in key positions on classmates' projects.

---

## YEAR TWO

---

Second Year MFA candidates in Cinematography will continue to strengthen their cinematographic skills, build their reels and develop their creative voice. Each student must complete a series of classes designed to hone the fundamental skills they developed in Year One, broaden their understanding of the craft in specialized areas of knowledge, deepen their ability to analyze and develop story structure, and create a space to cultivate their visual voice and sensibility. There will be an increased emphasis on collaboration with other filmmakers as the MFA candidate prepares to enter the professional world.

---

## SEMESTER THREE

---

Building upon the skills acquired in semesters one and two, the third semester takes existing topics to higher levels and introduces new areas of study, such as documentary, episodic and web-based content, advanced lighting and power



distribution systems, and specialized camera movement systems.

Hands-on workshops continue in the third semester, introducing advanced lighting techniques and equipment, as well as a variety of camera movement systems. Workshop courses will incorporate visits to a rental house and production facilities, connecting students to the professional world of cinematography in Los Angeles. Multiple camera systems and advanced lighting instruments will be employed to replicate a host of situations cinematographers will face in the real world, including the combination of different color temperatures, and the mixture of natural and artificial light. The Cinematography Practica continue, allowing 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 in-depth, 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.

Students will further their mastery of the latest digital camera systems with a workshop on the Arriflex Alexa camera. They will participate in a master's level workshop that will introduce the camera system and address broad issues in digital cinematography, including organizing workflows, recent shifts in production culture, and the cinematographer's role in post-production.

Following the intensive workshop, each student will photograph a short portfolio project using the Alexa camera. As in previous semesters, the student may bring in outside collaborators to direct or produce this project.

---

## 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 short showcase film using the Arriflex Alexa 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 a student from the MA in Film & Media Production program or a student from the MFA Filmmaking program. 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. Additionally, thesis committee meetings will provide detailed feedback and guidance throughout the thesis process.

As part of this course, students will design and conduct photographic tests to determine specific aspects of the proposed look of their thesis film. These tests should address the challenges inherent in their thesis project, and allow the thesis team to begin defining the visual approach to the project.

Students will deepen their understanding of special effects photography through a specialized class on digital effects. This class will provide an overview of the history and techniques used in shooting special effects shots, up through shooting for effects-heavy productions in the digital age. Supervised digital effects shoots provide a forum to put the 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. Topics will include the aesthetics of design as they relate to all aspects of film production (sets, props, etc.), as well as the logistical challenges of executing the plan with the other members of 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 that have been 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 challenging schedules and 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.
- In the role of production designer, collaborate with the director and cinematographer 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.

In the third History of Cinematography course, students will engage with trends and influences in modern cinematography through the study of contemporary international cinema.

A course on optics will address the scientific and mathematical principles at the heart of camera and lens design.

Finally, the students will prepare for the transition to the professional film industry. Classes on navigating the industry 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**

---

<b><i><u>Semester One</u></i></b>	<b><i><u>Units</u></i></b>
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
<b><u>Required</u></b>	<b><u>15.5</u></b>

<b><i><u>Semester Two</u></i></b>	<b><i><u>Units</u></i></b>
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
<b><u>Required</u></b>	<b><u>15.5</u></b>

<b><i><u>Semester Three</u></i></b>	<b><i><u>Units</u></i></b>
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
<b><u>Required</u></b>	<b><u>14</u></b>

<b><i><u>Semester Four</u></i></b>	<b><i><u>Units</u></i></b>
CINE800    Thesis Development	2
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
<b><u>Required</u></b>	<b><u>13</u></b>

<u><i>Semester Five</i></u>	<u><i>Units</i></u>
CINE900 Thesis Production	3
CINE910 History of Cinematography III	2
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 development of the art of cinematography, with an eye toward the progression of the cinematographic form from early silent cinema to modern film production. Students will screen classic films and discuss how techniques of storytelling have changed as technology has evolved. 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 the Red Scarlet digital cinema camera. Classes will also cover methods for controlling depth of field, choosing the right lens for a given shot, film processing, pulling focus, and other basic camera assistant duties.

#### 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 digital editing, including use of the Avid editing system and the proper methods for 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.

*Prerequisite(s): Form & Function I*

### HISTORY OF CINEMATOGRAPHY II

---

Continuing from the first semester, students focus on studying the art form of cinematography. Students will examine some of the great collaborations between directors and cinematographers, screening films from different eras and discussing how these pivotal films have influenced the development of the art form over the years. Assignments and discussions will analyze the elements of visual style employed in both classic and contemporary films.

*Prerequisite(s): History of Cinematography I*

### 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.

***Prerequisite(s): Directing for Cinematographers***

---

## 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.

***Prerequisite(s): Fundamentals of Lighting***

---

## 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.

***Prerequisite(s): Cinematography Practicum I***

---

## 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.

***Prerequisite(s): Post-Production for Cinematographers I***

---

## 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.

***Prerequisite(s): Fundamentals of Lighting***



## 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.

***Prerequisite(s): Successful Completion of Semester 1 Courses***

## 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.

***Prerequisite(s): Introduction to Motion Picture Camera Technique***

---

## *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, including the Alexa Project.

***Prerequisite(s): Form & Function II***

### 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 cutting-edge camera technology, including the Arriflex Alexa. They will create an extensive test comparing numerous professional cameras and formats, as well as the latest developments in lenses and filters. 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.

***Prerequisite(s): Advanced Motion Picture Camera Technique***

## MASTER'S LIGHTING

---

Students continue to explore the latest lighting technology, working with larger lights including powerful tungsten fresnels, large HMI units, and multi-bank tungsten PAR lights. They will be taught the safe assembly and operation of the power distribution systems required for these powerful lights, including the use of motion picture generators. Emphasis is placed on

electrical safety and crew organization within the "Hollywood" system.

***Prerequisite(s): Advanced Lighting***

## 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 a web-series component to allow students to explore this format, as well as making use of the new technologies from different workshop courses. Emphasis is placed on the student's ability to pre-visualize a look for the project, and then execute this look during the workshop.

***Prerequisite(s): Cinematography Practicum II***

## 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 serve as the cinematographer on a thesis film for a student from either the MFA Filmmaking or MA in Film & Media Production program, or on a self-produced 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.

***Prerequisite(s): Form & Function III***

### 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.

***Prerequisite(s): Master's Camera Technique***

## 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.

***Prerequisite(s): Post-Production for Cinematographers II***

### 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, set decoration, props and costume, 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 skillset 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.

***Prerequisite(s): Cinematography Practicum III***

## HISTORY OF NARRATIVE IN THE VISUAL ARTS

---

Students will examine methods of storytelling in the visual arts from prehistory to present day to identify strategies that artists and image-makers applied to convey narrative. Class time will be spent looking at works of art to understand how artists' formal decisions reflected the societies, politics, geographies, spiritualities, and cultural habits of their times. In-class writings 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 thesis defense at the end of the program.

***Prerequisite(s): Thesis Development***

## HISTORY OF CINEMATOGRAPHY III

---

This course will aim to explore recent international films that have had a major impact on the look and feel of contemporary cinematography. Students will look beyond the current slate of blockbuster films to find modern approaches to lighting and camera work from the top international directors of photography. They 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.

***Prerequisite(s): History of Narrative in the Visual Arts***

## NAVIGATING THE INDUSTRY

---

As students prepare to transition to the professional world beyond the academic environment, this course provides practical guidance on the myriad of ways that cinematographer's 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. This course includes guest lectures from industry professionals, as well as guidance as the students 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 his/her 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 his/her 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**

---

<b><u>Semester One</u></b>	<b><u>Units</u></b>
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
<b><u>Required</u></b>	<b><u>15</u></b>

<b><u>Semester Two</u></b>	<b><u>Units</u></b>
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 History of Documentary	3
<b><u>Required</u></b>	<b><u>17</u></b>

<b><u>Semester Three</u></b>	<b><u>Units</u></b>
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
<b><u>Required</u></b>	<b><u>14</u></b>

<b><u>Semester Four</u></b>	<b><u>Units</u></b>
DOCU740 Reality Television	3
DOCU820 Researching & Developing the Thesis Documentary	3
DOCU830 Documentary Film Analysis	3
DOCU840 Community Film Project	2
<b><u>Required</u></b>	<b><u>11</u></b>

<b><u>Semester Five</u></b>	<b><u>Units</u></b>
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
<b><u>Required</u></b>	<b><u>13</u></b>



<u><i>Semester Six</i></u>	<u><i>Units</i></u>
DOCU910 Thesis Documentary Production	3
DOCU920 Thesis Documentary Post Production	3
DOCU930 Visual Effects & Graphics II	2
DOCU940 Sound Design & Mixing	2
<u>Required</u>	<u>10</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 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.

## CINEMA STUDIES

---

Cinema Studies introduces students to the evolution of the motion picture art form as a visual storytelling medium and the motion picture industry from their inceptions. Students will be given a thorough creative,

technological and industrial view of the filmmaking art. Students will be prepared for more advanced academic and production related studies and practice of filmmaking. The approach is historically developmental. Students will understand why a film creatively works or doesn't work and why. The course considers primarily American film development though the impact of international filmmakers is given due analysis.

---

## *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 workshops, this class further immerses students in the technical and creative demands of cinematography in relation to documentary storytelling. 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.

---

## HISTORY 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 various directorial styles employed by non-fiction filmmakers. Study will include the various modes of documentary form: expository, observational, participatory, performative, reflexive, and poetic. Students will also study the birth of seminal documentary movements from the early films of Robert Flaherty and John Grierson through Avant-Garde, Direct Cinema, Cinema Verité, Personal Essay films, and the Anti-Verité films of Herzog and Morris. Discussion of the balance of logic, voice and emotion in documentaries and the blending of fictional narrative techniques and assorted hybrid modes will also take place.

*Prerequisite(s): Cinema Studies*

---

## *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. Software used includes Avid, After Effects and Photoshop.

***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.

***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, History 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 be 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 & Composers*

# MASTER OF FINE ARTS IN GAME DESIGN

(OFFERED AT THE L.A. CAMPUS ONLY)

---

Total Credits Required: 60 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><i>Semester One</i></u>	<u><i>Units</i></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><b>Required</b></u>	<u><b>15</b></u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
GDSN600 Systems Literacy	3
GDSN610 Game Design Studio II	2
GDSN620 Game Coding with Unity & C#, II	3
GDSN630 3-D Game Design	3
GDSN640 Publishing Video Games	3
GDSN650 Art Direction for Game Developers	2
<u><b>Required</b></u>	<u><b>16</b></u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
GDSN710 Game Design Studio III	2
GDSN720 Sound Design for Games	3
GDSN730 Level Design	2
GDSN740 Narrative Theory	2
GDSN750 Virtual Reality Game Design	3
HATM530 Survey of Video Games	3
<u><b>Required</b></u>	<u><b>15</b></u>

<u><i>Semester Four</i></u>	<u><i>Units</i></u>
GDSN800 The Great Video Games	3
GDSN810 Game Design Studio IV	2
GDSN820 Collaborative Thesis	2
GDSN830 Advanced Level Design	2
GDSN840 Master's Thesis Production	2
ARHU520 Ethics of Video Games	3
<u><b>Required</b></u>	<u><b>14</b></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 that he/she finishes the 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 her hands-on skills with coding are improved and her 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 her 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.

# 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](http://www.nyfa.edu/applications/ma1.php)

---

### APPLICATION FEE

---

Students must submit a non-refundable \$65 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.

- All transcripts not written in English must be accompanied by a certified English translation.
- Students completing undergraduate education in a foreign country, where a language other than English is the official language, and who are able to produce a copy of their transcript and/or diploma need to have it translated into English by either an education evaluation service, which offers translation services, or by an individual who is college-educated and fluent in both English and the language of the transcript and/or diploma. The individual providing the translation must sign a notarized affidavit that: 1) attests to their not being an employee or otherwise affiliated with the licensed private career school that the student seeks to attend; 2) provides the name, address, email and phone numbers of the translator and the student; 3) the translator is knowledgeable of the English language and the language of the student's transcript and/or diploma language was learned and where their college degree was obtained; and 4) affirms that the translation is a true and complete translation of the original.

---

## 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 3 Letters of Recommendation verifying the applicant's ability to successfully take on graduate study in their chosen field. Letters must be sealed and stamped, and should be submitted directly to the Admissions Review Office from the individual writing on the applicant's behalf.

---

## CREATIVE PORTFOLIO

---

MA applicants must submit a portfolio, which may include one of the following:

- 2-3 writing samples that include any original short stories, articles or essays (10 pg. maximum)
- 2-3 critical studies essays examining a literary or cinematic work (play, screenplay, television series, film, etc.) (10 pg. maximum)
- 5-8 minute reel, short film or excerpt from a film, web series or other video project.

Collaborative material is accepted if the candidate details the exact nature of their contribution to the piece.

---

## 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.

In addition to the above English proficiency requirements, a New York Film Academy representative will use a phone, web or in-person interview as an opportunity to determine whether or not the applicant has the necessary English language proficiency.

At the start of the first semester, NYFA administers the Accuplacer English Placement Test to further assess students' English proficiency and assign appropriate English tutoring and academic support, when needed. The Academy recognizes that some applicants with extraordinary artistic ability and scholarly aptitude may benefit from additional mentoring or advising and makes the necessary accommodations to monitor and support students' academic progress.

---

## 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 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: 41 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 final thesis papers will be born.

### ***Learning Goals:***

- Gain an understanding of art, aesthetics, and technique of visual storytelling including directing, 16mm cinematography, and editing.
- Learn the fundamentals of high definition video production and digital 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 a final thesis paper.

### ***Production Goals:***

- Collaborate on four short film exercises.
- Crew as cinematographer, gaffer, and/or assistant camera on approximately twelve additional films.
- Write a short film script with dialogue.
- Shoot digital directing exercises on digital video.

- 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. Students learn more advanced equipment – including 16mm sync cameras, dollies, 35mm, as well as HD cameras and lighting gear. The development of professional on-set conduct and leadership and collaborative skills are also rigorously developed in throughout this semester.

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 second semester 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 more polished 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 increased ability to produce the short film at a higher level.
- 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 the NYFYA 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

---

<u><i>Semester One</i></u>	<u><i>Units</i></u>
FILM505      Film Directing I	4
FILM515      Film Production I	3
FILM525      Screenwriting	2
HATM500      Cinema Studies	3
HATM540      Media & Culture	3
FILM635      Thesis Development	1
<b><u>Required</u></b>	<b><u>16</u></b>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
FILM605      Film Directing II	4
FILM615      Film Production II	3
FILM625      Producing & New Media	2
ARHU530      Principles of Visual Aesthetics	3
FILM715      Thesis Review	3
<b><u>Required</u></b>	<b><u>15</u></b>

<i><u>Semester Three</u></i>		<i><u>Units</u></i>
FILM705	Final Film Production	3
FILM725	Emerging Formats	3
FILM735	Thesis Submission	2
ARHU500	Psychology of Film	2
<b><u>Required</u></b>		<b><u>10</u></b>

---

## 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.

#### 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.

**Cinematography:** Through intensive in-class exercises, students shoot 16mm film and learn the complexities of film exposure, the psychological effect of focal lengths, and the use of advanced lighting techniques to evoke a story's mood and tone. As students incorporate dialogue, they also learn the technical nuances of shooting and lighting high definition video.

**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.

---

## CINEMA STUDIES

---

Cinema Studies introduces students to the evolution of the motion picture art form as a visual storytelling medium and the motion picture industry from their inceptions. Students will be given a thorough creative, technological and industrial view of the filmmaking art. Students will be prepared for more advanced academic and production related studies and practice of filmmaking. The approach is historically developmental. Students will understand why a film creatively works or doesn't work and why. The course considers primarily American film development though the impact of international filmmakers is given due analysis.

---

## 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.

---

## 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.

*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 work with more advanced 16mm cameras before transitioning to the Red Scarlet to continue studying HD cinematography. In addition, students complete the full range of camera formats in the 35mm filmmaking component. This intensive segment of the class is an opportunity for students to see how the wider frame and higher resolution of 35mm affects their shot design, framing, composition, staging, camera movement, lens choice, and lighting.

**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*

## PRINCIPLES OF VISUAL AESTHETICS

---

An examination of the major philosophical issues raised in connection with visual arts, and contemporary media. What we think about art has a direct impact on how we experience and make art. Visual aesthetics involves the study of art theory and the concept of "beauty" as it specifically relates to the visual arts. 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?

## 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***



## PSYCHOLOGY OF FILM

---

This course examines various facets of film narrative and filmmaking from a psychological perspective. Through case studies, students learn about the psychology of the filmmaker, and study their own approaches and recurring themes. The psychology of the audience is also explored, in relation to different genres, audience expectations, and viewer responses. Finally, by studying the psychology of the film character, students can enhance the depth of their own developing thesis films by adding layers of meaning to their characters' behavior.

# MASTER OF ARTS IN SCREENWRITING

(OFFERED AT THE L.A. CAMPUS ONLY)

---

Total Credits Required: 33

---

---

## OVERVIEW

---

The MA Screenwriting program is a one-year Master's program designed for full-time study over the course of two semesters. The program focuses on the scholarly study of great screenplays and aims to equip students with practical skills to develop their own original material. Students will explore an expansive selection of cinematic classics and current films, comparing and contrasting genres, stylistic tools and other elements of narrative storytelling, to examine the evolution of screenwriting and its impact on cinema, media and society over the years. Students will use these analytical skills to track their own creative development in generating their original, feature-length screenplay.

Students will also examine the impact of marketing and branding on other forms of media, including television, short films and web series. Upon successful completion of this program, students will have a critical understanding of the screenwriter's craft and the history of that craft, and be equipped with the fundamental skills necessary to craft a feature film screenplay and other stories for today's market.

---

## LEARNING OBJECTIVES

---

Upon graduation from the Screenwriting Master of Arts Program, students will be able to:

- Demonstrate mastery of cinematic storytelling concepts and techniques.
- Critically analyze storytelling techniques used across a variety of media formats.
- Critically analyze the historical evolution and socio-economic milieus within film, television, sequential art and transmedia by composing scholarly essays.
- Deliver written work in accordance with project deadlines and timetables.
- Deliver scholarly writings that demonstrate thorough research and critical analysis.
- Create a professional portfolio of scholarly writings that establish a point of view and critical analysis.

---

## SEMESTER ONE OBJECTIVES

---

In Semester One, students are introduced to the foundational skills necessary to research and understand cinema, and the tools to write successful screenplays. Students will learn the conventions of Hollywood storytelling by examining classic films across multiple Hollywood genres and studying the storytelling tools and expectations associated with each genre. They will examine the history of cinema as both an art form and a

storytelling method and learn how this history affects their craft today. Students will learn the tools needed to adapt stories from other forms and sources into a treatment for a professional-caliber feature film. Students will also examine the source of stories themselves and begin to keep a storyteller's journal, tracking the ideas they encounter and the stories they generate. In Thesis Development, students will build an academic thesis paper examining the journey of a professional screenwriter to craft a defining screenplay in that writer's career. At the end of the Semester, the students will have taken their study of the form and conventions and generated story ideas across several media, and developed two of them into full length Treatments, one of which they will write as a Feature Film Screenplay in Semester Two.

### ***Learning Goals:***

By the end of Semester One, students will know how to:

- Analyze and deconstruct classic screenplay structure, character arcs, theme, conflict, flashbacks, voiceover, subtext, style, tone visualization, discipline and genre.
- Identify the storytelling conventions of different genres in Hollywood films.
- Critically examine literary and dramaturgical elements of notable screenplays, comparing and contrasting elements of the screenplay and film.
- Critically examine literary and dramaturgical elements of notable screenplays and plays, comparing and contrasting elements of the screenplay and film as well as theater.
- Examine the history of theater and its connection to the history of cinema,

especially in relation to the role of the writer.

- Write a treatment for a feature film story.
- Build a treatment for a screenplay adapted from other sources using established principles of adaptation.

---

## SEMESTER TWO OBJECTIVES

---

In Semester Two, students take what they learned in Semester One to the next level, furthering their understanding of Screenwriting, the craft, and the journey and role of the writer in the film industry and the entertainment industry as a whole. Their studies of Genre expand beyond Hollywood to look at storytelling and film history across the globe, and they will gain a more in depth understanding of the genres they will be writing in their own screenplays. The stories students developed in either Story Generation or Principles of Adaptation (students will be able to choose) will become the basis of their Feature Thesis Workshop, a workshop class where they will write a Feature screenplay. This semester also features weekly meetings with a Thesis Advisor, expanding their paper from Thesis Development I to compare that screenwriter's own journey on their script. Lastly, in Writing Forms, the students will explore television (in its many forms) as well as other media in which they can write, from visual narratives like short films, video games, web series and comic books to non-visual narratives like novels to non-traditional narrative forms like marketing or advertising.

## ***Learning Goals:***

By the end of Semester Two, students will know how to:

- Write a full-length feature film screenplay.
- Examine storytelling beyond Hollywood, studying global cinema genres and history.
- Apply genre conventions to their own stories.
- Provide constructive critique of their peers' work and examine the strengths and weaknesses of their own material.
- Create ideas and sample scripts which demonstrate an understanding of the form, function and creative opportunities and limitations of the various forms of television (half-hour, hour-long, fifteen minute animation), as well as video games, comic books, web series, and prose storytelling.
- Construct a thesis paper, comparing the journey of an established screenwriter to their own path, both on their current studies and for the future.

---

## **CURRICULUM**

---

<i><b>Semester One</b></i>	<i><b>Units</b></i>
SCRE505    Screenwriting Craft	3
SCRE515    Thesis Development I	3
SCRE525    Principles of Adaptation	2
SCRE530    Master's Story Generation	2
SCRE630    Master's Genre Studies	3
HATM500    Cinema Studies	3
<u><b>Required</b></u>	<u><b>16</b></u>

<i><b>Semester Two</b></i>	<i><b>Units</b></i>
SCRE605    Feature Thesis Workshop	4
SCRE615    Thesis Development II	3
SCRE625    Writing Forms	4
SCRE635    Topics in Genre Studies	3
HATM540    Media & Culture	3
<u><b>Required</b></u>	<u><b>17</b></u>

---

## **COURSE DESCRIPTIONS**

---

---

### ***Semester One***

---

---

#### **SCREENWRITING CRAFT**

---

Screenwriting Craft is an exploration of the role of the screenwriter and the tools available. Through lectures, out of class reading, and in-class exercises, students will learn screenplay format, and the dramatic and comedic tools used for crafting a story for the screen. Students will put these tools to use writing practice scenes, learning the elements of a successful scene and how to write different types of scenes.

---

#### **THESIS DEVELOPMENT I**

---

In Thesis Development, students will study the work of screenwriters and build an academic paper that will be the first part of their thesis in Semester Two. The early part of the semester, students will study the industry and its practices. Through these studies students will write academic essays and learn what is required for a Master's level paper. This will develop the students' skills in proposing, researching and drafting an academic thesis. In the second half of the class, students will pick an established screenwriter they admire, and do

presentations on the writer. Then they will write a paper examining the career path of that writer, and in particular, that writer's path towards creating a specific, defining, screenplay. They will research the writer and their creative process as well as their setbacks and advances. This paper will become the basis of their full Thesis in Semester Two. Students will also construct a journal, tracking the stories developed in their classes and their own path during their first semester.

---

## PRINCIPLES OF 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. Students will also select a work to

adapt or update and generate a 10-15-page treatment or outline for the material.

---

## 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 feature films of various genres. 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.

---

## MASTER'S GENRE STUDIES

---

Genre Studies is a critical studies course focused on exploring eleven different genres of Hollywood films. Through out-of-class screenings, lectures, and in-class scene breakdowns, students will begin to identify the models (and audience expectations) of these different genres and will understand the evolution and historical role of each genre.

---

## CINEMA STUDIES

---

Cinema Studies introduces students to the evolution of the motion picture art form as a visual storytelling medium and the motion picture industry from their inceptions. Students will be given a thorough creative, technological and industrial view of the filmmaking art. Students will be prepared for

more advanced academic and production related studies and practice of filmmaking. The approach is historically developmental. Students will understand why a film creatively works or doesn't work and why. The course considers primarily American film development though the impact of international filmmakers is given due analysis.

---

## *Semester Two*

---

### FEATURE THESIS WORKSHOP

---

The Feature Workshop builds upon knowledge gained in Semester One. Students take a treatment or breakdown developed in Story Generation or in Adaptation Workshop and write a feature-length film script. Students work closely with their instructor and classmates in a workshop environment to take their treatment and write a draft of that script as well as a rewrite based on class notes. Through the act of workshopping each other's stories, students will build further skill in story analysis and revision for their own work.

***Prerequisite(s): Screenwriting Craft; Master's Story Generation; Principles of Adaptation***

### THESIS DEVELOPMENT II

---

This course builds upon the paper developed in Thesis Development I. The student works with their Thesis Advisor to rebuild the paper presented in Semester One, and compare the journey of the screenwriter they wrote about in that paper to the student's own journey. They will explore their own journey through the program and in Thesis

Workshop, to bring their own idea to the page. This thesis is the capstone of their MA Program and is meant to go hand in hand with the Feature Screenplay they write in workshop and the story journal they have been constructing both in Thesis Development I and in this class.

***Prerequisite(s): Thesis Development I***

---

### WRITING FORMS

---

Storytelling options for writers are more diverse than ever. Television is a creative medium on a par with and often exceeding feature film as an outlet for creative narratives, but it is also only one of the media available to writers beyond feature films. Writing Forms examines the many shapes narrative can take. Through lectures, out-of-class screenings and readings, and in-class scene or story analysis, as well as through writing exercises in these media, students explore television in its many formats (half hour, hour long, fifteen minute animation), as well as other media in which they can write, from visual narratives (short films, video games, web series, comic books) to non-visual narratives (novels) to non-traditional narrative forms (marketing or advertising).

***Prerequisite(s): Screenwriting Craft***

---

### TOPICS IN GENRE STUDIES

---

Building and expanding upon the lessons of Genre Studies, this course expands the students' view of genre to make it global, examining genres outside of the Hollywood Studio system. It also allows students to explore, in depth, any one genre from either Genre course, based on the genre of film the student is currently crafting in their other

classes.

*Prerequisite(s): Master's Genre Studies*

## 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.



# 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><u>Semester One</u></i>	<i><u>Units</u></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
<b><u>Required</u></b>	<b><u>17</u></b>

<i><u>Semester Two</u></i>	<i><u>Units</u></i>
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
<b><u>Required</u></b>	<b><u>15</u></b>

## 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.

## CINEMA STUDIES

---

Cinema Studies introduces students to the evolution of the motion picture art form as a visual storytelling medium and the motion picture industry from their inception.

Students will be given a thorough creative, technological and industrial view of the filmmaking art. Students will be prepared for more advanced academic and production-related studies and practice of filmmaking. The approach is historically developmental. Students will understand why a film creatively works or doesn't work and why. The course considers primarily American film development though the impact of international filmmakers is given due analysis.

## 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.

---

## *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.

---

## THE GREAT SCREENPLAYS

---

The Great Screenplays is a critical studies course focused on exploring Academy Award-winning American and foreign movies 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.

---

## PRINCIPLES OF VISUAL AESTHETICS

---

An examination of the major philosophical issues raised in connection with visual arts, and contemporary media. What we think about art has a direct impact on how we experience and make art. Visual aesthetics involves the study of art theory and the concept of "beauty" as it specifically relates to the visual arts. 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? What is beauty?

---

## 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 & SCIENCE COURSES

(FOR MASTER OF FINE ARTS & MASTER OF ARTS PROGRAMS)

---

## OVERVIEW

---

This section lists the Liberal Arts & Science 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

---

## ARTS & HUMANITIES

---

<u>Courses</u>		<u>Units</u>
ARHU500	Psychology of Film	2
ARHU510	Playwrights & Screenwriters	3
ARHU520	Ethics of Video Games	3
ARHU530	Principles of Visual Aesthetics	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.

## PSYCHOLOGY OF FILM

---

This course examines film narrative and the craft of filmmaking from a psychological perspective. Study begins with an overview of classical psychological approaches and moves to a breakdown of personality types. It concludes with the application of approaches and the insights from typologies of personality to film production. By studying psychology, students can enhance their understanding of character development, both fictional and real, as they enter the challenging field of entertainment.

## 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?



# 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](http://www.nyfa.edu/applications/ba1.php).

---

## APPLICATION FEE

---

Students must submit a non-refundable \$65 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

---

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. Letters must be sealed and stamped, and should be submitted directly to the Admissions Office from the individual

writing on the applicant's behalf.

---

## CREATIVE PORTFOLIO

---

BA applicants must submit one of the following:

- 2-3 writing samples that include any short stories, articles or essays (8 pg. maximum)
- 2-3 essays about the entertainment industry, media and the evolving media landscape.
- Excerpts from 2 screenplays students have written (5-10 pages in length.) Excerpts must be accompanied with a note explaining the context of the scene.
- 2-3 photo essays.
- 2-3 short video projects that can include short movies, web series or on-camera news reporting.

While the creative portfolio is the primary determining factor for admission, the New York Film Academy understands that many applicants have attained applicable skills from various professional experiences in publishing, entertainment, media production, etc. With these applicants, the Admissions Committee will take into special account the narrative statement and résumé when determining an applicant's potential for success in the program.

---

## 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:

- An official transcript verifying completion of secondary education in which English is the primary language of communication.
- 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.

---

## MINIMUM REQUIRED SAT, ACT, OR SAT SUBJECT TEST SCORES

---

The New York Film Academy does not have clearly defined, required minimum 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 a thoughtfully among many other factors, test scores can help give the admissions committee a useful indication of the applicant's academic strengths and weaknesses.

---

## INTERVIEW

---

As part of the admissions process, BA 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 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 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: 120 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, Physical and Mental Wellness, 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 Math, 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 Critical Thinking, Psychology, Film Studies II and either Comparative or Dramatic Literature 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 and Art, Culture and Society, inform narrative storytelling by enriching the depth of character and providing an understanding of cultures and archetypes.

The semester will be rounded out with Environmental Biology to give students an understanding of themselves, and the world's eco-systems around them.

### ***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, such as Physics, Astronomy or Geology.

### ***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. Global Media studies reviews the way in which other societies use, limit, co-opt or create media content. Additional Arts and Humanities and Social Science 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**

---

<b><u>Semester One</u></b>		<b><u>Units</u></b>
MEDI101	Intro to Media Studies	3
MEDI111	Narrative Essentials	3
FOUN101	English Composition	3
FOUN111	College Success	3
FOUN121	Film Art	3
<b><u>Required</u></b>		<b><u>15</u></b>

<b><u>Semester Two</u></b>		<b><u>Units</u></b>
MEDI121	Intro to Communication Theory	3
MEDI131	Marketing, Media & Society	3
FOUN131	Public Speaking	3
FOUN151	College Mathematics	3
HATM101	Critical Film Studies	3
<b><u>Required</u></b>		<b><u>15</u></b>

<b><u>Semester Three</u></b>		<b><u>Units</u></b>
MEDI141	Principles of Journalism	3
FOUN141	Critical Thinking	3
HATM201	Topics in Film Studies	3

Students must complete 1 of the following  
Arts & Humanities courses:

ARHU191	Literature & Society	3
ARHU211	Dramatic Literature	3

Students must complete 1 of the following  
Social & Behavioral Science courses:

SOSC201	Psychology of Performance	3
SOSC211	Psychology of Production	3

<b><u>Required</u></b>		<b><u>15</u></b>
------------------------	--	------------------

<u><i>Semester Four</i></u>	<u><i>Units</i></u>
MEDI151 Intro to Web Design & App Development	3
MEDI161 Transmedia Storytelling & Production	3
NASC201 Environmental Biology	3
SOSC321 General Anthropology	3
ARHU221 Art, Culture & Society	3
<u>Required</u>	<u>15</u>

<u><i>Semester Five</i></u>	<u><i>Units</i></u>
MEDI171 Introduction to Branding & Social Media	3
SOSC341 Anthropology of Media	3
SOSC351 Media & Society	3
ARHU341 Playwrights & Screenwriters	3
Students must complete 1 of the following History of Art, Theatre and Media courses:	
HATM241 History of Graphic Design	3
HATM301 History of Design	3
<u>Required</u>	<u>15</u>

<u><i>Semester Six</i></u>	<u><i>Units</i></u>
MEDI181 Business of Emerging Media	3
MEDI191 Filmcraft & Producing	3
MEDI201 Interactive Storytelling	3
HATM281 History of Video Games	3
Students must complete 1 Natural & Computer Science course.	
- Choose from course list.	3
<u>Required</u>	<u>15</u>

<u><i>Semester Seven</i></u>	<u><i>Units</i></u>
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>

<u><i>Semester Eight</i></u>	<u><i>Units</i></u>
MEDI241 Emerging Media & Digital Production II	3
ARHU331 Cultures & Encounters	3
ARHU381 Studies in Global Media	3
Students must complete 1 upper-division Arts & Humanities	
- Choose from course list.	3
Students must complete 1 upper-division Social & Behavioral	
- 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*

---

## INTRODUCTION 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.

### STUDIES IN GLOBAL MEDIA

---

Students will analyze the cultural, political, socio-economic, and societal influences of the US Media on Global markets as well as how Global Media has begun to transform domestic markets. Students will examine the connections between media, communication,

business and the Entertainment Industry around the Globe. Students will study the history and current state of Global Media to uncover trends and understand how the consumer and audience are now Global. Students will investigate how a Global Media has influenced local markets and consumers. Students will gain an understanding of how Global Media has led to social, economic, political, and activist change around the World. Students will explore the concepts of “Globalization,” and “Localization” to discover what it means to be “Global Citizens.”

# LIBERAL ARTS & SCIENCE 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.

---

### 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>
FOUN101 English Composition	3
FOUN111 College Success	3
FOUN121 Film Art	3
FOUN131 Public Speaking	3
FOUN141 Critical Thinking	3
FOUN151 College Mathematics	3
FOUN161 Drawing*	2
<u>Required</u>	<u>15-20</u>

\*Drawing is not required for all BFA students.

---

### ENGLISH COMPOSITION

---

This course introduces students to the foundations of academic writing, textual analysis, and research expectations at the college level. Students read and analyze a variety of college-level texts, write essays of increasing complexity, and practice stages of the writing process. By the end of the course, students will have developed critical writing, reading, and analysis strategies that they can use in upper-division Liberal Arts & Science courses.

## COLLEGE SUCCESS

---

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.

## 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 extempore 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, film, and photography, discussion of how these forms convey content, and the practice of drawing techniques, students will learn the basics of how our brains interpret visual storytelling. Students will practice basic principles of pictorial composition and linear perspective and will be introduced to practical 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.

---

## 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

ARHU191	Literature & Society	3
ARHU211	Dramatic Literature	3

Students are required to complete 1 or more of the following prerequisites prior to upper-division courses:

ARHU221	Art, Culture & Society	3
ARHU231	The Great Screenplays	3
ARHU241	Topics in Literature I: Creative Writing	3

Required 6

### Upper-Division Electives Units

ARHU301	World Religions	3
ARHU311	Philosophy & Ethics	3
ARHU321	The Great Playwrights	3
ARHU331	Cultures & Encounters	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
ARHU411	Topics in Literature II: Literary Genres	3
ARHU421	Topics in Queer Studies	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.

## ART, CULTURE & SOCIETY

---

This course introduces students to the movements and notable works in the evolution of the visual, literary, and musical arts. The course will focus on several distinct art forms to give students a thorough, fundamental understanding of the nature and role of each of the art works in context of the aesthetic philosophies and motivations of the societies in which they were produced. This course will help students to make informed and intelligent decisions for more specialized courses offered later in their programs.

***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***

## WORLD RELIGIONS

---

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***

## PHILOSOPHY & ETHICS

---

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 include: Abortion, euthanasia, war, economic justice, discrimination, crime and punishment, animals, global climate change, censorship, and privacy.

***Prerequisite(s): Dramatic Literature or Literature & Society; Art, Culture & 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): The Great Screenplays***

---

## CULTURES & ENCOUNTERS

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; Art, Culture & 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; Art, Culture & 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; Art, Culture & 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; Art, Culture & 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 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; Art, Culture & Society and Philosophy & Ethics***

## 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; Art, Culture & 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***

## TOPICS IN QUEER STUDIES

---

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.

***Prerequisites: Dramatic Literature or Literature & Society; Art, Culture & 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.

<u><i>Introductory Courses</i></u>	<u><i>Units</i></u>
SOSC201 Psychology of Performance	3
SOSC211 Psychology of Production	3
<u>Required</u>	<u>3</u>

<u><i>Upper-Division Electives</i></u>	<u><i>Units</i></u>
SOSC301 Introduction to Economics	3
SOSC311 International Politics	3
SOSC321 General Anthropology	3
SOSC331 Sociology	3
SOSC341 Anthropology of Media	3
SOSC351 Media & Society	3
SOSC361 Cultural Geography	3
SOSC371 Intro to Political Science	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

---

An exploration of major concepts of psychology as they relate to entertainment and performance. The course provides working knowledge of the historical and current developments in psychology (psychoanalytic, symbolic, behaviorist, social, and the new “positive” psychology). Through writing and projects, students will apply these constructs to themselves, their work teams, their careers, and to creating a character. The aim is to ground their craft and career development in a firm foundation of psychology.

***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

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

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

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

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*

---

## CULTURAL GEOGRAPHY

This course examines variations in cultures across the planet and analyzes how cultural elements influence, vary and recur from region to region. Topics include demographics and distribution patterns, and cover cultural characteristics such as

language, religion, politics, urbanization and economics. Both North America and other cultural perspectives are considered.

***Prerequisite(s): Environmental Biology***

## 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***

## 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.

<b><u>Introductory Courses</u></b>	<b><u>Units</u></b>
NASC201    Environmental Biology	3
<b><u>Required</u></b>	<b><u>3</u></b>

<b><u>Upper-Division Electives</u></b>	<b><u>Units</u></b>
NASC301    Geology	3
NASC321    Human Anatomy & Physiology	3
NASC341    Principles of Geography	3
NASC361    Principles of Physical Sciences	3
NASC371    Science & the Movies	3
NASC381    General Biology	3
<b><u>Required</u></b>	<b><u>3</u></b>

## ENVIRONMENTAL BIOLOGY

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. This course serves as an introduction to the natural sciences and the scientific method. The course will include an introduction to ecosystems, climatic and geochemical cycles, and the use of biotic and abiotic resources over time. The relationship of societies and the environment from prehistoric times to the present will also be discussed.

***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): Environmental Biology***



## 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): Environmental Biology***

## PRINCIPLES OF GEOGRAPHY

---

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): Environmental Biology***

## 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): Environmental Biology***

## SCIENCE & THE MOVIES

---

This course will examine the treatment and content of science in popular films.

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 analyzed. Related topics, including how the film industry has benefited from science to progress its technology, and how science has experienced progress through the film industry, will be discussed. This course aims to raise an awareness of the connection between scientific principles and their portrayal in cinema.

***Prerequisite(s): Environmental Biology***

## 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): Environmental Biology***

---

## 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.

<b><u>Introductory Courses</u></b>		<b><u>Units</u></b>
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	3
<b><u>Required</u></b>		<b><u>6-9</u></b>

<b><u>Upper-Division Electives</u></b>		<b><u>Units</u></b>
HATM231	History of Photography	3
HATM251	History of Documentary	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	3
HATM381	African American Film & Television History	3
<b><u>Required</u></b>		<b><u>3-6</u></b>

---

## 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): 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): 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

---

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

---

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 20<sup>th</sup> 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

---

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

---

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***

# 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](http://www.nyfa.edu/applications/bfa1.php).

---

## APPLICATION FEE

---

Students must submit a non-refundable \$65 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. Letters must be sealed and stamped, and should be submitted directly to the Admissions Office from the individual writing on the applicant's behalf.

---

## CREATIVE PORTFOLIO

---

Undergraduate applicants must submit a creative portfolio, which may include:

- ***Writing Sample for Filmmaking, Producing & Screenwriting applicants:***
  - excerpt from an original screenplay, spec or short story (5-page maximum.)
  - 2-3 samples that include any original short stories, articles or persuasive essays relevant to their chosen discipline (5-page maximum.)
  - Treatment or outline of a film, webisode or television series concept (5-page maximum.)
- ***Visual Sample for Filmmaking applicants:***
  - 1-2 live-action, fiction or non-fiction film/video submissions on DVD or hyperlink, where the submission can be viewed, regardless of image capture format (8-minute maximum.) Collaborative material is accepted if the candidate details the exact nature of their contribution to the piece.
  - 3-5 sample storyboards or visual designs with a 1-2 page accompanying description.

- ***For Photography applicants:***
  - Photographs (10 maximum), either printed (no larger than 8x10) or jpegs on a CD/DVD (1200 pixels longest side, SRGB, 72dpi), with an accompanying description contextualizing the submission.
- ***For Acting for Film applicants:***
  - A DVD or hyperlink with an introduction and two one-minute contrasting monologues from either a published play or screenplay.
  - Applicants may also choose to make an appointment for an on-campus audition.
  - \* Acting for Film applicants should select roles that are age and type appropriate.
- ***For 3-D Animation, Illustration, Game Design & Graphic Design applicants:***
  - 3-5 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.
- All portfolio materials must be submitted with an accompanying description contextualizing the submission and purpose of the project. Portfolio materials will not be returned.

---

## 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:

- An official transcript verifying completion of secondary education in which English is the primary language of communication.
- 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 completing high school in a foreign country, where a language other than English is the official language, and who are able to produce a copy of their transcript and/or diploma need to have it translated into English by either an education evaluation service, which offers translation services, or by an individual who is college-educated and fluent in both English and the language of the transcript and/or diploma. The individual providing the translation must sign a notarized affidavit that: 1) attests to their not being an employee or otherwise affiliated with the licensed private career school that the student seeks to attend; 2) provides the name, address, email and phone numbers of the translator and the student; 3) the translator is knowledgeable of the English language and the language of the student's transcript and/or diploma language was learned and where their college degree was obtained; and 4) affirms that the translation is a true and complete translation of the original.

---

## MINIMUM REQUIRED SAT, ACT, OR SAT SUBJECT TEST SCORES

---

The New York Film Academy does not have clearly defined, required minimum 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 a thoughtfully among many other factors, test scores can help give the admissions committee a useful indication of the applicant's academic strengths and weaknesses.

---

## 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 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 L.A. CAMPUS ONLY)

---

Total Credits Required: 132 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 cinema 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 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 and shot on HD.
- 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 fourth semester, with students continuing into advanced topics in cinematography, producing, and on-set production. In this semester students are introduced to the equipment package that they will use in their intermediate films produced in semester five. 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, producing, and digital sound design study and 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.

### ***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.
- Develop a professional comprehension of filmmaking craft through sync-sound production workshops, as well as digital and film cinematography.
- 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 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 filmmaker 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.
- Display the necessary tools needed in writing a feature film.

- Demonstrate how to efficiently pre-produce, film, and edit 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, lighting, and production design.

---

## 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 lab class 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.
- 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 7 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 Directing 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.
- Write a treatment for a feature-length screenplay.

---

## 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 8<sup>th</sup> 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 9 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

<u><i>Semester One</i></u>	<u><i>Units</i></u>
FILM101 Director's Craft I A	2
FILM111 Cinematography I	2
FILM121 Digital Editing I	3
FILM131 Screenwriting I	2
FOUN101 English Composition	3
FOUN111 College Success	3
FOUN121 Film Art	3
<u>Required</u>	<u>18</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></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
FOUN131 Public Speaking	3
FOUN161 Drawing	2
HATM101 Critical Film Studies	3
<u>Required</u>	<u>17</u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
FILM181 Director's Craft II	1
FILM191 Screenwriting III	2
FILM221 Collaboration Workshop	3
FILM231 Producing I	1
FILM241 Cinematography II	2
FOUN141 Critical Thinking	3
FOUN151 College Mathematics	3
<u>Required</u>	<u>15</u>

<u><i>Semester Four</i></u>	<u><i>Units</i></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>

<u><i>Semester Five</i></u>	<u><i>Units</i></u>
FILM351 The Director's Team	2
FILM261 Intermediate Film Post-Production	2
FILM281 Cinematography III	2
NASC201 Environmental Biology	3
Students must complete 1 of the following History of Art, Theatre & Media courses:	
HATM201 Topics in Film Studies	3
HATM211 Art History	3
Students must complete the following Introduction to Arts & Humanities course:	
ARHU191 Literature & Society	3
<u>Required</u>	<u>15</u>

<u><i>Semester Six</i></u>	<u><i>Units</i></u>
FILM271 Feature Screenplay I	3
FILM291 Screenwriting Short Thesis A	2
FILM301 Sync Sound Commercial Workshop	3
ARHU221 Art, Culture & Society	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>17</u>

### **Semester Seven**

	<u><b>Units</b></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 History of Art, Theatre & Media course.

- Choose from course list. 3

**Required** **13**

### **Semester Eight**

	<u><b>Units</b></u>
FILM361 Short Film Directing	3
FILM371 Thesis Film Prep	3
FILM381 Thesis Film Production I	6

**Required** **12**

### **Semester Nine**

	<u><b>Units</b></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

**Required** **13**

## **COURSE DESCRIPTIONS**

### **Semester One**

All LIBERAL ARTS & SCIENCE courses are listed separately.

### **DIRECTOR'S CRAFT I A**

The core of the first semester, this course 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 take part in several in-class workshops and 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 course will be the forum for preparing, screening and critiquing four short films.

### **CINEMATOGRAPHY I**

In this course, students undergo intensive training in the use of the 16mm non-sync motion picture and 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.

---

## 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 and language used in writing a film project. Students will take a story from initial idea, treatment, and outline to a rough draft and finally a shooting script. Instruction focuses 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.

---

## *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 conduct live readings of their screenplays and engage in instructor-led discussions of the work. The goal of this semester is to increase the writer's understanding of those aspects of screenwriting as outlined in *Screenwriting I*.

***Prerequisite(s): Screenwriting I***

---

## DIRECTOR'S CRAFT I B

---

A continuation of Director's Craft I A in the first semester. Students expand upon lessons from semester 1 by using dialogue as an additional storytelling tool. Through production workshops and the completion of three short film projects, students are exposed to proper set etiquette and the implementation of the basic aspects of cinematic storytelling.

***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 stage and shoot complex dramatic exercises under the guidance of the instructor. They design shots to heighten the emotion of a sequence, then shoot the sequence on digital video in a supervised environment. The relationship between text and subtext is explored in depth through classroom sessions, screenings and critiques, and in the field production exercises.

---

## *Semester Three*

---

---

### DIRECTOR'S CRAFT II

---

Building upon knowledge and skills acquired in *Director's Craft I A&B*, this course is a concentrated examination and

analysis of the aesthetic elements of the director's toolkit as it applies to shot choice, composition, setting, point of view, character, and camera movement. Students learn how to cover complex dialogue scenes with a series of shots and practice different approaches to coverage by breaking down scenes from their own scripts. Students are encouraged to develop their own directorial style, drawing from the elements presented in this class.

***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

---

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 practice 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.

---

## 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 class immerses students in the technical and creative demands of cinematography. They will learn to go beyond simply “getting an image” and focus on the nuances of visual storytelling. Topics include: Arriflex 16SR camera and accessories, High Definition Camera, Use of Color and Light, and 35mm cameras. In addition to being trained to operate advanced camera equipment, students study basic color theory and learn to control the color palette of their projects. Special attention is given to the emotional attributes that can be assigned to an image by changing the hue, saturation, and contrast of any given image. Students learn to incorporate these theories into their projects, and gain a greater understanding of aesthetic image control.

*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

---

This film project is the capstone project of terms one through four. All students are

challenged to incorporate lessons from all other courses in the design and execution of these films. These projects may be up to 15 minutes in length of any genre style and may be produced either on 16mm film, 35mm film or High Definition Video.

Students are required to work as crewmembers on five of their classmates' Intermediate projects. This collaboration is monitored through a crew participation class, in which students meet to discuss upcoming projects and debrief and review recent productions. Co-taught by a directing and producing instructor, students are approved for production on their own Intermediate Projects through a rigorous review of their preproduction materials by their instructors and classmates.

***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

---

This course will define and illustrate the functions and responsibilities of the unit production manager, assistant director, and the script supervisor. The course will

explore the total work of these experts and the pertinent aspects of the job functions of other professionals who interact with them.

---

## INTERMEDIATE FILM POST-PRODUCTION

---

In this course, students will apply the knowledge gained so far through editing and post-production courses to finish their Intermediate Film. They will be assessed on their ability to take a film from rough assembly to locked picture to a finished product with sound mix and titles. Excellent problem-solving skills will be necessary to steadily improve each cut of the film on the way to achieving one's vision.

***Prerequisite(s): Successful Completion of Semester Four***

---

## CINEMATOGRAPHY III

---

Class sessions are designed to help students master many elements of cinematography using professional high-def cameras. Proper use of advanced lighting and grip equipment such as HMI lights and dollies is taught in this course. In preparation for the upcoming projects, students learn lighting techniques of increasing complexity, building on their arsenal of skills through shooting tests and experimentation.

***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

---

Students stage and shoot fully-produced commercials under the supervision of the

instructor. Putting into practice the skills learned in Director's Craft II and Cinematography III, students film using the advanced equipment package. This experience gives students an arsenal of techniques and practical tools, which they can use to successfully complete their Thesis project.

***Prerequisite(s): Digital Production Workshop***

---

## *Semester Seven*

---

### DIRECTOR'S CRAFT III

---

A continuation of Director's Craft II students build upon skills learned previously. These skills provide students with the foundation required to direct a sophisticated music video or commercial using the advanced equipment package. Each student will direct their own project in addition to collaborating as crew on their classmates' projects. These music videos/commercials allow students to implement the vision and style refined in the last term in Director's Craft III A and the production experience gained from Synchronous Sound Production Workshop II. Later stages of the class will focus on advanced scene work, performance, and production of the director's notebook for the upcoming thesis film projects.

***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

---

Utilizing the skills learned in all previous directing classes, this course examines the director's challenge in directing the short film at more advanced level. Higher-level concepts such as control of tone and style will be pursued in depth as they related to the unique short film format. Lectures and exercises will contribute to this advanced directing class aimed at refining the student's ability to more precisely execute their creative vision.

***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 final 12 weeks of Semester 8 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 – including Red Epic cameras, HMI lighting and industry standard advanced dollies. Each student is allotted a block of 13 shooting days, and must work on three 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 business 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 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**

---

In this course, students will apply the knowledge so far gained through editing and post-production courses to finish their Thesis Film. They will be assessed on their ability to take a film from rough assembly to locked picture to a finished product with sound mix and titles. Excellent problem-solving skills will be necessary to steadily improve each cut of the film on the way to achieving one's vision.

***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 SCREENWRITING

(OFFERED AT THE L.A. CAMPUS ONLY)

---

Total Credits Required: 120 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.

---

## 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. 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. 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 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**

---

<b><u>Semester One</u></b>	<b><u>Units</u></b>
SCRE101 Elements of Screenwriting	6
SCRE111 Advanced Story Generation	2
FOUN101 English Composition	3
FOUN111 College Success	3
FOUN121 Film Art	3
<b><u>Required</u></b>	<b><u>17</u></b>

**Semester Two** **Units**

SCRE121	Feature Film Workshop I	3
SCRE131	Script to Screen	3
SCRE133	Introduction to Television	3
FOUN131	Public Speaking	3
HATM101	Critical Film Studies	3
<b><u>Required</u></b>		<b><u>15</u></b>

**Semester Three** **Units**

SCRE141	Genre Studies	3
SCRE151	Television Workshop I: Specs	2
SCRE161	New Media	3
FOUN141	Critical Thinking	3
FOUN151	College Mathematics	3

Students must complete the following Introduction to Arts & Humanities course:

ARHU191	Literature & Society	3
<b><u>Required</u></b>		<b><u>17</u></b>

**Semester Four** **Units**

SCRE171	Feature Film Workshop II	4
SCRE173	Adaptation I	3
ARHU221	Art, Culture & Society	3
ARHU231	The Great Screenplays	3

Students must complete 1 of the following Screenwriting electives:

SCRE181	Sequential Art	2
SCRE191	Interactive Narrative	2
<b><u>Required</u></b>		<b><u>15</u></b>

**Semester Five** **Units**

SCRE193	Adaptation II	2
SCRE201	Television Workshop II: Pilot	4
NASC201	Environmental Biology	3

Students must complete 1 of the following

History of Art, Theatre & Media courses:

HATM201	Topics in Film Studies	3
HATM211	Art History	3
HATM221	History of Theatre	3

Students must complete the following Introduction to Social & Behavioral Science course:

SOSC211	Psychology of Production	3
<b><u>Required</u></b>		<b><u>15</u></b>

**Semester Six** **Units**

SCRE211	Thesis & Character Development	3
SCRE221	Rewriting Workshop	4
SCRE231	Screenwriting Discipline & Methodology	3
ARHU321	The Great Playwrights	3

Students must complete 1 upper-division Social & Behavioral Science course:

-	Choose from course list.	3
---	--------------------------	---

<b><u>Required</u></b>		<b><u>16</u></b>
------------------------	--	------------------

**Semester Seven** **Units**

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
---	--------------------------	---

<b><u>Required</u></b>		<b><u>12</u></b>
------------------------	--	------------------

<i><b><u>Semester Eight</u></b></i>	<i><b><u>Units</u></b></i>
SCRE281     The Business of Screenwriting II	3
SCRE291     Scene Study	3
SCRE301     Advanced Thesis Workshop II	4
<b>Students must complete 1 upper-division History of Art, Theatre &amp; Media course.</b>	
-             Choose from course list.	3
<b><u>Required</u></b>	<b><u>13</u></b>

---

## 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.

#### 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 on Avid.

*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. Students will learn the formats and story elements of standard half-hour and hour-long television scripts. They will learn the differences between procedurals, episodic television and serialized storytelling. They will study the various networks and distribution platforms for television and how they shape stories and their structure. Students will study a handful of current television series – both half-hour and hour-long series – in preparation for writing their first television spec scripts next semester. At the end of the course, students will have ideas for stories for their spec episodes.

---

## *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

---

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

---

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 the scripts written in previous workshops, and take the feedback they have received up until now, and 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 I & 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 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***

## ADVANCED THESIS WORKSHOP I

---

This course builds on existing student knowledge about screenwriting and takes it to the next level. Students will take the feature film or television series they developed in Thesis and Character Development and write a first draft. Over the course of Semesters Seven and Eight, they will work with their thesis committee in developing and writing this idea, taking it through a first draft, a rewrite, and a plan for future rewrites.

As a whole, the course 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.

The thesis committee will give the student detailed notes and guidance each step of the way. And students will explain and articulate the choices they've made thus far.

***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 gain the insight they need to execute a Rewrite and a plan for a Polish of the scripts (and, if working in television, series outline) they wrote last semester. Upon completion of this course, students will learn how to spot the things in their scripts that aren't working, develop a game plan for fixing them, and execute that game plan. The class will focus on identifying and fixing structural problems as well as problems on the scene level. This semester is designed to build the skills of self-assessment, arguably the writer's most important tool. At each step, the student will explain their creative choices to their thesis committee and work with the notes given during the committee process.

By the end of the final semester, each student will have a rewritten draft of their feature screenplay or pilot.

***Prerequisite(s):      Advanced      Thesis  
Workshop I; Rewriting Workshop***

# BACHELOR OF FINE ARTS IN ACTING FOR FILM

(OFFERED AT THE L.A. CAMPUS ONLY)

---

Total Credits Required: 125 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.

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.
- Develop and practice professional editing tools to create marketing tools used in the industry.

### ***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.

---

## SEMESTER EIGHT OBJECTIVES

---

In their eighth and final semester students will complete their training with their Final Project, Business of Acting/Audition Technique, Building the Reel, 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

---

## CURRICULUM

---

### **Semester One**

### **Units**

ACTI101	Introduction to Acting for Film	2
ACTI111	Technique & Scene Study I	2
ACTI121	Voice & Speech I	2
ACTI131	Movement I	2
ACTI141	Filmcraft	2
FOUN101	English Composition	3
FOUN111	College Success	3
<b><u>Required</u></b>		<b><u>16</u></b>

### **Semester Two** **Units**

ACTI151	Acting for Film I	4
ACTI161	Technique & Scene Study II	4
ACTI171	Voice & Speech II	2
ACTI181	Movement II	2
FOUN121	Film Art	3
FOUN131	Public Speaking	3
<u><b>Required</b></u>		<u><b>18</b></u>

### **Semester Three** **Units**

ACTI191	Acting for Film II	4
ACTI201	Technique & Scene Study III	4
FOUN141	Critical Thinking	3
FOUN151	College Mathematics	3
HATM101	Critical Film Studies	3
<u><b>Required</b></u>		<u><b>17</b></u>

### **Semester Four** **Units**

ACTI211	Acting for Film III: Scripted TV	4
ACTI221	Technique & Scene Study IV	4
ARHU211	Dramatic Literature	3
SOSC201	Psychology of Performance	3
HATM201	Topics in Film Studies	3
<u><b>Required</b></u>		<u><b>17</b></u>

### **Semester Five** **Units**

ACTI231	Technique & Scene Study V (Period Styles)	4
ACTI241	Improvisation	2
ACTI251	Writing for Actors	2
ACTI261	Voice-Over	2
NASC201	Environmental Biology	3
ARHU221	Art, Culture & Society	3
<u><b>Required</b></u>		<u><b>16</b></u>

### **Semester Six** **Units**

ACTI271	Acting for Film IV	4
ACTI281	Performing Shakespeare	2
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><b>Required</b></u>		<u><b>14</b></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><b>Required</b></u>		<u><b>15</b></u>

### **Semester Eight** **Units**

ACTI331	Final Project	3
ACTI341	Industry Showcase	2
ACTI351	Business of Acting/Audition Technique	2
ACTI291	Building the Reel	2
Students must complete 1 Arts & Humanities upper-division elective.		
-	Choose from course list.	3
<u><b>Required</b></u>		<u><b>12</b></u>

### *Electives*

ACTI402	Sketch Comedy	2
ACTI412	Contemporary Dance	2
ACTI422	Stunt Workshop	2
ACTI432	Singing for Actors	2
ACTI442	Advanced Stage Projects	2
ACTI452	Entertainment Law	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 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.

### 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

---

Film Craft 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. 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.

***Prerequisite(s): Technique & Scene Study I***

---

## 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.

***Prerequisite(s): Voice & Speech I***

---

## 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.

***Prerequisite(s): Movement I***

---

## *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.

***Prerequisite(s): Introduction to Acting for Film, Acting for Film I***

### 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.

*Prerequisite(s): Technique & Scene Study II*

---

### *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.

*Prerequisite(s): Acting for Film II*

### 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.

*Prerequisite(s): Technique & Scene Study III*

---

### *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.

*Prerequisite(s): Technique & Scene Study IV*

---

## 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 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.

*Prerequisite(s): Voice & Speech II*

---

## 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 Stage to Screen. 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.

*Prerequisite(s): Acting for Film III: Scripted TV*

---

### 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 through the director-actor relationship in rehearsal. This course focus is on the practical dynamics of the director-actor relationship and the students serving as a member of an acting ensemble. The course culminates in the taping of a full length theatrical performance in front of a

live audience chosen from a variety of published plays.

### 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*

---

### FINAL PROJECT

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 research of an historical figure that has significance to the actor, a self-written/performed monologue based on the character's pivotal moment, 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 character's cultural influence, exploration of the pivotal moment, creation of the actor's statement of purpose, and the performance of the monologue, which will also be filmed and screened for critique.

---

## INDUSTRY SHOWCASE

In preparation for the final showcase, students work on advanced scenes, furthering their development in emotional availability, personalization, and urgency in performance. They are encouraged to explore more intense and emotionally deeper material, choosing scenes that expand his or her characterization work. This course will culminate in a live Showcase of scenes for Industry and an invited audience.

***Prerequisite(s): Completion of semester 7 courses.***

---

## BUSINESS OF ACTING/AUDITION TECHNIQUE

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. In addition, 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.

***Prerequisite(s): Technique & Scene Study IV***

---

## 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, as well as, creating an Academic Reel required for their Thesis at the end of the program.

***Prerequisite(s): Film Craft***

---

## *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.

---

### SINGING FOR ACTORS

---

This course offers actors the opportunity to experience the techniques and joy of singing in order to feel comfortable and competent in an audition or on set. This is a voice workshop, not a performance workshop. The skills practiced are intended to create expressive freedom in a musical environment.

---

### 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.

# BACHELOR OF FINE ARTS IN GAME DESIGN

(OFFERED AT THE L.A. CAMPUS ONLY)

---

Total Credits Required: 126 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>Semester One</u>	<u>Units</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
FOUN101 English Composition	3
FOUN111 College Success	3
<b><u>Required</u></b>	<b><u>18</u></b>



<u><b>Semester Two</b></u>	<u><b>Units</b></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
FOUN121 Film Art	3
FOUN131 Public Speaking	3
<u><b>Required</b></u>	<u><b>16</b></u>

<u><b>Semester Three</b></u>	<u><b>Units</b></u>
GDSN193 Virtual Reality Game Design	3
GDSN201 Level Design	2
GDSN211 Game Design Studio II	2
HATM281 History of Video Games	3
FOUN151 College Mathematics	3
HATM101 Critical Film Studies	3
<u><b>Required</b></u>	<u><b>16</b></u>

<u><b>Semester Four</b></u>	<u><b>Units</b></u>
GDSN221 3-D Game Design	3
GDSN231 The Great Video Games	3
GDSN241 Game Design Studio III	2
SOSC211 Psychology of Production	3
FOUN141 Critical Thinking	3
<b>Choose the following Arts &amp; Humanities courses:</b>	
ARHU191 Literature & Society	3
<u><b>Required</b></u>	<u><b>17</b></u>

<u><b>Semester Five</b></u>	<u><b>Units</b></u>
GDSN251 Multiplayer Game Design	3
GDSN261 Narrative Design Workshop	3
GDSN271 Game Design Studio IV	2
NASC201 Environmental Biology	3
ARHU221 Art, Culture & Society	3
<b>Students must complete 1 upper-division Social Science course this semester.</b>	
- Choose from course list.	3
<u><b>Required</b></u>	<u><b>17</b></u>

<u><b>Semester Six</b></u>	<u><b>Units</b></u>
GDSN191 Mobile Game Design	3
GDSN291 Narrative Theory	3
GDSN301 Game Design Studio V	2
GDSN311 Business of Video Games	3
<b>Students must complete 1 upper-division Natural &amp; Computing Science course this semester.</b>	
- Choose from course list.	3
<u><b>Required</b></u>	<u><b>14</b></u>

<u><b>Semester Seven</b></u>	<u><b>Units</b></u>
GDSN321 Collaborative Thesis I	3
GDSN331 Advanced Level Design	3
GDSN341 Game Design Studio VI	2
GDSN351 Marketing Video Games	3
<b>Students must complete 1 upper-division History of Arts, Theatre &amp; Media course this semester.</b>	
- Choose from course list.	3
<u><b>Required</b></u>	<u><b>14</b></u>

### *Semester Eight*

	<u><i>Units</i></u>
GDSN361 Collaborative Thesis II	3
GDSN371 Storyboarding	3
GDSN381 Game Design Studio VII	2
ARHU391 Ethics of Video Games	3
ARHU301 World Religions	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 that he/she finishes the 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 that her hands-on skills with coding are improved and her 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 her 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 her 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 PRODUCING

(OFFERED AT THE L.A. CAMPUS ONLY)

---

Total Credits Required: 124 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 and script development) 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 creatively 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 students 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 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 is it 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, students will

collaborate to develop, prep, shoot and edit a short film on location. In addition, each student will direct his or her own individual mise-en scene.

### *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 understand through example and practice how to identify reliable industry standard box office predictors.
- 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. They will craft professional caliber resumes.

### *Learning Goals:*

- Students will analyze and evaluate screenplay quality through effective script coverage.
- Students will develop and execute an original short narrative screenplay.
- Students will demonstrate discipline and methodology for adhering to script deadlines.
- Through practice and execution, students will develop and execute a short documentary.
- Students will understand through analysis and application individual state and international tax incentives and rebate programs.
- Students will develop skills in writing clear, concise and articulate resumes.
- 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 line produce a longer form short narrative film for NYFA filmmakers. They will be introduced to basic financing, marketing and distribution principles integral to the entertainment industry and will learn basic entertainment law principles.

### *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 an articulate and effective pitch of an original film or television treatment. Students will develop and write an original television series pilot treatment and an original feature film treatment. They will develop and complete a new media piece. 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 undertake the development, prep, production and completion of a short narrative film. Students will write a first draft television pilot script. They will learn the principles of entertainment accounting and cost management. They will interact with industry leaders in a seminar setting 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. They will study production design, wardrobe and makeup artistry and will create an original look book. They 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.

### ***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.
- Through example and practice, students will identify effective design style in art direction, costuming and makeup.

---

## **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 semester of the BFA program. They will continue their creative collaboration with a screenwriter. 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.

---

## **SEMESTER EIGHT OBJECTIVES**

---

During the eighth and final semester, students focus primarily on their thesis projects. They 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. They will learn advanced cinematography and lighting techniques. Students will learn advanced sound design. They will develop and master a refined pitch of their thesis. 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:***

- 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**

---

<b><u>Semester One</u></b>	<b><u>Units</u></b>
PROD101 Producer's Craft: Budgeting	3
PROD111 Directing for Producers I	3
PROD121 Cinematography, Lighting & Editing	2
FOUN101 English Composition	3
FOUN111 College Success	3
FOUN121 Film Art	3
<b><u>Required</u></b>	<b><u>17</u></b>

<b><u>Semester Two</u></b>	<b><u>Units</u></b>
PROD131 Producer's Craft: Creative	3
PROD141 Elements of Screenwriting	3
PROD151 Producing Documentaries	1.5
PROD161 Sound for Producers	2
FOUN131 Public Speaking	3
HATM101 Critical Film Studies	3
<b><u>Required</u></b>	<b><u>15.5</u></b>

<b><u>Semester Three</u></b>	<b><u>Units</u></b>
PROD171 Entertainment Law & Business Practices I	3
PROD181 Producing Reality Television	2
PROD191 Film Production I	2
FOUN141 Critical Thinking	3
FOUN151 College Mathematics	3
<b>Students must complete the following Intro to Arts &amp; Humanities course.</b>	
ARHU191 Literature & Society	3
<b><u>Required</u></b>	<b><u>16</u></b>

<b><u>Semester Four</u></b>	<b><u>Units</u></b>
PROD281 Producing Alternative Media	2
PROD211 Business Affairs	3
PROD221 Writing the TV Pilot Treatment	2
PROD231 Writing the Feature Film Treatment	2
NASC201 Environmental Biology	3
<b>Students must complete the following Introduction to Social &amp; Behavioral Science course.</b>	
SOSC211 Psychology of Production	3
<b><u>Required</u></b>	<b><u>15</u></b>

<b><u>Semester Five</u></b>	<b><u>Units</u></b>
PROD241 Film Production II	2
PROD251 Industry Speaker Series	2
PROD261 Writing the TV Pilot Screenplay	2
PROD271 Budgeting & Entertainment Accounting	2
ARHU221 Art, Culture & Society	3
<b>Students must complete 1 of the following History of Art, Theatre &amp; Media courses.</b>	
HATM201 Topics in Film Studies	3
HATM211 Art History	3
HATM221 History of Theatre	3
<b><u>Required</u></b>	<b><u>14</u></b>

### **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 upper-division History of Art, Theatre & Media course.**

- Choose from course list. 3

**Required 17**

### **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

**Required 16**

### **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 1 upper-division History of Art, Theatre & Media course.**

- Choose from course list. 3

**Required 13.5**

## 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 his or her 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. Participation in the Producers Pitch Fest is part of the course.

***Prerequisites: 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 his or her 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 televisions 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 3-D ANIMATION & VISUAL EFFECTS

(OFFERED AT THE L.A. CAMPUS ONLY)

---

Total Credits Required: 124 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 produciorial 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 5<sup>th</sup> 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
FOUN101    English Composition	3
FOUN111    College Success	3
FOUN121    Film Art	3
<u><b>Required</b></u>	<u><b>18</b></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
FOUN131    Public Speaking	3
HATM101    Critical Film Studies	3
<u><b>Required</b></u>	<u><b>19</b></u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
ANIM171    Character Design	2
ANIM181    Texturing	2
FOUN141    Critical Thinking	3
FOUN151    College Mathematics	3
<b>Students must complete the following Intro to Arts &amp; Humanities course:</b>	
ARHU191    Literature & Society	3
<u><b>Required</b></u>	<u><b>13</b></u>

<b><u>Semester Four</u></b>	<b><u>Units</u></b>
ANIM201 Lighting & Rendering	2
ANIM211 Visual Effects	3
ANIM221 Digital Sculpting	2
ANIM223 Programming & Scripting for Visual Effects & Animation	2
HATM261 History of Animation	3
SOSC201 Psychology of Performance	3
NASC201 Environmental Biology	3
<b><u>Required</u></b>	<b><u>18</u></b>

<b><u>Semester Five</u></b>	<b><u>Units</u></b>
ANIM231 Visual Effects Supervision for Cinematography	2
ANIM241 Character Setup	3
ANIM251 Compositing	2
ANIM261 Effects Animation	2
HATM201 Topics in Film Studies	3
Students must complete 1 upper-division Social & Behavioral Science course:	
- Choose from course list.	3
<b><u>Required</u></b>	<b><u>15</u></b>

<b><u>Semester Six</u></b>	<b><u>Units</u></b>
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
<b><u>Required</u></b>	<b><u>15</u></b>

<b><u>Semester Seven</u></b>	<b><u>Units</u></b>
ANIM321 Matte Painting & Digital Environments	2
ANIM341 Animation Thesis Production I	2
ANIM351 Performance Techniques in Animation & Visual Effects	2
ARHU221 Art, Culture & Society	3
Students must complete 1 upper-division Arts & Humanities course.	
- Choose from course list.	3
<b><u>Required</u></b>	<b><u>12</u></b>

<b><u>Semester Eight</u></b>	<b><u>Units</u></b>
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
<b><u>Required</u></b>	<b><u>14</u></b>

---

## COURSE DESCRIPTIONS

---

All LIBERAL ARTS & SCIENCE courses are listed separately.

---

### *Semester One*

---

#### 3-D ANIMATION 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.

---

### VFX GRAND TOUR

---

This class will introduce students to the basics of 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 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 explore 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 a 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 to silhouette studies to final believable renders based on anatomically plausible construction and photo-realistic 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 photo realistic 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 photo-realistic still render.

***Prerequisite(s): Modeling***

---

## *Semester Four*

---

## 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 in to computer graphics to achieve better, more grounded and 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, and will gain a basic understanding of exposure and movement control for shooting on both digital and film cameras in addition to having 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 of cinematography and apply methodologies and techniques 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, and facial setup and deformation. Shot modeling/corrective pose modeling, soft skin bodies, will all be discussed. Students can further refine their Character Setup rig or 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 their character, props, and sets of their story. They will learn how concept 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 storytelling art and techniques of traditional storyboarding as well as modern 3D animatics or pre-visualization using industry standard programs.

### RIGGING FOR PRODUCTION

---

Students will learn advanced techniques for creating multiple animations & effects rigging. Topics covered in depth will include: facial rigging, deformation techniques, blendshapes, muscle and feathers and production pipeline workflows will be examined.

## 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 learn 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 Texturing and Rendering and Lighting to give students an advanced comprehensive 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. As well as start to expand into 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 tools in traditional matte painting

with those in a 3D pipeline using both 3D and 2D tool sets. Students will create an all CG shots for their reels using all available techniques alongside the Matte Painting course.

This course will also 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 their creation of 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 source is supplemented with presentations and screening of their work in progress 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. By this point in the program, 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 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.

# BACHELOR OF FINE ARTS IN PHOTOGRAPHY

(OFFERED AT THE L.A. CAMPUS ONLY)

---

Total Credits Required: 129 Units

---

---

## OVERVIEW

---

The New York Film Academy Bachelor of Fine Arts Photography is a dynamic, three-year program that provides candidates with a thorough grounding in the fields of commercial, fine art and documentary photography. Across eight semesters, undergraduates are immersed in all aspects of photographic study, representing a progression of knowledge that provides them with academically rigorous and creatively challenging courses. Students' creativity is carefully and constantly nurtured as they are encouraged to find and develop their own unique visual language and vocabulary through a process of investigation, critiquing, creative conceptualizing, self-reflection and practice. Each course is designed to focus on one of the many specialized areas within the discipline of photography. Students will be introduced to and instructed in the mastery of tools and techniques critical to successful photography practice. By the end of this 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. NYFA's instruction in photography represents a two-pronged system of teaching, in both the art of photography and the business side. As with our MFA and One-Year photography programs, we offer a curriculum designed for the student seeking to explore both sides of the photography 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 photography and the business of photography. Our photographers will be prepared to function in the professional workplace, whether in a creative photography environment or in a complementary photography field.

### *Degree Program Learning Objectives*

- Demonstrate a proficiency of lighting tools with digital and analog camera systems, in projects that reflect their style.
- Demonstrate a comprehensive knowledge of digital output systems by applying this knowledge to their work.
- Demonstrate an understanding of the visual language of photography and the



ability to incorporate technical, formal and conceptual competencies into their creative work.

- Demonstrate knowledge of industry standard business practices in commercial, fine art, and documentary disciplines applied to their personal work.
- Demonstrate professional skills and practices and employ them to their area of interest.
- Demonstrate knowledge of the technological, artistic, social and cultural currents, within the history of photography and contemporary photographic practice, in their work.
- Identify their area of personal interest and then conceptualize and complete self-directed projects that culminate in a cohesive body of work for exhibition presentations.
- Demonstrate and articulate, in verbal and written form, key technical, formal, and conceptual issues, in their creative work and the work of others.

---

## SEMESTER ONE OBJECTIVES

---

In the first semester, students are introduced to core photography skills in digital capture. As students learn to shoot and edit, they are exposed to the history and theories of photography. As they begin to analyze and critique images, students develop essential skills to conceptualize, compose and develop their own visual language. Students are encouraged to think beyond convention and apply what they have learned to their creative work.

### *Learning Goals:*

Students will:

- Demonstrate an understanding of how available light translates to the captured image, and its complex characteristics.
- Evaluate the components of exposure by comparing and contrasting aperture ranges, shutter speeds, and lenses.
- Investigate the role that photographic materials, processes, and techniques play in the pursuit of photography as a creative medium.
- Apply working knowledge of Lightroom as a file management, workflow, processing, and resolution tool.
- Demonstrate knowledge of technological, artistic, social and cultural currents from the nineteenth century to 1960.

---

## 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 studio lighting and grip hardware. In post-production, they extend their knowledge of basic color and tone corrections to make accurate color prints with modern inkjet printers. 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:

- Demonstrate knowledge of the characteristics of studio lighting, and make use of light modifiers, camera positions and grip equipment.
- Demonstrate their working knowledge of the components of exposure and color temperature.
- Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques.
- Demonstrate working knowledge of Photoshop as a digital darkroom tool.
- Articulate in verbal and written form, the key technical, formal and conceptual issues in their creative work and the work of others

---

## SEMESTER THREE OBJECTIVES

---

In semester three, students will refine their pre-visualization skills with more complex shooting assignments. They delve into applying their knowledge of the characteristics of artificial and mixed lighting, effectively controlling their results. Working with color management and adjustment layers, students produce accurate inkjet prints. 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.

### ***Learning Goals:***

Students will:

- Demonstrate proficiency in creating lighting scenarios that match their personal vision.
- Apply more advanced theories of aesthetics, semiotics, design, composition, and color to their images.
- Examine current trends in various facets of the industry as well as photographic printing methods.
- Demonstrate evaluative print techniques through Photoshop adjustments.
- Identify key technical, formal and conceptual issues in their creative work and the work of others, and articulate these in verbal and written form.

---

## SEMESTER FOUR OBJECTIVES

---

In semester four, students will advance their knowledge of camera systems by working with medium and large format photography. They will be introduced to film, working both indoors and outdoors, on various locations. Students will consolidate their proficiency by scanning and processing their images digitally, and outputting to large format inkjet prints. Students will be introduced to commercial photography as well as contemporary practices in the field of fine art photography. They will also further their analytical skills during class discussions and

research assignments by looking at key histories and theories underpinning the cultural, historical, and social contexts in which photographs are produced and distributed.

### ***Learning Goals:***

Students will:

- Learn how to load, shoot and develop black and white film.
- Apply theories of lighting using medium and large format film cameras.
- Demonstrate knowledge of film scanners.
- Apply advanced knowledge of Photoshop to process images for digital printing.
- Demonstrate the critical thinking skills necessary to interpret images.

---

## SEMESTER FIVE OBJECTIVES

---

During semester five students refine the conceptual and practical skills they have developed, and embark on a series of self-assigned projects. In digital imaging, they experiment with an array of blending modes and break their images down to components, allowing them even greater creative control. Students are also introduced this semester to the video capabilities of DSLR, where they will become cinematographers, directors, producers and editors on film projects.

### ***Learning Goals:***

Students will:

- Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques.
- Apply advanced Photoshop skills in recognizing and breaking down images into their individual elements.
- Demonstrate the ability able to analyze the effect that visual media has on society.
- Apply knowledge of core skills in cinematography such as continuous light sources, directing, screenwriting, location sound recording, directing actors for their projects.
- Demonstrate working knowledge of Adobe Premier Pro for non-linear editing.

---

## SEMESTER SIX OBJECTIVES

---

In this semester, students apply their working knowledge of advanced lighting and digital imaging to their projects. Students are provided with a constructive forum in which they are encouraged to develop their professional objectives by taking stock of their current skill set. Within a mentored environment, students are encouraged to become more independent in their artistic practice. In depth lighting both in the studio and on location will be explored through portraiture. Students learn to apply essential business elements that professional photographers oversee routinely, including research, assignments,

bidding, stock imagery, studio organization, contracts, exhibitions and licensing, to their specific area of interest. This semester also introduces electives, enabling students to begin directing their studies in their chosen genre.

### ***Learning Goals:***

Students will:

- Illustrate advanced knowledge of lighting.
- Demonstrate advanced knowledge of Photoshop as a non-destructive editing tool.
- Demonstrate knowledge of current business practices in the professional photography industry.
- Develop a marketing strategy for self-promotion.
- Identify and apply best business practices for their chosen genre.

---

## SEMESTER SEVEN OBJECTIVES

---

In this semester, students begin to synthesize their coursework. They edit, sequence, and layout their best work into a portfolio. They research and write an argumentative thesis paper that explores the ideas they will execute in semester eight. In addition to their paper, their research and argument is presented to a formal review panel and defended orally. In addition, advanced theoretical concepts and critiques will take shape in their own practices. Students will select from electives to deepen their understanding on specific interests.

### ***Learning Goals:***

Students will:

- Conceptualize and implement portfolio objectives for a body of work.
- Examine current trends online portfolio presentation, and traditional/fine art portfolio presentations, and apply these to final output.
- Demonstrate knowledge of the professional photography industry to promote themselves within it.
- Demonstrate the ability to produce photographic work consistent with high professional standards.
- Learn how to research and write a paper that explores their concerns and ideas as they relate to their work.

---

## 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 in 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. Students will also focus on marketing and self-promotion on and offline. Students will select from

electives to deepen their understanding on specific interests.

### ***Learning Goals:***

Students will:

- Analyze and discuss the ideology behind their work.
- Examine current trends in photo bookmaking to create an artist book.
- Demonstrate knowledge of the professional photography industry to market themselves within it.
- Conceptualize and produce a body of work of professional standards for printed, online, or exhibition presentations.
- Demonstrate their knowledge of contemporary exhibition protocols via planning and designing their final thesis exhibition, sequencing images and mounting / framing / hanging techniques.

---

## **CURRICULUM**

---

<b><u>Semester One</u></b>	<b><u>Units</u></b>
PHOT112 Shooting Practicum	2.5
PHOT111 Imaging I	4
FOUN101 English Composition	3
FOUN111 College Success	3
HATM111 History & Aesthetics of Photography I	3
<b><u>Required</u></b>	<b><u>15.5</u></b>

<b><u>Semester Two</u></b>	<b><u>Units</u></b>
PHOT101 Introduction to Lighting	4
PHOT131 Imaging II	4
FOUN131 Public Speaking	3
FOUN151 College Mathematics	3
HATM121 History & Aesthetics of Photography II	3
<b><u>Required</u></b>	<b><u>17</u></b>

<b><u>Semester Three</u></b>	<b><u>Units</u></b>
PHOT121 Intermediate Lighting	4
PHOT151 Capture to Print I	2.5
FOUN121 Film Art	3
FOUN141 Critical Thinking	3
FOUN161 Drawing	2
<b><u>Required</u></b>	<b><u>14.5</u></b>

<b><u>Semester Four</u></b>	<b><u>Units</u></b>
PHOT161 Medium & Large Format	2.5
PHOT162 Photography as Fine Art	2
PHOT171 Capture to Print II	2
PHOT172 Commercial Photography	2
NASC201 Environmental Biology	3
HATM101 Critical Film Studies	3
<b>Students must complete the following Intro to Arts &amp; Humanities course:</b>	
ARHU191 Literature & Society	3
<b><u>Required</u></b>	<b><u>17.5</u></b>

<b><u>Semester Five</u></b>	<b><u>Units</u></b>
PHOT141 Advanced Lighting	2.5
PHOT181 The Moving Image	2
PHOT211 Video Editing	2
PHOT212 Photo Seminar: Special Topics	3
SOSC211 Psychology of Production	3
ARHU221 Art, Culture & Society	3
<b><u>Required</u></b>	<b><u>15.5</u></b>

**Semester Six** **Units**

PHOT231	Portraiture	2.5
PHOT251	Business Practices for Photographers	3
HATM211	Art History	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 2 Photography electives.

- Choose from course list. 2

- Choose from course list. 2

**Required** **18.5**

**Semester Seven** **Units**

PHOT261	Portfolio Development	2
PHOT271	Theory & Criticism: Contemporary Photography	3
PHOT301	BFA Thesis Prep	1

Students must complete 1 upper-division Natural & Computing Science course.

- Choose from course list. 3

Students must complete 1 upper-division Art & Humanities course.

- Choose from course list. 3

Students must complete 2 of the Photography electives.

- Choose from course list. 2

- Choose from course list. 2

**Required** **16**

**Semester Eight** **Units**

PHOT291	BFA Thesis Project	2
PHOT311	BFA Thesis Printing	2.5
PHOT321	Bookmaking	2
PHOT331	Marketing & Social Media	3

Students must complete 1 upper-division History of Art, Theatre & Media course.

- Choose from course list. 3

Students must complete 1 of the Photography electives.

- Choose from course list. 2

**Required** **14.5**

**Electives** **Units**

PHOT302	View Camera	2
PHOT322	Advertising Photography	2
PHOT332	Photojournalism & Documentary	2
PHOT342	Alternative Processes	2
PHOT352	Editorial	2
PHOT362	Landscape & Environmental Photo	2
PHOT372	Installation & Performance Art	2
PHOT382	Advanced Imaging	2
PHOT452	Cinematography	2
PHOT422	Photography as Fine Art II	2
PHOT432	Darkroom Photography	2

---

## COURSE DESCRIPTIONS

---

---

### *Semester One*

---

#### SHOOTING PRACTICUM

---

A unique, hands on course in which students develop core professional camera skills and techniques during location shoots. Covering a wide range of genres, along with aesthetic, logistical, and technical challenges, students will have the opportunity to work directly with instructors, applying new skills across a range of assignments of increasing complexity.

#### IMAGING I

---

From the tools, techniques and aesthetics of digital photography, to using Lightroom as an organizational and RAW processing tool, this course lays out the critical thinking skills and practical foundations which enable students to explore photography as a visual language through post processing. Across a series of lectures, workshops, and assignments, students will investigate the role that photographic materials, processes and techniques play in the pursuit of digital 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 digital media. Lightroom essentials include file management, workflow, processing, and resolution.

---

### *Semester Two*

---

#### 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.

#### IMAGING II

---

Imaging II extends student skills in Lightroom and begins work in Photoshop with non-destructive image processing as well as workflow platforms, applications, hardware and general practices employed to control and manage digital image files. Students are provided many opportunities to practice working with adjustment layers, manipulating the basic density, contrast, and color of their digital images, as well as learning the basics of digital printing.

*Prerequisite(s): Imaging I*

---

### *Semester Three*

---

#### INTERMEDIATE LIGHTING

---

A hands-on course that aims to extend the core skills students have developed during Introduction to Lighting in Semester I. Focusing on studio lighting, this course



allows students ample 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.

*Prerequisite(s): Introduction to Lighting*

---

### CAPTURE TO PRINT I

---

Investigating the current practices and concepts from shooting to printing is an essential component of this course. Students will learn workflow platforms, applications, hardware and general practices employed to control and manage digital image files. Using Photoshop as their predominant digital darkroom tool, students will also begin to experiment with different printing techniques, papers, and printers. Evaluating prints as they are made for accurate and creative color management as well as paper stock evaluation. Students will become critical printers, a core skill in photography.

---

## *Semester Four*

---

---

### MEDIUM & LARGE FORMAT

---

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 cameras using black and white film. Simultaneously, students will work in

their Capture to Print II class to digitally scan, edit, and print their film images.

---

### PHOTOGRAPHY AS FINE ART

---

This course allows students an 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 political tool. In doing so, students will expand their own awareness of contemporary art and apply this knowledge to their work.

---

### 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 the Medium & Large Format class, students will fine-tune their printing abilities as they scan the film they shoot and explore their output options.

*Prerequisite(s): Capture to Print I*

---

### COMMERICAL 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.

---

## *Semester Five*

---

### ADVANCED LIGHTING

---

Having mastered the basics of digital capture and mixed source lighting, students will experiment with location lighting and practice trouble-shooting 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.

***Prerequisite(s): Intermediate Lighting***

### THE MOVING IMAGE

---

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 at shooting still images. This course offers students a solid introduction to time-based media, allowing them to practice core skills in cinematography, using continuous light sources, directing, screenwriting, sound recording, directing, producing, and non-linear editing. Working with the extensive video capabilities of their DSLR cameras, students will be invited to create two film projects encompassing all aspects of the production process.

### VIDEO EDITING

---

The job of a contemporary photographer is no longer complete after principal photography. A familiarity with editing and post-production workflow is now essential to maintaining the integrity of your creative vision from pre - production to the final release. This course teaches photographers the basics of digital editing through the Adobe Premiere editing system and the proper methods for handling digital media. Students explore the creative possibilities of editing.

### PHOTO SEMINAR: SPECIAL TOPICS

---

Students will critically analyze work by contemporary photo-based artists and perform an investigation of relevant theoretical issues. The course will examine art and photographic production through a theoretical lens. The students will be challenged to create work and writing that is in line to the class topic. The topic changes every semester based upon teacher and chairs' decision.

---

## *Semester Six*

---

### PORTRAITURE

---

Photographing people is as challenging as it is rewarding. During this course, students practice a range of portraiture techniques - from street portraits to building studio sets. 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.

---

## 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.

---

## *Semester Seven*

---

---

### PORTFOLIO DEVELOPMENT

---

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. The course covers online portfolio presentation, traditional/fine art portfolio presentation and contemporary printing practices. 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 brought together in a cohesive body of work. 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.

---

## THEORY & CRITICISM: CONTEMPORARY PHOTOGRAPHY

---

This course is designed to advance students' knowledge and application of historical and contemporary methods of theoretical analysis to their own work. Through seminar discussions in class as well as on-site critique of contemporary work on display in Los Angeles, students will learn to analyze and critique the intent and relevance of artwork through an art historical and contemporary theoretical lens.

---

## BFA THESIS PREP

---

Defining their research topic for their Final Thesis project, each student will write an argumentative research paper. Students will outline what their project explores, why they chose it, and how they plan to complete it. Students will be expected to thoroughly research their chosen genre, explaining its historical precedents and influences.

---

## *Semester Eight*

---

---

### BFA THESIS PROJECT

---

Assisted by weekly critique sessions, students will develop, execute and complete their own thesis projects, culminating in a graduate 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 THESIS PRINTING

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.

### BOOKMAKING

This is a comprehensive, in depth course in how to make a professional photography book. It will cover editing, sequencing, fonts, graphic design, Adobe InDesign, and final output. Working with a professional self-publisher, students complete a finished comprehensive book project through lecture, critique and hands on exercises.

### MARKETING & SOCIAL MEDIA

More and more of our daily life is spent in social media as viewers and participants. These spaces have great advantages for photographers. Through research, curation and development, students create a strong online presence, as well as perfecting their website and marketing materials.

---

## *Electives*

---

### VIEW CAMERA

A hands-on introduction to traditional 4 x 5 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 capabilities provided by the view camera. 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.

### 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. In response to a client 'brief', students will create their own projects in an advertising studio context using advanced applications of medium and large format cameras, digital capture and analog film. The expectation is that students will meet (and exceed) their client's expectations. Typography and graphic design are also covered in this course.

## PHOTOJOURNALISM & DOCUMENTARY

---

An introduction to the history, theory, political influences and trends of both past and contemporary artists working in the Documentary Photography field. This elective includes weekly critiques of peer student documentary work including journals of self-reflection and process-analysis. 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 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.

## EDITORIAL

---

Across a series of realistic and challenging assignments, students become immersed in the world of editorial photography to gain experience of 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.

## LANDSCAPE & ENVIRONMENTAL PHOTO

---

This class will look at the history of landscape and environmental photography and incorporate multiple location shoots. Students will develop a body of work around landscape and documentary and have critiques of this work regularly. The goal of this class is to have a strong, printed body of work for the final.

## INSTALLATION & PERFORMANCE ART

---

Through the study of historical examples of installation and performance art from the 1960s to the present, students will create projects using the tools of performance, video art, and installation. Artists studied in this class are Allan Kaprow, Yoko Ono, Joseph Beuys, Andy Warhol, Maya Deren, Vito Acconci and many others. Photography's role in performance will also be questioned, discussed and explored.

## ADVANCED IMAGING

---

Through the study of historical examples of installation and performance art from the 1960s to the present, students will create projects using the tools of performance, video art, and installation. Artists studied in this class are Allan Kaprow, Yoko Ono, Joseph Beuys, Andy Warhol, Maya Deren, Vito Acconci and many others. Photography's role in performance will also be questioned, discussed and explored.

## CINEMATOGRAPHY

---

Students will learn the technical and creative aspects of cinematography. They will learn to go beyond simply 'getting an image' and focus on the nuances of visual storytelling. The study of light, color, movement, and meaning will be prioritized. Students learn to incorporate these theories into their projects and gain a greater understanding of aesthetic image control.

## 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 project. This course makes use of students' practical and analytical skills, whilst 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.

*Prerequisite(s): Photography as Fine Art*

## DARKROOM PHOTOGRAPHY

---

A hands-on introduction to film photography and B&W photochemical printing. With film they have shot in previous classes students will learn the processes of film, printing of silver prints on both RC and fiber paper. Students will gain hands-on experience in black and white printing and develop their own creative vision through darkroom techniques.

# BACHELOR OF FINE ARTS IN GRAPHIC DESIGN

(OFFERED AT THE L.A. CAMPUS ONLY)

---

Total Credits Required: 122 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 20<sup>th</sup>-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 College Success.



---

## 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 one Art & Humanities Course.

---

## 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: Environmental Biology and Contemporary Psychology.

---

## 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, Art, Culture & Society, 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)	2
GRDS111    Elements of Design I (Design Principles)	3
GRDS121    Type I (Type Fundamentals)	2
GRDS131    Drawing & Imaging I (Introduction to Image Making)	2
FOUN101    English Composition	3
FOUN111    College Success	3
<u><b>Required</b></u>	<u><b>15</b></u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
GRDS141    Drawing & Imaging II (Digital Processes)	2
GRDS151    Type II (Type Voice)	2
GRDS161    Elements of Design II	3
GRDS171    Intro to Digital Printmaking	2
FOUN131    Public Speaking	3
HATM241    History of Graphic Design	3
<u><b>Required</b></u>	<u><b>15</b></u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
GRDS181    Graphic Design II	3
GRDS191    Type III (Text as Image)	2
GRDS201    Communication Design I	3
GRDS211    Digital Photography & Digital Printing I	2
FOUN141    Critical Thinking	3
FOUN151    College Mathematics	3

Students must complete ONE of the following introductory Arts & Humanities courses:

ARHU201    Comparative Literature	3
ARHU211    Dramatic Literature	3
<u><b>Required</b></u>	<u><b>19</b></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
NASC201    Environmental Biology	3
SOSC211    Psychology of Production	3
<u><b>Required</b></u>	<u><b>14</b></u>

<b><u>Semester Five</u></b>	<b><u>Units</u></b>
GRDS261 Package Design (3-D Graphics)	2
GRDS271 Advertising	2
GRDS281 Publication Design	2
GRDS291 Data Visualization & Information Graphics	2
HATM211 Art History	3
Students must complete 1 upper-division Social & Behavioral Sciences course.	
- Choose from course list.	3
<b><u>Required</u></b>	<b><u>14</u></b>

<b><u>Semester Six</u></b>	<b><u>Units</u></b>
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
HATM301 History of Design	3
ARHU221 Art, Culture & Society	3
Students must complete 1 upper-division Natural & Computing Science course.	
- Choose from course list.	3
<b><u>Required</u></b>	<b><u>18</u></b>

<b><u>Semester Seven</u></b>	<b><u>Units</u></b>
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
<b><u>Required</u></b>	<b><u>14</u></b>

<b><u>Semester Eight</u></b>	<b><u>Units</u></b>
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
<b><u>Required</u></b>	<b><u>13</u></b>

---

## 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.

---

# 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](http://www.nyfa.edu/applications/afa1.php).

---

## APPLICATION FEE

---

Students must submit a non-refundable \$65 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. Letters must be

sealed and stamped, and should be submitted directly to the Admissions Office from the individual writing on the applicant's behalf.

---

## CREATIVE PORTFOLIO

---

AFA applicants must submit a creative portfolio, which may include:

- ***Writing Sample for Filmmaking, Producing & Screenwriting applicants:***
  - excerpt from an original screenplay, spec or short story (5-page maximum.)
  - 2-3 samples that include any original short stories, articles or persuasive essays relevant to their chosen discipline (5-page maximum.)
  - Treatment or outline of a film, webisode or television series concept (2-page maximum.)
- ***Visual Sample for Filmmaking applicants:***
  - 1-2 live-action, fiction or non-fiction film/video submissions on DVD or hyperlink, where the submission can be viewed, regardless of image capture format (5-minute maximum.) Collaborative material is accepted if the candidate details the exact nature of their contribution to the piece.
  - 3-5 sample storyboards or visual designs with a 1-2 page accompanying description.
- ***For Photography applicants:***
  - Photographs (10 maximum), either printed (no larger than 8x10) or jpegs on a CD/DVD (1200 pixels longest side, SRGB, 72dpi), with an accompanying description contextualizing the submission.
- ***For Acting for Film applicants:***
  - A DVD or hyperlink with an introduction and two one-minute contrasting

monologues from either a published play or screenplay.

- Applicants may also choose to make an appointment for an on-campus audition.
- \* Acting for Film applicants should select roles that are age and type appropriate.

- ***For 3-D Animation & Game Design applicants:***

- 3-5 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.

All portfolio materials must be submitted with an accompanying description contextualizing the submission and purpose of the project. Portfolio materials will not be returned.

---

## 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:

- An official transcript verifying completion of secondary education in which English is the primary language of communication.
- 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 completing high school in a foreign country, where a language other than English is the official language, and who are able to produce a copy of their transcript and/or diploma need to have it translated into English by either an education evaluation service, which offers translation services, or by an individual who is college-educated and fluent in both English and the language of the transcript and/or diploma.

The individual providing the translation must sign a notarized affidavit that: 1) attests to their not being an employee or otherwise affiliated with the licensed private career school that the student seeks to attend; 2) provides the name, address, email and phone numbers of the translator and the student; 3) the translator is knowledgeable of the English language and the language of the student's transcript and/or diploma language was learned and where their college degree was obtained; and 4) affirms that the translation is a true and complete translation of the original.

---

## 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 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: 76 Units

---

## OVERVIEW

---

Constructed as a six-semester program, 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. After completing several short films in the first year, students will enter the second year ready to focus on their final film projects.

The New York Film Academy Associate of Fine Arts in 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 professional knowledge of motion picture arts and aesthetics will be gained. 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.
- Demonstrate the basics of film and media producing.
- Acquire an introductory knowledge of the history of motion pictures.

### *Production Goals:*

- Write, direct and edit five short projects.
- 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.
- Write, produce, direct, and edit an end of semester digital dialogue project.

---

## 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.

### *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.

---

## 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 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 his/her 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 film marketing.

### *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 his/her 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

---

<u><i>Semester One</i></u>	<u><i>Units</i></u>
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><b>Required</b></u>	<u><b>13</b></u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
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>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
FILM220 Intermediate Film Production	4
FILM230 Intermediate Film Post Production	2
FILM240 Elements of Feature Screenwriting	2
FILM250 Sound Design	2
FILM260 Visual Effects	3
<u>Required</u>	<u>13</u>

<u><i>Semester Four</i></u>	<u><i>Units</i></u>
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
<u>Required</u>	<u>12</u>

<u><i>Semester Five</i></u>	<u><i>Units</i></u>
FILM340 Final Film Directing	3
FILM350 Final Film Prep	3
FILM360 Final Film Screenwriting	1
FILM370 Final Film Production	5
<u>Required</u>	<u>12</u>

<u><i>Semester Six</i></u>	<u><i>Units</i></u>
FILM390 Final Film Picture Editing	3
FILM400 Final Film Sound Design	3
FILM420 New Media	3
FILM430 Feature Screenwriting	3
<u>Required</u>	<u>12</u>

---

## 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 the first week of the course, students are trained to use the 16mm motion picture cameras and accessories. In lighting class, they learn fundamental lighting techniques through shooting tests on film. As students transition to dialogue projects on HD Digital cameras, they are taught the principals of shooting and lighting high definition video. The Semester 1 Digital Dialogue project will be shot on this format.

## DIGITAL EDITING I

---

In Digital Editing, students study the fundamental theories and technical aspects of nonlinear editing. Each student edits his or her 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.

## 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 course introduces students to the foundations of screenwriting, as students workshop ideas, write loglines, treatments, rough drafts, and shooting scripts. Instruction focuses on the essentials of visual storytelling, dramatic structure, and

character development. In-class discussion provides students with constructive analysis and support, as students learn to tell their stories visually, rather than through dialogue. The scripts they write become the basis of all class work in the first semester.

---

## *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 and Lighting I left off, students work with sync sound 16mm cameras before tackling the full capabilities of the RED Scarlet. All of the fundamental creative skills and concepts students learn working with 16mm film and HD video carry over to the 35mm filmmaking component, which offers students the opportunity to learn the foundations of 35mm cinematography.

*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.

## 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

---

Students develop, write, and workshop scripts for their Intermediate Films. Students conduct live readings of their

screenplays and engage in instructor led, roundtable discussions of the works, preparing the stories for the Semester 3 production.

*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.

## 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.

---

## *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

---

This course introduces students to the craft of feature screenwriting through script-to-screen examinations of classic features. In the process, students also develop and workshop their own feature film script ideas, which will be the basis of further writing in the second year of the AFA program.

***Prerequisite(s): Screenwriting II***

## 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 hands-on course introduces students to the RED Epic and a range of more professional lighting and grip equipment. In a hands-on environment, students will work with dollies, flats, and green screens on a professional sound stage, replicating shots from their favorite films.

***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

---

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.

# 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

<u><i>Semester One</i></u>	<u><i>Units</i></u>
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>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
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>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
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>

<u><i>Semester Four</i></u>	<u><i>Units</i></u>
ACTI400     Technique & Scene Study IV	4
ACTI410     Acting for Film IV	4
ACTI420     Business of Acting/Audition Technique	2
HATM140     History of Acting	3
See List     1 elective	2
<u>Required</u>	<u>15</u>

<u><i>Electives</i></u>	<u><i>Units</i></u>
ACTI102     Sketch Comedy	2
ACTI112     Contemporary Dance	2
ACTI122     Stunt Workshop	2
ACTI132     Singing for Actors	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.

## INTRODUCTION TO FILM

---

This seminar teaches students to identify the techniques used by cinematic innovators in the history of filmmaking. Through screenings and discussions, students will grow to understand how filmmakers approached the great challenge of telling stories with moving images from silent films to about 1960. The course explores ways that the crafts of directing (particularly shot construction), cinematography, acting and editing developed over that period. Students are then challenged to identify which techniques they are learning in their own ongoing film projects, and when these were developed within that historical continuum.

---

### *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.

***Prerequisite(s): Technique & Scene Study I (Plays)***

## 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.

***Prerequisite(s): Acting for Film I***

## 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.

*Prerequisite: Voice & Speech I*

---

## 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.

*Prerequisite(s): Movement I*

---

## 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.

*Prerequisite(s): Technique & Scene Study II*

---

### 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.

***Prerequisite(s): Acting for Film II***

---

## 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.

***Prerequisite(s): Voice & Speech II***

---

## 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 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.

***Prerequisite(s): Technique & Scene Study III***

---

### 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.

***Prerequisite(s): Acting for Film III: Scripted TV***

## **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.

***Prerequisite(s): Successful completion of semester 3 courses***

## **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.

## SINGING FOR ACTORS

---

This course offers actors the opportunity to experience the techniques and joy of singing in order to feel comfortable and competent in an audition or on set. This is a voice workshop, not a performance workshop. The skills practiced are intended to create expressive freedom in a musical environment.

## 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.

---

## 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

---

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 the Chair of the Screenwriting Department

and 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 work more in depth with character and story development, focusing on how to plan a story rather than to simply dive into writing. They will also learn the art and craft of adaptation.

### ***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.
- Pitch their stories at a professional level.
- Examine non-cinematic stories for their potential for adaptation.
- Examine the fundamentals of drama from playwriting to screenwriting.

### ***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.
- A treatment or outline for an adaptation of an original source material.

---

## 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. Students will also be given an introduction to Transmedia and new media, learning about web series, comic books and game design. Finally, students will perfect short pitches for their thesis 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.
- Develop ideas for the new media landscape working with its special artistic considerations.
- Construct a five-minute pitch for their story.
- Pitch their thesis idea to industry professionals.
- Set goals, manage deadlines, and brand themselves as writers.
- Understand the role of art, and the artist, in modern society.

### ***Production Goals:***

At the end of Semester Four, students will have produced:

- A first draft of a feature or TV pilot.
- A plan for revisions to their final project based on development notes.
- A concept for an original transmedia franchise.
- A list of log lines for the portfolio built over their four semesters.

---

## **CURRICULUM**

---

<i><b><u>Semester One</u></b></i>	<i><b><u>Units</u></b></i>
SCRE100 Elements of Screenwriting	5
SCRE110 Writing the Television Spec	3
SCRE120 Writing the Feature Film Screenplay I	3
SCRE130 Story Generation	2
HATM100 Introduction to Film	3
<b><u>Required</u></b>	<b><u>16</u></b>

<i><b><u>Semester Two</u></b></i>	<i><b><u>Units</u></b></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
<b><u>Required</u></b>	<b><u>17</u></b>

<i><b><u>Semester Three</u></b></i>	<i><b><u>Units</u></b></i>
SCRE340 Story & Character Development	3
SCRE231 Screenwriting Discipline & Methodology	3
ARHU321 The Great Playwrights	3
ARHU221 Art, Culture & Society	3
<b><u>Required</u></b>	<b><u>12</u></b>

<i><b><u>Semester Four</u></b></i>	<i><b><u>Units</u></b></i>
SCRE410 The Art of the Pitch	3
SCRE420 Advanced Writing Workshop	4
SCRE320 Adaptation	3
SCRE251 Playwriting	2
ARHU231 The Great Screenplays	3
<b><u>Required</u></b>	<b><u>15</u></b>

---

## **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.

## INTRODUCTION TO FILM

---

This seminar teaches students to identify the techniques used by cinematic innovators in the history of filmmaking. Through screenings and discussions, students will grow to understand how filmmakers approached the great challenge of telling stories with moving images from silent films to about 1960. The course explores ways that the crafts of directing (particularly shot construction), cinematography, acting and editing developed over that period. Students



are then challenged to identify which techniques they are learning in their own ongoing film projects, and when these were developed within that historical continuum.

---

## *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 on Avid.

*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.

## 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.

## ART, CULTURE & SOCIETY

---

The class will explore the role of art and the artist in society, both in a historical context and in the world today. It will look at the impact artists' works have - or do not have - in the cultures in which they live, and will explore the concept of an artist as celebrity, ambassador and spokesperson. The course is primarily genre based; that is, it will focus on a distinct art-form each time it is offered (art, music, theatre, film), but will consider the impact of major artists across all genres. Visits to museums, concerts, films and theatres will form an integral part of the course.

---

## *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 existing student knowledge about screenwriting and takes it to the next level. Students will take the feature film or television series they developed in Story and Character Development and write a first draft. They will work with their development committee in developing and writing this idea, taking it through a first draft and a plan for a rewrite.

As a whole, the course 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.

The development committee will give the student detailed notes and guidance each

step of the way. And students will explain and articulate the choices they’ve made thus far.

*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*

## THE GREAT SCREENPLAYS

---

The Great Screenplays is a critical studies course focused on exploring Academy Award-winning American and foreign movies 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.

# ASSOCIATE OF FINE ARTS IN GAME DESIGN

(OFFERED AT THE N.Y. & L.A. CAMPUSES)

---

Total Credits Required: 60 Units

---

---

## OVERVIEW

---

The New York Film Academy (NYFA) Associate of Fine Arts (AFA) in Game Design is a 4-semester (16-weeks per 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.

---

## **CURRICULUM**

---

<b><u>Semester One</u></b>	<b><u>Units</u></b>
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
<b><u>Required</u></b>	<b><u>15</u></b>

<b><u>Semester Two</u></b>	<b><u>Units</u></b>
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
<b><u>Required</u></b>	<b><u>15</u></b>

<b><u>Semester Three</u></b>	<b><u>Units</u></b>
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
<b><u>Required</u></b>	<b><u>13</u></b>

<b><u>Semester Four</u></b>	<b><u>Units</u></b>
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
<b><u>Required</u></b>	<b><u>17</u></b>

---

## **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 that he/she finishes the 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 her hands-on skills with coding are improved and her 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.



# ASSOCIATE OF FINE ARTS IN PRODUCING

(OFFERED AT THE L.A. CAMPUS ONLY)

---

Total Credits Required: 60.5 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 his or her 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 his/her 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	2*
PROD520 Cinematography & Lighting	2
PROD130 Entertainment Law & Business Practices I	3
PROD140 Elements of Screenwriting	3
PROD220 Producing Documentaries	1.5
PROD170 Sound for Producers	2
PROD350 Post for Producers	2
<u>Required</u>	<u>18.5</u>

\*This course is equivalent to the MFA and BFA Directing for Producers (I) 3 credit course.

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
PROD200 Producer's Craft: Creative	3
PROD210 Business Plans & TV Show Bibles	3
PROD230 Writing the Feature Film & TV Pilot Treatment	2
PROD250 Business Affairs	3
PROD260 Film Production I	2
PROD270 Industry Speaker Series	2
<u>Required</u>	<u>15</u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
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><u>Semester Four</u></i>	<i><u>Units</u></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
<b><u>Required</u></b>	<b><u>13</u></b>

---

## 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 his or her 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.

## 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 learn how to add sound effects, music and dialogue replacement to their films.

## 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***

### 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.

### 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***

### 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.

---

## 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.

---

### *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.

# LIBERAL ARTS & SCIENCE COURSES

## (FOR ASSOCIATE OF FINE ARTS PROGRAMS)

---

---

### OVERVIEW

---

This section lists Liberal Arts & Science courses offered to AFA Filmmaking, Screenwriting, Producing, Acting and 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
ARHU140	Art & Society	3
ARHU150	Screenwriters & Playwrights	3
ARHU160	Shakespeare	3
HATM100	Introduction to Film	3
HATM110	History of Graphic Design	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.

---

#### ART & SOCIETY

---

The class will explore the role of art and the artist in society, both in a historical context and in the world today. It will look at the impact artists’ works have - or do not have - in the cultures in which they live, and will explore the concept of artist as celebrity, ambassador and spokesperson. The course

is primarily genre based; that is, it will focus on a distinct art-form each time it is offered (art, music, theatre, film), but will consider the impact of major artists across all genres. Visits to museums, concerts, films and theatres will form an integral part of the course.

### 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

---

The course explores various ways in which the crafts of directing, cinematography, acting and editing developed over the course of film history. Through screenings and discussions, students will grow to understand how filmmakers approached the great challenge of telling stories with

moving images from silent era to the present.

### HISTORY OF GRAPHIC DESIGN

---

This course surveys the pivotal events and achievements that led to the current state of graphic communication. Through lectures, video, discussions, presentations and research, students are introduced to the creative thinkers, important innovations and breakthrough technologies that have shaped the evolution of visual communication.

### 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.

---

---

## TWO-YEAR & ONE-YEAR CERTIFICATION PROGRAMS

---

---



# CERTIFICATE PROGRAM ADMISSIONS POLICY

---

All application 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](http://www.nyfa.edu/applications/1year1.php).

---

## APPLICATION FEE

---

Students must submit a non-refundable \$65 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

The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above. Applicants who do not have the required credentials may choose to audit a program at NYFA, but will not be eligible to receive a degree or certificate of completion without submitting the necessary transcripts.

---

## CREATIVE PORTFOLIO

---

All certificate program applicants must submit a creative portfolio.

- *Filmmaking, Cinematography, Producing, Screenwriting, Documentary and Photography students should submit ONE Writing Sample OR Visual Sample.*

- **Writing Sample:**
  - excerpt from an original screenplay, spec or short story (1-5 pgs.)
  - original short story, article or essay (1-5 pgs.)
  - Treatment or outline of a film, webisode or television series concept (1-2 pgs.)

- **Visual Sample:**

- Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (10 photos maximum, either printed - no larger than 8x10 - or jpegs on a CD/DVD (1200 pixels longest side, SRGB, 72 dpi), with an accompanying description contextualizing the submission.
- Live-action or animated fiction or non-fiction film/video on DVD or hyperlink, where the submission can be viewed, regardless of image capture format (5-min maximum.)

- **Acting for Film applicants should submit ONE of the following:**

- A DVD or hyperlink with an introduction and two one-minute contrasting monologues from either a published play or screenplay.
- Applicants may also choose to make an appointment for an on-campus audition.
- \* Acting for Film applicants should select roles that are age and type appropriate.

- **3-D Animation, Illustration, Game Design & Graphic Design applicants should submit ONE of the following:**

- 1-2 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.

- All portfolio materials must be submitted with an accompanying description contextualizing the submission and purpose of the project. Portfolio materials will not be returned.
- Collaborative material is accepted if the candidate details the exact nature of their contribution to the piece.

---

## 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:

- An official transcript verifying completion of secondary education in which English is the primary language of communication.
- 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 completing high school in a foreign country, where a language other than English is the official language, and who are able to produce a copy of their transcript and/or diploma need to have it translated into English by either an education evaluation service, which offers translation services, or by an individual who is college-educated and fluent in both English and the language of the transcript and/or diploma. The individual providing the translation must sign a notarized affidavit that: 1) attests to their not being an employee or otherwise affiliated with the licensed private career school that the student seeks to attend; 2) provides the name, address, email and phone numbers

of the translator and the student; 3) the translator is knowledgeable of the English language and the language of the student's transcript and/or diploma language was learned and where their college degree was obtained; and 4) affirms that the translation is a true and complete translation of the original.

---

## 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 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: 57 Units

---

### OVERVIEW

---

The Two-Year Photography Program at NYFA 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, moving image and analogue photography.

The strength of the NYFA Two-Year Photography Program is in its hands-on approach to teaching, fused with lectures and critiques. Many aspects of photography are covered including fine art, documentary, commercial and editorial. Students will shoot with film and print in the darkroom. Students will also work in video, studying camera movements, sound recording, directing and editing. 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 Two Year Program is an extension of the One Year Program and offers ten additional classes over two semesters that include analog film shooting and darkroom processing. In

addition, students in the Two-Year Program will learn basic video and production skills.

The educational objectives of the Two-Year Photography Program are to teach students the art and craft of professional digital and analogue photography. Student projects are subject to critique by instructors and peers.

Skills learned as a result of successful completion of this program include:

- Demonstrate an understanding of the characteristics of available and artificial light and application to their images.
- Demonstrate proficiency in the use of Lightroom as an organizational tool, Photoshop as a non-destructive editing tool and other image editing software.
- Demonstrate an applied understanding of the visual language and aesthetic theories of photography and incorporate these in their creative work.
- Demonstrate working knowledge of industry standard marketing and business practices.
- Demonstrate knowledge of the history of photography, aesthetics and technology.
- Demonstrate their ability to produce photographic work that is consistent with high professional standards
- Understand and apply theories of aesthetics, semiotics, design, composition and color to their images.

- Demonstrate comprehensive knowledge of and proficiency with lighting tools, digital and analog camera systems, digital output systems and the video controls on DSLRs.
- Demonstrate knowledge of the history of photography, aesthetics and technology.
- 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 by shooting assignments with 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 the world-class museums, galleries, studios, agencies and publishers, to see firsthand how cameras have formed our world. A diverse group of professional guest artists and lecturers 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 and dramatic impact most appropriate to highlight their ideas. Photography today is intrinsically linked to Adobe Photoshop as the pre-eminent digital darkroom tool. Students are taught to master non-destructive image editing, learn the staggering power of 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 the 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:*

- Understand the components of exposure.
- Acquire a working knowledge over a digital SLR camera and standard lenses for still imaging.



- Develop working digital darkroom and library management skills using Adobe Photoshop and Adobe Lightroom.
- 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.
- Become familiar with the history of photography through the experience of studying and re-creating iconic images from the invention of the medium up until 1960.
- Understand and apply theories of aesthetics, semiotics, design, composition and color.

---

## SEMESTER TWO OBJECTIVES

---

The second term is constructed as an experience of a typical photographer's professional life, split between commercial assignments and personal work. The idea behind this is twofold: first, to give students the opportunity to actually practice not only creative techniques, but also to become completely comfortable with the business skills necessary to be successful as a professional photographer within whatever area of the business they decide to work. The second term builds on students' basic skill set and challenges them to refine their technical, aesthetic, and business skills. Focusing on commercial image making, students look at established masters as they work intensively with DSLR cameras and studio lighting on fashion, product, beauty,

and still life assignments. Art direction and design elements are employed to create distinctive visual styles. In post-production, 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:*

- Conceptualize, shoot, edit, print, and hang an exhibition of a personal body of work to contemporary exhibition standards.
- 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.

### *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.
- Become familiar with commercial business practices, ethics, contracts, and legal issues.

- 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 semesters' 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 Certificate program culminates in a final portfolio presentation and group exhibition in 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**

---

<b><u>Semester One</u></b>		<b><u>Units</u></b>
PHOT100	Photography I	4
PHOT110	Imaging I	2.5
PHOT130	Vision & Style I	2
PHOT140	Shooting Practicum	2.5
PHOT150	The Photographic Essay	2
HATM111	History & Aesthetics of Photography I	3
<b><u>Required</u></b>		<b><u>16</u></b>

<b><u>Semester Two</u></b>		<b><u>Units</u></b>
PHOT200	Photography II	4
PHOT210	Imaging II	2.5
PHOT230	Vision & Style II	2
PHOT240	Production Practicum	2.5
PHOT250	Applied Photography	3
HATM121	History & Aesthetics of Photography II	3
<b><u>Required</u></b>		<b><u>17</u></b>

<b><u>Semester Three</u></b>		<b><u>Units</u></b>
PHOT300	Moving Image	2.5
PHOT310	Imaging III	2.5
PHOT330	Darkroom	2.5
PHOT360	Large Format	2.5
PHOT370	Concepts in Fine Art Photo	2
<b><u>Required</u></b>		<b><u>12</u></b>

<b><u>Semester Four</u></b>		<b><u>Units</u></b>
PHOT400	Alternative Processes	2.5
PHOT410	2-Year Final Project Printing	2.5
PHOT420	Commercial Photography	2.5
PHOT430	Self-Promotion	2
PHOT440	2-Year Final Project	2.5
<b><u>Required</u></b>		<b><u>12</u></b>

---

## COURSE DESCRIPTIONS

---

### *Semester One*

---

#### PHOTOGRAPHY I

---

A hands-on 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, Photo I introduces students to the mechanics of cameras and lenses along with the basics of using a DSLR 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

---

An intensive introduction to Adobe Photoshop as a digital darkroom tool, and Lightroom as a RAW digital editing and image library management system. Students will be immersed in Adobe Photoshop, and acquire key digital darkroom techniques from nondestructive editing to unparalleled color and tonal control over your own images. Students will also learn the entire process of digital workflow with Lightroom: from RAW processing through output for

print and web page. Along with lectures and demonstrations, Imaging I allows plenty of lab time to practice and perfect your image-editing skills.

#### VISION & STYLE I

---

The focus of the class will be to provide the student with tools for developing and defining their visual style. This class pushes students to explore their personal interests in photography as they conceptualize, execute, refine and critique. Students will define and develop a personal style and a specific area of interest studying master bodies of work while exploring the fine art genre. 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.

#### SHOOTING PRACTICUM

---

A unique, hands on course in which students develop core professional camera skills and techniques during location shoots. Covering a wide range of genres, along with aesthetic, logistical, and technical challenges, students will have the opportunity to work directly with

instructors, applying new skills across a range of assignments of increasing complexity.

---

### 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.

---

### HISTORY & AESTHETICS OF PHOTOGRAPHY I

---

Students study, analyze and critique the work of master photographers from the birth of photography in the 19<sup>th</sup> century right up until 1960. In class, 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.

---

## Semester Two

---

---

### PHOTOGRAPHY II

---

This course teaches the advanced lighting, and camera techniques needed to execute commercial and personal assignments. Students explore conventional lighting tools from hot and cool continuous sources, studio and portable strobe lighting, professional grip hardware along with a variety of unconventional sources. Capture One, is used to provide real-time capture and display of RAW images. Students practice turning client briefs into workable lighting setups, and learn how to recognize and fix unrealistic requests before committing to an impossible task. Class exercises and discussions will be based around topics such as, Still Life, Fashion, Portraiture, and Location photography.

***Prerequisite(s): Photography I***

---

### IMAGING II

---

This course centers around acquiring the perceptual and practical skills to realize a personal vision of the external world through photography. An intensive practicum and study of color theory, design principles, human perception, digital imaging, commercial retouching, compositing, digital darkroom and digital printing techniques using Adobe Photoshop and Lightroom. Students will process, retouch, color correct, critique, print and present a final exhibition of images shot for assignments given in other classes. Post-production exercises in this

class are closely coordinated with shooting assignments given in the Applied Photo I class.

***Prerequisite(s): Imaging I***

## VISION & STYLE II

---

Vision & 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, 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 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***

## PRODUCTION PRACTICUM

---

In Production lab students will work through several modules of specialty, geared at preparing them to enter the photography industry. Starting with the film module, students will be instructed in traditional/historical practices of analog

film photography using medium format cameras. Some topics included in this module are data recording, working with a lab for film development, and the zone system. They will then learn how to digitize their analog images through scanning, color correction, and finishing for large format prints. In the graphics module students work on creating a brand identity for their entrance into the photography industry. The book module teaches the basics of book production, and encourages students to work with and learn the self-publishing process. The semester ends with a print module where students will print their final project for exhibition as well as portfolio prints.

***Prerequisite(s): Photography I, Imaging I, and Shooting Practicum***

## APPLIED PHOTOGRAPHY

---

Students are now working professional photographers! 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 will also learn basic business practices, which include; casting, scheduling, budgeting, bidding and working with art directors, hair/makeup, etc. 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. Lessons will reinforce concepts being taught in other 2nd semester courses, Photo II and Imaging II.



*Prerequisite(s): Successful completion of semester 1 courses*

## 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. During class, 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): History & Aesthetics of Photography I*

---

### *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 two projects, students will be immersed in the core aspects of filmmaking craft, including visual storytelling, cinematography (including lighting, camera movement, camera assisting, and operating), grip/electric, casting, story structure, screenwriting, design choices (set, costumes, props), storyboarding, directing, directing actors, and producing.

*Prerequisite(s): Successful completion of semester 2 courses*

## IMAGING III

---

This course encompasses advanced printing techniques, capture software and moving image applications. In Adobe Premier 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 including CMYK and LAB modes, framework-based tone and color manipulation to orchestrate visual attention, advanced printing techniques, scanning, spotting, sharpening and digitally printing film negatives using high-end dedicated film scanners. Students will also master the use of Capture One for live digital capture.

*Prerequisite(s): Imaging II, Successful completion of semester 2 courses*

## 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 PHOT350 Large Format class.

*Prerequisite(s): Successful completion of semester 2 courses*



## LARGE FORMAT

---

A hands-on introduction to 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 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 myriad 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*

## 2-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.

## 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 live web site on a custom URL. Student will have researched and contacted a list of potential clients, have shown their work and attended informational interviews with at least three of them, and reviewed the meetings in class.

***Prerequisite(s): Successful completion of semester 3 courses***

## 2-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. Topics 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 & SYDNEY  
CAMPUSES)

---

Total Credits Required: 40 Units

---

## OVERVIEW

---

The One-Year Filmmaking Program teaches students the craft of filmmaking through a series of lectures, seminars, and total immersion workshops. The semesters are strategically broken down into phases, each phase acting as a foundation to the next. 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 screenwriting craft.
- Exercise the basic principles of film and media producing.
- Acquire an introductory knowledge of the history of motion pictures.

### ***Production Goals:***

- Write, direct and edit five short projects.
- 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.
- Write, produce, direct, and edit an end of semester digital dialogue project.

---

## SEMESTER TWO OBJECTIVES

---

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' 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 his/her 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**

---

<i><b><u>Semester One</u></b></i>	<i><b><u>Units</u></b></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
<b><u>Required</u></b>	<b><u>13</u></b>

<i><b><u>Semester Two</u></b></i>	<i><b><u>Units</u></b></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
<b><u>Required</u></b>	<b><u>14</u></b>

<i><b><u>Semester Three</u></b></i>	<i><b><u>Units</u></b></i>
FILM220 Intermediate Film Production	4
FILM230 Intermediate Film Post Production	2
FILM240 Elements of Feature Screenwriting	2
FILM250 Sound Design	2
FILM260 Visual Effects	3
<b><u>Required</u></b>	<b><u>13</u></b>

---

## 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 the first week of the course, students are trained to use the 16mm motion picture cameras and accessories. In lighting class, they learn fundamental lighting techniques through shooting tests on film and digital camera systems. As students transition to dialogue projects on the HD Digital cameras, they are taught the principals of shooting and lighting high definition video. Students will film their Digital Dialogue projects with these HD cameras.

---

#### DIGITAL EDITING I

---

In Digital Editing, students study the fundamental theories and technical aspects of nonlinear editing. Each student edits his or her 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.

---

#### 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 course introduces students to the foundations of screenwriting, as students workshop ideas, write loglines, treatments, rough drafts, and shooting scripts. Instruction focuses on the essentials of visual storytelling, dramatic structure, and character development. In-class discussion provides students with constructive analysis

and support, as students learn to tell their stories visually, rather than through dialogue.

---

## *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 work with sync sound 16mm cameras before tackling the full capabilities of the RED Scarlet. All of the fundamental creative skills and concepts students learn working with 16mm film and HD video carry over to the 35mm filmmaking component, which offers students the opportunity to learn the foundations of 35mm cinematography.

***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).

### 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

---

Students develop, write, and workshop scripts for their Intermediate Films. Students conduct live readings of their screenplays and engage in instructor led, roundtable discussions of the works, preparing the stories for the Semester 3 production.

***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.

## 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.

---

### *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

---

This course introduces students to the craft of feature screenwriting through script-to-screen examinations of classic features. In the process, students also develop and workshop their own script ideas, which can be the basis of further writing in the future.

***Prerequisite(s): Screenwriting II***

## 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. & SYDNEY CAMPUSES)

---

Total Credits Required: 29 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 his or her 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, and Movement II. 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.

### *Production Goals:*

- Perform in a short film.
- Perform in a taped, year-end, live presentation for an invited audience.

---

## CURRICULUM

---

<u><i>Semester One</i></u>	<u><i>Units</i></u>
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>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
ACTI200     Technique & Scene Study II	4
ACTI210     Acting for Film II	4
ACTI220     Voice & Speech II	2
ACTI230     Movement II	2
<u>Require</u>	<u>12</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.

***Prerequisite(s): Technique & Scene Study I***

## **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.

***Prerequisite(s): Acting for Film I***

## **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.

***Prerequisite(s): Voice & Speech I***

## **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.

***Prerequisite(s): Movement I***

# ONE-YEAR SCREENWRITING

(OFFERED AT THE N.Y., L.A., SOUTH BEACH & SYDNEY  
CAMPUSES)

---

Total Credits Required: 33 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.

## 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

---

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

---

<b><i><u>Semester One</u></i></b>	<b><i><u>Units</u></i></b>
SCRE100 Elements of Screenwriting	5
SCRE110 Writing the Television Spec	3
SCRE120 Writing the Feature Film Screenplay I	3
SCRE130 Story Generation	2
HATM100 Introduction to Film	3
<b><i><u>Required</u></i></b>	<b><i><u>16</u></i></b>

<b><i><u>Semester Two</u></i></b>	<b><i><u>Units</u></i></b>
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
<b><i><u>Required</u></i></b>	<b><i><u>17</u></i></b>

---

## 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.

### INTRODUCTION TO FILM

This seminar teaches students to identify the techniques used by cinematic innovators in the history of filmmaking. Through screenings and discussions, students will grow to understand how filmmakers approached the great challenge of telling stories with moving images from silent films to about 1960. The course

explores ways that the crafts of directing (particularly shot construction), cinematography, acting and editing developed over that period. Students are then challenged to identify which techniques they are learning in their own ongoing film projects, and when these were developed within that historical continuum.

---

## *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 on Avid.

***Prerequisite(s): Elements of Screenwriting***



# ONE-YEAR PRODUCING

(OFFERED AT THE N.Y., L.A., SOUTH BEACH & SYDNEY  
CAMPUSES)

---

Total Credits Required: 34.5 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 creative thinking and strategic leadership skills. Students undergo a thorough regimen 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 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 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 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 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><i><b>Semester One</b></i></u>	<u><i><b>Units</b></i></u>
PROD100 Producer's Craft: Budgeting	3
PROD110 Directing for Producers I	2*
PROD120 Cinematography & Lighting	2
PROD130 Entertainment Law & Business Practices I	3
PROD140 Elements of Screenwriting	3
PROD220 Producing Documentaries	1.5
PROD170 Sound for Producers	2
PROD350 Post Production for Producers	2
<u><b>Required</b></u>	<u><b>18.5</b></u>

\*This course is equivalent to the MFA and BFA Directing for Producers (I) 3 credit course.

<u><i><b>Semester Two</b></i></u>	<u><i><b>Units</b></i></u>
PROD200 Producer's Craft: Creative	3
PROD210 Business Plans & TV Show Bibles	3
PROD230 Writing the Feature Film & TV Pilot Treatment	2
PROD250 Business Affairs	3
PROD260 Film Production I	2
PROD270 Industry Speaker Series	2
PROD280 Acting for Producers	1
<u><b>Required</b></u>	<u><b>16</b></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 his or her 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.

---

## 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 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. Participation in the Producers Pitch Fest is part of the course.

***Prerequisite(s):***     ***Producer's***     ***Craft:***  
***Budgeting***

## 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 pitch deck for financiers.

## 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***

## 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 DOCUMENTARY FILMMAKING

## (OFFERED AT N.Y., L.A. & SYDNEY 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 his/her 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 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.

---

## CURRICULUM

---

<i><b><u>Semester One</u></b></i>	<i><b><u>Units</u></b></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
<b><u>Required</u></b>	<b><u>12</u></b>

<i><b><u>Semester Two</u></b></i>	<i><b><u>Units</u></b></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
<b><u>Required</u></b>	<b><u>14</u></b>

<i><b><u>Semester Three</u></b></i>	<i><b><u>Units</u></b></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
<b><u>Required</u></b>	<b><u>14</u></b>

---

## 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 workshops, this class further immerses students in the technical and creative demands of cinematography in relation to documentary storytelling. 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. Software used includes Avid, After Effects and Photoshop.

*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 PHOTOGRAPHY

## (OFFERED AT THE L.A. & SOUTH BEACH CAMPUSES)

---

Total Credits Required: 33 Units

---

### OVERVIEW

---

One-Year Photography Program at NYFA is an immersive two-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.

The strength of the NYFA One-Year Photography Program is in its hands-on approach to teaching, fused with 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 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. Skills

learned as a result of successful completion of this program include:

- An in-depth knowledge of digital SLR cameras, lighting, post-production, and printing.
- Comprehension of producing winning bids and managing a successful photography business.
- Research techniques for documentary subjects or stories visualized through photography.
- Understanding of Adobe Creative Suite Photoshop and Lightroom.
- Intimate familiarity with the history of photography and major movements since its invention.
- Knowledge of aesthetic theories of photography and experience with their practical application.
- The ability to work independently in a high-pressure creative environment.

---

### SEMESTER ONE OVERVIEW

---

The main goal of the first term is to develop core photography skills by shooting assignments with 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 the world-class museums, galleries, studios, agencies and publishers, to see firsthand how cameras have formed our world. A diverse group of professional guest artists and lecturers 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 and dramatic impact most appropriate to highlight their ideas. Photography today is intrinsically linked to Adobe Photoshop as the pre-eminent digital darkroom tool. Students are taught to master non-destructive image editing, learn the staggering power of 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 the 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:*

- Understand the components of exposure.
- Acquire a working knowledge over a digital SLR camera and standard lenses for still imaging.
- Develop working digital darkroom and library management skills using Adobe Photoshop and Adobe Lightroom.
- 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.
- Become familiar with the history of photography through the experience of studying and re-creating 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 is constructed as an experience of a typical photographer's

professional life, split between commercial assignments and personal work. The idea behind this is twofold: first, to give students the opportunity to actually practice not only creative techniques, but also to become completely comfortable with the business skills necessary to be successful as a professional photographer within whatever area of the business they decide to work. The second term builds on students' basic skill set and challenges them to refine their technical, aesthetic, and business skills. Focusing on commercial image making, students look at established masters as they work intensively with DSLR cameras and studio lighting on fashion, product, beauty, and still life assignments. Art direction and design elements are employed to create distinctive visual styles. In post-production, 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:*

- Conceptualize, shoot, edit, print, and hang an exhibition of a personal body of work to contemporary exhibition standards.

- 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.

### *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.
- Become familiar with commercial business practices, ethics, contracts, and legal issues.
- Develop expert digital imaging and inkjet printing skills using Adobe Photoshop.

---

## CURRICULUM

---

<u><i>Semester One</i></u>		<u><i>Units</i></u>
PHOT100	Photography I	4
PHOT110	Imaging I	2.5
PHOT130	Vision & Style I	2
PHOT140	Shooting Practicum	2.5
PHOT150	The Photographic Essay	2
HATM111	History & Aesthetics of Photography I	3
<u><b>Required</b></u>		<u><b>16</b></u>

<i><u>Semester Two</u></i>	<i><u>Units</u></i>
PHOT200     Photography II	4
PHOT210     Imaging II	2.5
PHOT230     Vision & Style II	2
PHOT240     Production Practicum	2.5
PHOT250     Applied Photography I	3
HATM121     History & Aesthetics of Photography II	3
<i><u>Required</u></i>	<i><u>17</u></i>

---

## COURSE DESCRIPTIONS

---

### *Semester One*

---

#### PHOTOGRAPHY I

---

A hands-on 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, Photo I introduces students to the mechanics of cameras and lenses along with the basics of using a DSLR 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

---

An intensive introduction to Adobe Photoshop as a digital darkroom tool, and

Lightroom as a RAW digital editing and image library management system. Students will be immersed in Adobe Photoshop, and acquire key digital darkroom techniques from nondestructive editing to unparalleled color and tonal control over your own images. Students will also learn the entire process of digital workflow with Lightroom: from RAW processing through output for print and web page. Along with lectures and demonstrations, Imaging I allows plenty of lab time to practice and perfect your image-editing skills.

#### VISION & STYLE I

---

The focus of the class will be to provide the student with tools for developing and defining their visual style. This class pushes students to explore their personal interests in photography as they conceptualize, execute, refine and critique. Students will define and develop a personal style and a specific area of interest studying master bodies of work while exploring the fine art genre. 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.

## SHOOTING PRACTICUM

---

A unique, hands on course in which students develop core professional camera skills and techniques during location shoots. Covering a wide range of genres, along with aesthetic, logistical, and technical challenges, students will have the opportunity to work directly with instructors, applying new skills across a range of assignments of increasing complexity.

## 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.

## HISTORY & AESTHETICS OF PHOTOGRAPHY I

---

Students study, analyze and critique the work of master photographers from the birth of photography in the 19<sup>th</sup> century right up until 1960. In class, 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.

---

## *Semester Two*

---

## PHOTOGRAPHY II

---

This course teaches the advanced lighting, and camera techniques needed to execute commercial and personal assignments. Students explore conventional lighting tools from hot and cool continuous sources, studio and portable strobe lighting, professional grip hardware along with a variety of unconventional sources. Capture One, is used to provide real-time capture and display of RAW images. Students practice turning client briefs into workable lighting setups, and learn how to recognize and fix unrealistic requests before committing to an impossible task. Class exercises and discussions will be based around topics such as, Still Life, Fashion, Portraiture, and Location photography.

***Prerequisite(s): Photography I***

## IMAGING II

---

This course centers around acquiring the perceptual and practical skills to realize a personal vision of the external world through photography. An intensive practicum and study of color theory, design principles, human perception, digital imaging, commercial retouching, compositing, digital darkroom and digital printing techniques using Adobe Photoshop and Lightroom. Students will process, retouch, color correct, critique, print and present a final exhibition of images shot for assignments given in other

classes. Post-production exercises in this class are closely coordinated with shooting assignments given in the Applied Photo I class.

***Prerequisite(s): Imaging 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, 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 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***

## PRODUCTION PRACTICUM

---

In production lab students will work through several modules of specialty, geared at preparing them to enter the photography industry. Starting with the film module, students will be instructed in

traditional/historical practices of analog film photography using medium format cameras. Some topics included in this module are data recording, working with a lab for film development, and the zone system. They will then learn how to digitize their analog images through scanning, color correction, and finishing for large format prints. In the graphics module students work on creating a brand identity for their entrance into the photography industry. The book module teaches the basics of book production, and encourages students to work with and learn the self-publishing process. The semester ends with a print module where students will print their final project for exhibition as well as portfolio prints.

***Prerequisite(s): Photography I, Imaging I, and Shooting Practicum***

## APPLIED PHOTOGRAPHY

---

Students are now working professional photographers! 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 will also learn basic business practices, which include; casting, scheduling, budgeting, bidding and working with art directors, hair/makeup, etc. 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. Lessons will reinforce concepts being taught in other 2nd semester courses, Photo II and Imaging II.



*Prerequisite(s): Successful completion of semester 1 courses*

## 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. During class, 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): History & Aesthetics of Photography I*

# 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, set-etiquette and lighting 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 other NYFA students from the Filmmaking program.

In the first semester, students will develop their lighting and cinematography skills by

working with a number of formats including 35mm still photo, 16mm film, high definition video, and the Red digital cinema camera. In addition to building technical knowledge and proficiency, the curriculum addresses the storytelling skills required for narrative production. Students will photograph five individual projects, and have the option to collaborate on a Filmmaker's first semester film. These projects will allow students to practice their skills in the field as well as develop essential collaborative skills.

Semester two builds in complexity, introducing 35mm and the Red digital camera systems, soundstage lighting techniques, as well as advanced lighting and grip instruments. Instructor-led productions mentor students on these new systems in the field, stressing professionalism and industry-standard set operations. Concurrently, students prepare to embark on more ambitious films with the option to collaborate with NYFA students from other programs. At the end of the second semester, each student will have photographed three projects that can be used as part of their cinematography reel.

Students will follow a rigorous program of classroom study, self-directed projects, and instructor-led Cinematography Practica. 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 optics, light metering techniques for both incident and spot meters, loading and utilizing 16mm, high definition video, and Red digital cinema cameras, basic lighting, fundamentals of composition, introduction to color temperature, and camera movement using the basic dolly.

Cinematography students will be expected to complete five projects during their first semester. Their first project will be a short

story told through a series of still shots photographed on 35mm black & white film. The second project will be the Mise-En-Scène Film photographed in black & white on 16mm film with the option to use a basic lighting package.

For the third film, the Continuity Project, students will begin using high definition video. This project will focus on shot design and creating a scene that can be cut together according to the rules of classical continuity editing. This will be the students' first opportunity to work with color and synch sound as creative elements.

Following the Continuity Project, students will photograph another story using 35mm black & white still images. Students will be expected to show a higher level of technical control over the image, and demonstrate clarity in conveying the narrative.

For their fifth project, Cinematography students will use a Red digital cinema camera to shoot the Music Project. Students must choose a piece of music, and then find a visual method to interpret their chosen song. Students may invite NYFA Filmmaking and Producing students to collaborate these shorts films. Cine students are expected to support their classmates' projects by working in key crew positions.

---

## SEMESTER ONE OBJECTIVES

---

### *Learning Goals:*

- Design and execute images specific to a narrative film production.

- Demonstrate technical control over the basic elements of photography, including exposure, lighting, and composition.
- Prepare basic pre-production materials to support the production of a short film.
- Demonstrate basic skills in the roles of Camera Assistant, Gaffer and Key Grip.
- Explore the progression of technology and broad artistic trends throughout the history of filmmaking.
- Successfully complete a variety of short film projects, managing each project through the pre-production, production and post-production phases.

### ***Production Goals:***

- Photograph two 35mm still photo projects, a short 16mm film, a high-definition Continuity Project, and a Music Project shot on a Red digital cinema camera.
- Crew on colleagues' films in key creative positions including Gaffer, Key Grip, Camera Assistant, and Camera Operator.

---

## SEMESTER TWO

---

The second semester in the Cinematography program is designed to help students move beyond simply capturing an image, and instead begin painting with light. As students' ability increases, so does their tool set. Students learn how to build and operate a professional 35mm camera package, as well as advanced Red digital cinema equipment.

The Red camera system provides the core platform around which the second semester is centered. Students will have multiple opportunities during class time to work with the Red camera, learning best-practices for utilizing the RAW image workflow.

During the semester, students will photograph three projects outside of class. They will begin with the 35mm Film, where students have a chance to use this camera system following their intensive workshop. Students are encouraged to concentrate on a short project that maximizes production value and presents a strong visual design. The student will determine the format of the project, with options including a short narrative, music video, or spec commercial. Cinematographers are encouraged to collaborate with fellow New York Film Academy students on this project.

For their second film, the Sunrise/Sunset Project, students will shoot using only the natural light available at the beginning and end of the day. Working in teams of two, one student will shoot at sunrise, while the other will photograph a project at sunset. Emphasis is placed on the preparation and planning necessary to accomplish the students' goals in this short time frame.

At the end of the first year, Cinematography students will photograph the Semester Two Project using a Red digital cinema camera. Students are again encouraged to collaborate with a director or producer in the production of this film. This project may be up to 10 minutes in length, and should showcase the many skills and techniques that the students have

learned throughout the program. Together these three projects will contribute to a professional show reel, as the students prepare to transition to the professional world.

## SEMESTER TWO OBJECTIVES

### *Learning Goals:*

- Demonstrate the ability to collaborate with a director and a crew in a high-pressure creative environment.
- Employ lighting and grip techniques to create visual consistency within a scene.
- Demonstrate safe and effective use of a wide range of professional camera, lighting and grip equipment, and utilize these tools effectively in the production of several short projects.
- Utilize a production workflow that allows the creative team to maintain control over the image through all phases of production, from principal photography through to final distribution.
- Maintain a consistent look for each short film, and manage the look throughout each step of the production process

### *Production Goals:*

- Photograph the Sunrise/Sunset Project using only natural light.
- Photograph a short project using 35mm motion-picture film.
- Photograph a short project using the Red digital cinema camera.

- Crew in key positions on classmates' projects.

## CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></u>
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>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
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 development of the art of cinematography, with an eye toward the progression of the cinematographic form from early silent cinema to modern film production. Students will screen classic films and discuss how techniques of storytelling have changed as technology has evolved. 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 the Red Scarlet digital cinema camera. Classes will also cover methods for controlling depth of field, choosing the right lens for a given shot, film processing, pulling focus, and other basic camera assistant duties.

---

#### 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 digital editing, including use of the Avid editing system and the proper methods for 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.

*Prerequisite(s): Form & Function I*

---

### HISTORY OF CINEMATOGRAPHY II

---

Continuing from the first semester, students focus on studying the art form of cinematography. Students will examine some of the great collaborations between directors and cinematographers, screening films from different eras and discussing how these pivotal films have influenced the development of the art form over the years. Assignments and discussions will analyze the elements of visual style employed in both classic and contemporary films.



*Prerequisite(s): History of Cinematography I*

### 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.

*Prerequisite(s): Directing for Cinematographers*

### 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.

*Prerequisite(s): Fundamentals of Lighting*

### 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.

*Prerequisite(s): Cinematography Practicum I*

### 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.

*Prerequisite(s): Post-Production for Cinematographers I*

## 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.

***Prerequisite(s): Fundamentals of Lighting***

## 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.

***Prerequisite(s): Successful Completion of Semester 1 Courses***

## 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.

***Prerequisite(s): Introduction to Motion Picture Camera Technique***

# 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

---

<i><b>Semester One</b></i>	<i><b>Units</b></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><b>Required</b></u>	<u><b>15</b></u>

<i><b>Semester Two</b></i>	<i><b>Units</b></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><b>Required</b></u>	<u><b>15</b></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 that he/she finishes the 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 her hands-on skills with coding are improved and her 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. & SYDNEY CAMPUSES)

---

Total Required Units: 41 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 produciorial 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	3
ANIM150	Texturing	2
<u>Required</u>		<u>14</u>

<u>Semester Two</u>		<u>Units</u>
ANIM200	Lighting & Rendering	2
ANIM210	Drawing & Sculpture	3
ANIM220	Character Design	2
ANIM230	Digital Sculpting	2
ANIM240	Character Animation	2
ANIM250	Visual Effects	3
<u>Required</u>		<u>14</u>

<i><b>Semester Three</b></i>		<i><b>Units</b></i>
ANIM300	Character Setup	2
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
<b><u>Required</u></b>		<b><u>13</u></b>

---

## 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 effect 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 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 photo realistic 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 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.

***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 photo-realistic 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, and facial setup and deformation. Shot modeling/corrective pose modeling, soft skin bodies will all be discussed. Students can further refine their Character Setup I rig or 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 tools in traditional matte painting with those in a 3D pipeline using both 3D and 2D tool sets. Students will create an all CG shot reel using available techniques alongside the Matte Painting course.

This course will also 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. 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.

# ONE-YEAR GRAPHIC DESIGN

## (OFFERED AT THE N.Y. & L.A. CAMPUSES)

---

Total Credits Required: 24 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)	2
GRDS110    Elements of Design (Design Principles)	3
GRDS120    Type (Type Fundamentals)	2
GRDS130    Drawing & Imaging (Introduction to Image Making)	2
HATM110    History of Graphic Design	3
<u>Required</u>	<u>12</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
GDSN200    Communication Design	3
GDSN210    Interactive Design	2
GDSN220    Pre-Press & Print Production	2
GDSN230    Portfolio Production & Business Practices	2
GDSN240    Design Studio	3
<u>Required</u>	<u>12</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.

## HISTORY OF GRAPHIC DESIGN

---

This course surveys the pivotal events and achievements that led to the current state of graphic communication. Through lectures, video, discussions, presentations and research, students are introduced to the creative thinkers, important innovations and breakthrough technologies that have shaped the evolution of visual communication.

---

### *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.

---

---

# 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 moving pictures. 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](http://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 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

The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above. Applicants who do not have the required credentials may choose to audit a program at NYFA, but will not be eligible to receive a degree or certificate of completion without submitting the necessary transcripts.

---

## 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.

# EIGHT-WEEK FILMMAKING

## (OFFERED AT THE N.Y. & L.A. 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 and Arriflex 16mm 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 his or her time solely to the Final Film project- a film of up to ten minutes with one or two tracks of sound. Students edit their project using Avid on Mac computers.

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 Hi-Def DSLR and 16mm 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 Avid 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 motion picture cameras and their accessories, as well as an introduction to 16mm non-sync motion picture cameras. 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 learn to operate Avid editing software, which they will use 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.

### 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.”

### 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. CAMPUS ONLY)

---

ACTI018

Total Credits Required: 6 Units

---

script interpretation and character formation.

---

### 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,

### 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

---

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension.

## MOVEMENT

---

Students 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. 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 L.A. CAMPUS ONLY)

---

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, Feature Film Treatment/Business Plan Workshop, 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 his or her 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 his or her 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

---

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. He or she 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 his or her short script developed in Screenwriting Fundamentals or he or she 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. With respect to what elements are present and essential in a screenplay worthy of production, students will learn dramatic story structure, theme,

tension and conflict. They will be introduced to and will analyze the log line, structure, dialog and character arc. Each student will develop and write his or her own original short narrative script. Students will also create a feature film treatment for which they will develop a business plan.

### 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 his or her 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 operate Avid digital editing software. 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.

## FEATURE FILM TREATMENT/BUSINESS PLAN WORKSHOP

---

Through in-class instruction and workshopping, students will develop storytelling skills within the industry-standard format of the feature film treatment. In a workshop setting, each student will develop and write a detailed feature film treatment. This

treatment will be used to develop an effective industry-standard feature film business plan.

## 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/ALTERNATIVE 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 using Avid Media Composer.



# 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 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.

# EIGHT-WEEK MUSIC VIDEO

## (OFFERED AT THE N.Y & L.A. CAMPUSES)

---

MVID018

Total Credits Required: 6 Units

---

### OVERVIEW

---

The Eight-Week Music Video Program gives students the all-around creative technical experience and training necessary to conceive and produce their own music videos. This program is structured around the production of four music video -based projects and is divided into two four-week sections. The first four weeks of the program alternate between in-class, hands-on instruction, as well as the production of three music videos 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 and marketable work. Students will learn to use HD cameras, Lowell lighting packages, and Digital Editing with Avid.

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.

During the second four weeks of the program the students devote their time solely to the Final Music Video project. Using all the techniques taught in class,

each student will conceive, produce, write, direct and edit an original music video. Students will be expected to identify and collaborate with a band or musical artist in the making of the video. The goal of this project is for each student to finish a professional quality music video of his or her own creation.

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 Eight-Week Music Video Certificate 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 HD cameras and music video production
- The ability to write, pre-visualize, and pitch 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 Avid editing software to edit a music video
- Knowledge of and experience with practical application of aesthetic film and music video 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 – Non-Performance Based Music Video

Project 2 – Performance-Based Group Music Video

Project 3 – Group Music Video with “B-roll”

Project 4 – Final Music Video

---

## AREAS OF STUDY

---



---

### *Weeks 1-4*

---



---

#### MUSIC VIDEO CRAFT

---

This Area of Study 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. Directing 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 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

---

Editing 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. This 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 Avid digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

## PRODUCTION WORKSHOP

---

A lab hosted on the Universal Studios Back Lot, students work with a professional band to film a unique performance piece. Students utilize theories and skills learned in their Directing, Cinematography, and Music Video C to cultivate a visually stunning and rich performance that will serve as the foundation of their Group Music Video Projects.

## 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 multi-media.

---

### *Weeks 5-8*

---

## ADVANCED MUSIC VIDEO CRAFT

---

A continuation of Music Video Craft, students expand upon lessons already learned with a focus on the pre-production, pitching, and marketing of their Music Video Projects.

## ADVANCED DIRECTING

---

A continuation of directing, Students expand upon lessons already learned with a focus on the preproduction of their Music Video projects. Students will further analyze film clips and break them down into their basic visual elements, dissecting shot selection, composition, aesthetic variables, and performance. In-class exercises will also take place that will range from practice auditions to improvisational exercises to practice shoots, culminating in the production of a polished Final Music Video.

## ADVANCED EDITING

---

Advanced Editing prepares students for the challenges inherent in cutting a more complex Performance-Based Music Video, as well as participating in a session entitled

“Building the Reel.” Students practice skills through a combination of in-class lectures and demonstrations, hands-on guided lab time, and independent work on their own Final Music Videos



# 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 Hi-Def DSLR and Arriflex 16mm non-sync cameras, Lowell lighting packages, and Avid 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 edit their project using Avid on Macintosh computers.

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 Hi-Def DSLR and 16mm 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 Avid 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 Hi-Def DSLR and 16mm 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 Avid 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.

#### 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.

# HOLIDAY ACTING FOR FILM

## (OFFERED AT THE N.Y & L.A. CAMPUS ONLY)

---

ACTI024

Total Credits Required: 6 Units

---

script interpretation and character formation.

---

### 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,

---

### 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

---

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension.

## MOVEMENT

---

Students 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 and Arriflex 16mm 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 edit their project using Avid on Mac computers.

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 Hi-Def DSLR and 16mm 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 Avid 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.

### HANDS-ON CAMERA

---

In Hands-On Camera, students undergo intensive training in the use of HD Digital

and 16mm non-sync motion picture 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 Avid editing software, which they will use 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.



# SIX-WEEK DOCUMENTARY FILMMAKING

## (OFFERED AT THE L.A. CAMPUS ONLY)

---

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 two weeks, students learn the basic tools of documentary filmmaking. They take classes in Producing, Directing, Camera, Lighting, Sound Recording, and Editing. They apply what they learned by creating a two-minute individual observational film, and by producing two short group projects in-production workshops 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 his/her 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. They edit their projects using Avid on Mac computers.

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 mastery of Avid Digital editing software to edit a short film of up to 10 minutes in length.
- 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 – Interview Project  
 Project 3 – Location Project  
 Project 4 – Final Documentary

---

## AREAS OF STUDY

---

### PRODUCING & DIRECTING THE DOCUMENTARY

---

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 a two-minute individual observational film, two group projects shot

in the Documentary Production Workshop, and 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 & LIGHTING

---

In Camera & Lighting, 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.

### 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

---

All-day workshop sessions are group experiences that immerse students in a learn-by-doing environment. Students put into practice the concepts introduced in *Producing & Directing the Documentary*, *Camera & Lighting*, *Sound*, and *Editing*. Workshop I emphasizes observational filming, film language, and basic coverage; Workshop II highlights controlled situations such as shooting and directing the interview, lighting, and production sound. Students explore the cinematic coverage of a scene based on its structure and the dramatic needs of its key moments and thematic ideas.

Workshop III 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. In this Area of Study, students learn the fundamentals of Avid editing while exploring the particular challenges of documentary storytelling. 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.

**The program concludes with a guest speaker event and screenings of all final documentaries.**

# FOUR-WEEK FILMMAKING

## (OFFERED AT THE N.Y. & L.A. 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 and Arriflex 16mm 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 Hi-Def DSLR and 16mm 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 motion picture cameras and

their accessories, as well as an introduction to 16mm non-sync motion picture cameras. 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 Avid 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. CAMPUSES)

ACTI014

Total Credits Required: 3 Units

script interpretation and character formation.

## 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
- 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,

## 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.

## MOVEMENT

---

Students 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.

## VOICE

---

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension.

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 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 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 his or her 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 his or her 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. With respect to what elements are present and essential in a screenplay worthy of production, students will learn dramatic story structure, theme, tension and conflict. They will be introduced to and will analyze the log line, structure, dialogue and character arc. Each student will develop and write his or her own original short narrative script.

## DIRECTING FOR PRODUCERS

---

The director's vision shapes the look and feel of a film. He or she 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 his or her script developed in Screenwriting Fundamentals OR he or she 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 his or her own. Each producer will discern the type of projects he or she wants 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 Avid 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 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 cameras, Lowell lighting packages, and Digital Editing with Avid.

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 Avid 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 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 Avid digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

### PRODUCTION WORKSHOP

A lab hosted on the Universal Studios Back Lot, students work with a professional band to film a unique performance piece. Students utilize theories and skills learned in their Directing, Cinematography, and Music Video Craft classes to cultivate a visually stunning and rich performance that will serve as the foundation of their Group Music Video Projects.

### 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 multi-media.

# 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, Nuke and Avid.

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 Computer 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 Avid 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 Computer 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 Avid Digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.



# TWELVE-WEEK EVENING FILMMAKING

## (OFFERED AT THE N.Y. & L.A. 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 and Arriflex 16mm cameras, Lowell lighting packages, and digital editing with Avid.

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 Hi-Def DSLR and 16mm 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.

### 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 and 16mm non-sync motion picture 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.

### 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 Avid Digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

# 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 he/she 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 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.

# TWELVE-WEEK EVENING ACTING FOR FILM

(OFFERED AT THE N.Y & L.A. 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 AND MOVEMENT

---

This Area of Study is a studio experience exploring basic voice and movement techniques and concepts while addressing

each individual student’s current physical and vocal states. A conceptual framework for critical analysis is presented along with basic voice and movement practice. In the “Voice” segment of this Area of Study, students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. During the “Movement” portion, students experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught, such as modern dance, yoga, Viewpoints and Laban movement.

## 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. 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. 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 with Avid on Apple computers. 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 he or she wants to make and where in the world of film and television this work will fit creatively and fiscally.

# ONE-WEEK FILMMAKING

## (OFFERED AT THE L.A. CAMPUS ONLY)

---

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 his/her own project. They will also assist their classmates as key crewmembers on theirs. These individual film projects are edited on Avid 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 Digital cameras and motion picture production
  - In-depth experience working as both director and cinematographer on student production
  - Experience with Avid 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 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 Avid 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. 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 Production Workshop with film students.

#### SPECIAL TOPICS

---

Special Topics offers students the opportunity to explore key acting topics in an in-depth lecture format. Topics covered relate to the craft and/or industry and give students current insights to apply to a career or further studies.



# DIRECTORY

---

---

## CAMPUS HOURS & ADDRESS

---

**Front Desk** 9 am - 9 pm, Monday - Saturday

**Administrative** 9 am - 6 pm, Monday - Friday

**Offices**

**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”***

210 W. Olive Ave.

Burbank, CA 91506

**Telephone:** 818-306-5410

---

## ONLINE PUBLICATIONS

---

***Institutional Website:***

[www.nyfa.edu](http://www.nyfa.edu)

***LA Course Catalog:***

<http://catalogs.nyfa.edu>

***LA Student Handbook:***

[https://hub.nyfa.edu/sites/default/files/handbooks/2017-18\\_nyfa\\_la\\_student\\_handbook\\_10.16.17.pdf](https://hub.nyfa.edu/sites/default/files/handbooks/2017-18_nyfa_la_student_handbook_10.16.17.pdf)

***Campus Maps:***

[http://hub.nyfa.edu/sites/default/files/handbooks/nyfa\\_la\\_campus\\_maps.pdf](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/>

***Academic Support:***

<http://www.nyfa.edu/bfa/academic-support.php>

***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](http://www.nyfa.edu/bfa/resources.php)

<b>Financial Aid:</b>	<a href="http://www.nyfa.edu/admissions/financial_aid.php">http://www.nyfa.edu/admissions/financial_aid.php</a>
<b>International Students:</b>	<a href="http://www.nyfa.edu/admissions/international_student.php">http://www.nyfa.edu/admissions/international_student.php</a>
<b>Veteran Affairs:</b>	<a href="http://www.nyfa.edu/veterans">http://www.nyfa.edu/veterans</a>
<b>Transfer Students:</b>	<a href="http://www.nyfa.edu/admissions/transfer-students.php">http://www.nyfa.edu/admissions/transfer-students.php</a>

---

## PRODUCTION RESOURCES

---

<b>Production Resources:</b>	<a href="https://hub.nyfa.edu/handbooks/los-angeles/production-resources">https://hub.nyfa.edu/handbooks/los-angeles/production-resources</a>
<b>Production Documents:</b>	<a href="https://hub.nyfa.edu/handbooks/los-angeles/production">https://hub.nyfa.edu/handbooks/los-angeles/production</a>
<b>Policies &amp; Procedures:</b>	<a href="https://hub.nyfa.edu/handbooks/los-angeles">https://hub.nyfa.edu/handbooks/los-angeles</a>
<b>Collaborations Board:</b>	<a href="https://hub.nyfa.edu/projects">https://hub.nyfa.edu/projects</a>
<b>Internship Board:</b>	<a href="https://hub.nyfa.edu/internships">https://hub.nyfa.edu/internships</a>
<b>NYFA Events:</b>	<a href="https://hub.nyfa.edu/events">https://hub.nyfa.edu/events</a>
<b>Headshots Database:</b>	<a href="http://headshots.nyfa.edu">http://headshots.nyfa.edu</a>
Username:	filmmaker
Password:	nyfacasting123

---

## ADMINISTRATIVE RESOURCES

---

### **Chief Executive Officer**

Jean Sherlock  
1<sup>st</sup> Floor, Riverside  
[Jean.Sherlock@nyfa.edu](mailto:Jean.Sherlock@nyfa.edu)

### **President**

Michael Young, MFA  
[MYoung@nyfa.edu](mailto:MYoung@nyfa.edu)

### **Senior Executive Vice President**

David Klein, MFA  
[David@nyfa.edu](mailto:David@nyfa.edu)

### **Director (L.A. Campus)**

Dan Mackler, MFA  
1<sup>st</sup> Floor, Riverside  
[Dan@nyfa.edu](mailto:Dan@nyfa.edu)

### **Chief Financial Officer**

Kirk Lenga, MS  
[Kirk.Lenga@nyfa.edu](mailto:Kirk.Lenga@nyfa.edu)

### **Dean of the College**

Sonny Calderon, MFA  
3<sup>rd</sup> Floor, Riverside  
[Sonny.Calderon@nyfa.edu](mailto:Sonny.Calderon@nyfa.edu)

### **Vice President of Institutional Research & Effectiveness**

Rosa Belerique, MS  
3<sup>rd</sup> Floor, Riverside  
[Rosa.Belerique@nyfa.edu](mailto:Rosa.Belerique@nyfa.edu)

### **Director of Operations**

Brad Ben-Hain, BFA  
1<sup>st</sup> Floor, Riverside  
[Brad@nyfa.edu](mailto:Brad@nyfa.edu)

### **Dean of Faculty**

Nunzio DeFilippis, MFA  
3<sup>rd</sup> Floor, Riverside  
[Nunzio.DeFilippis@nyfa.edu](mailto:Nunzio.DeFilippis@nyfa.edu)

### **Dean of Students**

Susan Ashe, Ed.D.  
1<sup>st</sup> Floor, Riverside  
[DeanStudentsLA@nyfa.edu](mailto:DeanStudentsLA@nyfa.edu)

### **Dean of General Education**

Mary Samuelson, Ph.D  
1<sup>st</sup> Floor, Riverside  
[Mary.Samuelson@nyfa.edu](mailto:Mary.Samuelson@nyfa.edu)

***Dean of Academic Advising***

Mike Civile, Ph.D  
1<sup>st</sup> Floor, Riverside  
[Mike.Civile@nyfa.edu](mailto:Mike.Civile@nyfa.edu)

***Director of HR***

Pankti Shah, MBA  
2<sup>nd</sup> Floor, Riverside  
[Pankti.Shah@nyfa.edu](mailto:Pankti.Shah@nyfa.edu)

***CETL Director***

Art Helterbran, MFA  
1<sup>st</sup> Floor, Riverside  
[Art.Helterbran@nyfa.edu](mailto:Art.Helterbran@nyfa.edu)

***Director of High School Programs***

Alejandra Salinas, Certificate  
1<sup>st</sup> Floor, Riverside  
[Alejandra.Salinas@nyfa.edu](mailto:Alejandra.Salinas@nyfa.edu)

---

## ACADEMIC RESOURCES

---

***Registrar***

Vince Voskanian  
1<sup>st</sup> Floor, Riverside  
[LARegistrar@nyfa.edu](mailto:LARegistrar@nyfa.edu)

***Education Director of ESN***

Karen Ogle  
2<sup>nd</sup> Floor (Library), Riverside  
[Karen.Ogle@eslnyfa.edu](mailto:Karen.Ogle@eslnyfa.edu)

***Associate Dean for Academic Affairs***

Prarthana Mohan  
1<sup>st</sup> Floor, Riverside  
[PMohan@nyfa.edu](mailto:PMohan@nyfa.edu)

***Associate Education Director of ESN***

Prima Gonzalez  
2<sup>nd</sup> Floor (Library), Riverside  
[Prima.Gonzalez@eslnyfa.edu](mailto:Prima.Gonzalez@eslnyfa.edu)

***Head Librarian, Learning Resources Director***

Josh Moorman  
2<sup>nd</sup> Floor, Riverside  
[Josh.Moorman@nyfa.edu](mailto:Josh.Moorman@nyfa.edu)

***Manager, Language & Writing Resource Center***

Kendall Nelson  
2<sup>nd</sup> Floor (Library), Riverside  
[WritingCenter.LA@nyfa.edu](mailto:WritingCenter.LA@nyfa.edu)

---

## STUDENT RESOURCES

---

***Director of Admissions***

Michael Keller  
[Michael.Keller@nyfa.edu](mailto:Michael.Keller@nyfa.edu)

***Director of Financial Aid***

Lissa Wayne  
1<sup>st</sup> Floor, Riverside  
[L.Wayne@nyfa.edu](mailto:L.Wayne@nyfa.edu)

***Admissions Manager (L.A. Campus)***

Tara Dorsey  
1<sup>st</sup> Floor, Riverside  
[Tara.Dorsey@nyfa.edu](mailto:Tara.Dorsey@nyfa.edu)

***Bursar's Office Manager  
(Tuition, Room Deposits, Student IDs)***

Sarah Wu  
1<sup>st</sup> Floor, Riverside  
[Sarah.Wu@nyfa.edu](mailto:Sarah.Wu@nyfa.edu)

***Director of Outreach***

Amy Ellenberger  
1<sup>st</sup> Floor, Riverside  
[Amy.Ellenberger@nyfa.edu](mailto:Amy.Ellenberger@nyfa.edu)

***Assistant Director, International Office***

Christine Daniels  
1<sup>st</sup> Floor, Riverside  
[Christine.Daniels@nyfa.edu](mailto:Christine.Daniels@nyfa.edu)

***Director of Admissions Review***

Kevin Curtin  
1<sup>st</sup> Floor, Riverside  
[Kevin.Curtin@nyfa.edu](mailto:Kevin.Curtin@nyfa.edu)

***Director of Veteran Affairs***

John Powers  
1<sup>st</sup> Floor, Riverside  
[John.Powers@nyfa.edu](mailto:John.Powers@nyfa.edu)

***Director of Student Life***

Missy Dominguez  
1st Floor, Riverside  
[Missy.Dominguez@nyfa.edu](mailto:Missy.Dominguez@nyfa.edu)

***Campus Therapist***

Jackie Rabinowitz  
4<sup>th</sup> Floor, Riverside  
[Jackie.Rabinowitz@nyfa.edu](mailto:Jackie.Rabinowitz@nyfa.edu)

***Campus Therapist***

Kathia Rabelo  
4<sup>th</sup> Floor, Riverside  
[Kathia.Rabelo@nyfa.edu](mailto:Kathia.Rabelo@nyfa.edu)

***Campus Therapist***

Lisa Todd  
4<sup>th</sup> Floor, Riverside  
[Lisa.Todd@nyfa.edu](mailto:Lisa.Todd@nyfa.edu)

***Chair of Community Outreach***

Mason Richards  
1<sup>st</sup> Floor, Riverside  
[Mason.Richards@nyfa.edu](mailto:Mason.Richards@nyfa.edu)

***Chair of Industry Lab***

Kimberly Ogletree  
1<sup>st</sup> Floor, Riverside  
[Kimberly.Ogletree@nyfa.edu](mailto:Kimberly.Ogletree@nyfa.edu)

***Chair of Industry Outreach & Professional Development***

Barbara Weintraub  
1<sup>st</sup> Floor, Riverside  
[Barbara.Weintraub@nyfa.edu](mailto:Barbara.Weintraub@nyfa.edu)

***Housing Coordinator***

Aerial Segard  
1<sup>st</sup> Floor, Riverside  
[Aerial.Segard@nyfa.edu](mailto:Aerial.Segard@nyfa.edu)

***Events Manager***

Melissa Enright  
Burbank Studios Building  
[Melissa.Enright@nyfa.edu](mailto:Melissa.Enright@nyfa.edu)

***Events Production Manager***

Sajja Johnson  
1<sup>st</sup> Floor, Riverside  
[Sajja.Johnson@nyfa.edu](mailto:Sajja.Johnson@nyfa.edu)

***Athletics Department Manager***

Elise Cregg  
1<sup>st</sup> Floor, Riverside  
[Elise.Cregg@nyfa.edu](mailto:Elise.Cregg@nyfa.edu)

***Thesis Feature Option Advisor***

Lydia Cedrone  
[Lydia.Cedrone@nyfa.edu](mailto:Lydia.Cedrone@nyfa.edu)

***Senior Chinese Student Liaison***

Rick Curnutt  
3<sup>rd</sup> Floor, Riverside  
[Rick.Curnutt@nyfa.edu](mailto:Rick.Curnutt@nyfa.edu)

***Chinese Student Liaisons***

Kara Wang  
1<sup>st</sup> Floor, Riverside  
[Kara.Wang@nyfa.edu](mailto:Kara.Wang@nyfa.edu)

Erni Chen  
1<sup>st</sup> Floor, Riverside  
[Erni.Chen@nyfa.edu](mailto:Erni.Chen@nyfa.edu)

***Director of Scheduling***

Sarah Woldekidan  
4<sup>th</sup> Floor, Riverside  
[Sarah.Woldekidan@nyfa.edu](mailto:Sarah.Woldekidan@nyfa.edu)

***Scheduling Manager***

Nick Rose  
4<sup>th</sup> Floor, Riverside  
[Nick.Rose@nyfa.edu](mailto:Nick.Rose@nyfa.edu)

***Scheduling Staff***

Caitlin Riblett  
4<sup>th</sup> Floor, Riverside  
[Caitlin.Riblett@nyfa.edu](mailto:Caitlin.Riblett@nyfa.edu)

Veronica Sandoval  
4<sup>th</sup> Floor, Riverside  
[Veronica.Sandoval@nyfa.edu](mailto:Veronica.Sandoval@nyfa.edu)

JoAnna Visconti  
4<sup>th</sup> Floor, Riverside  
[Joanna.Visconti@nyfa.edu](mailto:Joanna.Visconti@nyfa.edu)

Renee Webber  
4<sup>th</sup> Floor, Riverside  
[Renee@nyfa.edu](mailto:Renee@nyfa.edu)

***Props & Wardrobe***

Erick Saldana  
5<sup>th</sup> Floor, Barham/Glass  
[Erick.Saldana@nyfa.edu](mailto:Erick.Saldana@nyfa.edu)

***Title IX Coordinator***

Albert Roberson  
2<sup>nd</sup> Floor, Riverside  
[LAtitle9@nyfa.edu](mailto:LAtitle9@nyfa.edu)

***Security Manager***

Timm Browne  
4<sup>th</sup> Floor, Riverside  
[Timm.Browne@nyfa.edu](mailto:Timm.Browne@nyfa.edu)

***IT Manager (NYFA Emails)***

Abe Uribe  
3<sup>rd</sup> Floor, Riverside  
[Account.Admin@nyfa.edu](mailto:Account.Admin@nyfa.edu)

---

## PRODUCTION, POST PRODUCTION & EQUIPMENT

---

***Production Services Advisor***

Luis Valencia  
1<sup>st</sup> Floor, Riverside  
[Luis.Valencia@nyfa.edu](mailto:Luis.Valencia@nyfa.edu)

***Post Production Manager***

Laura Paulsen  
Burbank Studios Building  
[Laura.Paulsen@nyfa.edu](mailto:Laura.Paulsen@nyfa.edu)

***Post Production Evening Manager***

Nancy Lee  
Burbank Studios Building  
[Nancy.Lee@nyfa.edu](mailto:Nancy.Lee@nyfa.edu)

***Post Production Deputy Manager***

John Briscoe  
Burbank Studios Building  
[John.Briscoe@nyfa.edu](mailto:John.Briscoe@nyfa.edu)

***Equipment Manager***

Taurean Reynolds  
Olive Building  
[Taurean.Reynolds@nyfa.edu](mailto:Taurean.Reynolds@nyfa.edu)

***Loss & Damages Supervisor***

Eric Wong  
Olive Building  
[Eric.Wong@nyfa.edu](mailto:Eric.Wong@nyfa.edu)

***Equipment Supervisor***

Derek LaPorte  
1<sup>st</sup> Floor, Riverside  
[Derek.Laporte@nyfa.edu](mailto:Derek.Laporte@nyfa.edu)

***Barham Equipment Supervisor***

Neal Leffler  
5<sup>th</sup> Floor Barham/Glass  
[Neal.Leffler@nyfa.edu](mailto:Neal.Leffler@nyfa.edu)

***Backlot Manager***

Eric Wheeler  
Olive Building  
[Eric.Wheeler@nyfa.edu](mailto:Eric.Wheeler@nyfa.edu)

***Equipment Scheduling Supervisor***

Sarah Marples  
1<sup>st</sup> Floor, Riverside  
[Sarah.Marples@nyfa.edu](mailto:Sarah.Marples@nyfa.edu)

---

## FILMMAKING DEPARTMENT

---

***Chair***

Ed Timpe  
3<sup>rd</sup> Floor, Riverside  
[Ed.Timpe@nyfa.edu](mailto:Ed.Timpe@nyfa.edu)

***Associate Chair***

Rick Curnutt  
3<sup>rd</sup> Floor, Riverside  
[Rick.Curnutt@nyfa.edu](mailto:Rick.Curnutt@nyfa.edu)

***Associate Chair***

Lee Gordon  
3<sup>rd</sup> Floor, Riverside  
[Lee.Gordon@nyfa.edu](mailto:Lee.Gordon@nyfa.edu)

***Associate Chair***

David Newman  
[David.Newman@nyfa.edu](mailto:David.Newman@nyfa.edu)

***Associate Chair***

Scott Hartmann  
3<sup>rd</sup> Floor, Riverside  
[Scott.Hartmann@nyfa.edu](mailto:Scott.Hartmann@nyfa.edu)

***Coordinator***

Ryan Cuming  
3<sup>rd</sup> Floor, Riverside  
[Thomas.Cuming@nyfa.edu](mailto:Thomas.Cuming@nyfa.edu)

---

## ACTING FOR FILM DEPARTMENT

---

***Chair***

Lynda Goodfriend  
5<sup>th</sup> Floor, Barham/Glass  
[Lynda.Goodfriend@nyfa.edu](mailto:Lynda.Goodfriend@nyfa.edu)

***Coordinator***

Macey Madias  
5<sup>th</sup> Floor, Barham/Glass  
[Macey.Madias@nyfa.edu](mailto:Macey.Madias@nyfa.edu)

***Associate Chair***

Christopher Cass  
5<sup>th</sup> Floor, Barham/Glass  
[Christopher.Cass@nyfa.edu](mailto:Christopher.Cass@nyfa.edu)

***Coordinator***

Laura Altenor  
5<sup>th</sup> Floor, Barham/Glass  
[Laura.Altenor@nyfa.edu](mailto:Laura.Altenor@nyfa.edu)

***Associate Chair***

Anne Moore  
5<sup>th</sup> Floor, Barham/Glass  
[Anne.Moore@nyfa.edu](mailto:Anne.Moore@nyfa.edu)

---

## SCREENWRITING DEPARTMENT

---

***Chair***

Nunzio DeFilippis  
3<sup>rd</sup> Floor, Riverside  
[Nunzio.DeFilippis@nyfa.edu](mailto:Nunzio.DeFilippis@nyfa.edu)

***Senior Coordinator***

Jennifer Sterner  
3<sup>rd</sup> Floor, Riverside  
[Jennifer.Sterner@nyfa.edu](mailto:Jennifer.Sterner@nyfa.edu)

---

## PRODUCING DEPARTMENT

---

***Chair***

Roberta Colangelo-Zawinul  
3<sup>rd</sup> Floor, Riverside  
[Roberta.Colangelo@nyfa.edu](mailto:Roberta.Colangelo@nyfa.edu)

***Senior Coordinator***

Heather Ritcheson  
3<sup>rd</sup> Floor, Riverside  
[Heather.Ritcheson@nyfa.edu](mailto:Heather.Ritcheson@nyfa.edu)

---

## LIBERAL ARTS & SCIENCES DEPARTMENT

---

***Chair***

Mary Samuelson  
1<sup>st</sup> Floor, Riverside  
[Mary.Samuelson@nyfa.edu](mailto:Mary.Samuelson@nyfa.edu)

***Associate Chair***

Vanessa Conte  
1<sup>st</sup> Floor, Riverside  
[Vanessa.Conte@nyfa.edu](mailto:Vanessa.Conte@nyfa.edu)

***Associate Chair***

Nancy Gong  
1<sup>st</sup> Floor, Riverside  
[Nancy.Gong@nyfa.edu](mailto:Nancy.Gong@nyfa.edu)

---

## CINEMATOGRAPHY DEPARTMENT

---

***Chair***

Tony Richmond  
3<sup>rd</sup> Floor, Riverside  
[Tony.Richmond@nyfa.edu](mailto:Tony.Richmond@nyfa.edu)

***Coordinator***

Anthony Cook  
3<sup>rd</sup> Floor, Riverside  
[Anthony.Cook@nyfa.edu](mailto:Anthony.Cook@nyfa.edu)

***Associate Chair***

Mike Williamson  
3<sup>rd</sup> Floor, Riverside  
[Mike.Williamson@nyfa.edu](mailto:Mike.Williamson@nyfa.edu)

---

## PHOTOGRAPHY DEPARTMENT

---

***Co-Chair***

Kean O'Brien  
2<sup>nd</sup> Floor, Riverside  
[Kean.Obrien@nyfa.edu](mailto:Kean.Obrien@nyfa.edu)

***Senior Coordinator***

Kristine Tomaro  
2<sup>nd</sup> Floor, Riverside  
[Kristine.Tomaro@nyfa.edu](mailto:Kristine.Tomaro@nyfa.edu)

***Co-Chair***

Naomi White  
2<sup>nd</sup> Floor, Riverside  
[Naomi.White@nyfa.edu](mailto:Naomi.White@nyfa.edu)

---

## DOCUMENTARY DEPARTMENT

---

***Chair***

Sanora Bartels  
4<sup>th</sup> Floor, Riverside  
[Sanora.Bartels@nyfa.edu](mailto:Sanora.Bartels@nyfa.edu)

***Coordinator***

Cameron Stark  
4<sup>th</sup> Floor, Riverside  
[Cameron.Stark@nyfa.edu](mailto:Cameron.Stark@nyfa.edu)

---

## GAME DESIGN DEPARTMENT

---

***Chair***

Chris Swain  
4<sup>th</sup> Floor, Riverside  
[Chris.Swain@nyfa.edu](mailto:Chris.Swain@nyfa.edu)

***Coordinator***

Cameron Stark  
4<sup>th</sup> Floor, Riverside  
[Cameron.Stark@nyfa.edu](mailto:Cameron.Stark@nyfa.edu)

***Associate Chair***

Matthew Galuppo  
4<sup>th</sup> Floor, Riverside  
[Matt.Galuppo@nyfa.edu](mailto:Matt.Galuppo@nyfa.edu)



---

## 3-D ANIMATION DEPARTMENT

---

### *Chair*

Craig Caton-Largent  
4<sup>th</sup> Floor, Riverside  
[Craig.Caton@nyfa.edu](mailto:Craig.Caton@nyfa.edu)

### *Coordinator*

Cameron Stark  
4<sup>th</sup> Floor, Riverside  
[Cameron.Stark@nyfa.edu](mailto:Cameron.Stark@nyfa.edu)

### *Associate Chair*

Matthew Galuppo  
4<sup>th</sup> Floor, Riverside  
[Matt.Galuppo@nyfa.edu](mailto: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 they teach most classes in.

---

## FILMMAKING

---

David Armstrong, MFA, Cinematography  
Carl Bartels, BA, English  
Leslie Bates, JD, Law  
Joseph Bonier, BA, History  
John Briscoe, BS, Communications Media  
Leslie Bumgarner, MFA, Cinematography  
Joe Burke, MFA, Directing  
Sean Fau-Burnitz  
Neil Casey, MFA, Filmmaking  
Nathan Chitayat, MFA, Directing  
Anthony "Jay" Cipriani, MFA, Cinema & Television  
Rick Curnutt, MFA, Film Production  
Jason Crossman, BS, Mass Media & PR  
Michael DeMeritt, BA, Telecommunication  
Ryan DeRemer  
William Dickerson, MFA, Directing  
Joe DiGennaro  
Jeannie Donohoe, MFA, Film  
Braden Duemmler, MFA, Film Production  
Lance Fisher, BA, Cinema  
Richard Friedman, MFA, Film & Television  
Lee Gordon, MFA, Screenwriting  
Rick Greenwood, MFA, Filmmaking  
Jeff Hare, BS, Journalism  
Scott Hartmann, MFA, Film Production  
Mark Horowitz, BA, English & Political Science  
Dylan Kidd, BFA, Film & Television

Matt Kohnen, MFA, Cinema-Television  
Sean Kohnen, BA, Philosophy  
Igor Kovacevich, MFA, Film  
Rebecca Louisell, MFA, Production  
Bruce MacWilliams, BA, Political Science & English  
Tamera Martin  
Bart Mastronardi, BA, Film  
Gil McDonald, MFA, Screenwriting  
Michel Moon, BFA, Theatre Studies  
Steve Morris, MFA, Film Production  
Steve Morrison, MFA, Screenwriting  
David Newman, BS, Broadcasting/Film  
Matteo Nurizzo, MS, Industrial Design & Fashion Management  
Kim Ogletree, BA, Journalism  
Jason Ornelas, MFA, Film Production  
Nick Ozecki, MFA, Film Production  
Erik Paesel, MFA, Cinema-Television  
James Pasternak, MA, Theatre Arts  
Jennifer Penton, MFA, Experimental Animation  
Paul Petschek, BA, Visual & Environmental Studies  
Robert Pietri, MFA, Film & TV  
Huch Platt, BS, Aquatic Biology  
David Martin-Porras, MFA, Film & Television  
Mason Richards, MFA, Film Directing  
Kevin Richey, MFA, Radio/TV/Film  
John Riddle, BS, Graphic Design

Victoria Rose, MFA, Film Production  
Andres Rosende, MFA, Film  
David Ross, MFA, Screenwriting  
Rick Ross, MFA, Film & TV Production  
James Rowe, BA, Communications Studies  
Michael Sandoval, MFA, Filmmaking and Writing  
Mark Sawicki  
Boris Schaarschmidt, MFA, Directing  
Ryan Schwartz, MFA, Film Production  
Toi Juan Shannon, BA, Business  
Rae Shaw, MFA, Film Production  
Nick Sivakumaran, MFA, Film Production  
Zachary Stoff, BA, Film & Television  
Shawn Sullivan, BA, Radio-TV-Film  
Nils Taylor, MFA, Film Production  
Ed Timpe, MFA, Film Production - Cinematography  
Igor Torgeson, MFA, Film  
Gary Wagner, MFA, Cinematography  
Vance Walden, AS, Recording Arts  
Jeff Wine, BA, Philosophy  
Paul Yates, MFA, Directing

---

## ACTING FOR FILM

---

Bayo Akinfemi, MA, Cinema & Media Studies  
Robert Bailey, BA, Theatre Arts  
Maria Del Bagno, American Academy of Dramatic Arts  
Joe Basile, MFA, Film & Television  
Walter Belenky, MFA, Acting  
Matthew Bellows  
Michael Bershad, BA, Law Enforcement/Criminology  
Sam Breen, MFA, Acting  
Paul Brown, BA, English  
Christopher Cass, BA, Theatre  
Michael Connors, BFA, Acting  
Evangeline Crittenden, MFA, Acting  
Miguel Cruz, BA, Economics  
Claude Deering, BFA, Theatre  
Debra Dragotto, MFA, Film & Television

Kadina Elejalde, MFA, Acting  
Bente Engelstoft, BA, Theatre  
Tim Fannon, MFA, Acting  
Cathy Giannone, BFA, Acting  
Maria Gobetti, MA, Theatre  
Lynda Goodfriend, BFA, Dance  
Miraj Grbic, BFA, Acting  
Isabella Hofmann, BA, Theatre & Music  
Travis Holder, Pasadena Playhouse  
Allison Jaye, MA, Acting  
Corey Johnson, MFA, Acting  
Phil Kauffman, MFA, Acting  
Eddie Kehler, Meisner Program at William Esper Studio  
Suzanne Kent, The Groundlings, American School of Dance  
Nick Landry, Meisner & Stella Adler  
Jonathan Langager, MFA, Cinema-Television Production  
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  
Marc Ivan O'Goorman, MS, TV & Radio  
Doug Oliphant, BFA, Theatre/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  
Aviv Rubinstien, MFA, Film  
George Russo, George Morrison Studios  
Mary Sala, MFA, Acting  
Leander Sales  
Kelsey Siepser, MFA, Acting  
Carol Stanzione, BFA, Acting  
Riley Steiner, MFA, Shakespeare & Performance

Tyler Stilwill, MFA, Theatre Arts  
Melissa Sullivan, BFA, Theatre  
Hannah Tamminen, MFA, Acting  
Yoshi Taniguchi, BS, Physical Education  
Matthew Toronto, MFA, Theatre  
Dig Wayne, Lee Strasberg, Theatre & Film  
Institute  
Michael Zelniker, BFA, Theatre

---

## SCREENWRITING

---

Eric Conner, MFA, Cinema-Television:  
Directing/Writing Concentration  
Nunzio DeFilippis, MFA, Cinema-Television:  
Screenwriting  
Margaret Dunlap, MFA, Screenwriting  
Josh Eiserike, MFA, Cinema-Television  
Adam Finer, MA, Film  
Colette Freedman, MA, Teaching  
Emmett Furey, BS, Dramatic Writing  
Matt Graham, MFA, Writing for Screen &  
Television  
Matt Harry, MFA, Cinema-Television  
Sharri Hefner, MFA, Film Production  
Ed Horowitz, MFA, Theatre Arts  
Q. Terah Jackson, MFA, Screenwriting  
Greg Johnson, MFA, Cinema-Television  
Dan Kay, BA, English  
Grant Levy, BA, Psychology  
Chris MODOONO, BS, Business  
Administration  
Eric Nelson, MFA, Screenwriting  
Derek Santos Olson, BA, Political Science  
Doc Pedrolie, MFA, Film & Television  
Jenni Powell, BA, Psychology  
Crickett Rumley, MFA, Film  
Jerry Shandy, MFA, Writing for  
Screen/Television  
Justin Sternberg, BS, Telecommunications  
Ben Sztajnkrzyer, MFA, Motion Pictures &  
TV  
Graham Tallman, MFA, Film Directing  
Christina Weir, MA, Mass Communications

Liz Werner, MFA, Writing for Screen &  
Television

---

## PRODUCING

---

Ashely Bank, BA, Film  
Edward Bates, BS, Marketing  
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  
Alan de la Rosa, MFA, Film & Television  
Kevin DiNovis, BA, English Literature  
Rick Greenwood, MFA, Filmmaking  
Greg Hemstreet, BS, Business  
Administration  
David Jackson, MA, Cinema  
Jennie Josephson, BA, Journalism  
Judy Korin, MFA, Cinema-Television  
Justin Lareau, MFA, Producing for Film &  
Television  
Emerson Machtus, BA, Spanish Literature  
Anne McCaffrey  
Stephen Miele, J.D., Law  
Steven Peros, BFA, Film/TV  
Aved Savouljian, BS, Business Administration  
Tony Schwartz, BA, Communication  
Jennifer Seigle, JD, Law  
Mark Smith, MA, History  
Rich Thorne  
Ian Valentine, MFA, Theatre Arts  
Tina Cessa-Ward

---

## PHOTOGRAPHY

---

Lane Barden, MFA, Photography  
Bridget Batch, MFA, Photography & Media  
Demetrius Fordham, BA, Visual Arts &  
Media Studies  
Ashley French, MFA, Photography  
Andrew Furnevel

Aaron Giesel, MFA, Studio Art  
(Photography)  
Andrew Hall, BA, Graphic Design  
Andre Keichian, MFA, Photography &  
Media  
Kwesi Kennedy, MA, Industrial Design  
Pascal Lebegue  
Linda Lewis, BA, Art  
Kean O'Brien, MFA, Photography Media  
Aaron Rapoport  
Amanda Rowan, BFA, Producing &  
Photography  
Natasha Rudenko, MFA, Photography  
Kevin Stapleton, BS, Finance  
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  
Charles Rose, MFA, Media Design  
Jeremy Satterfield  
Gil Shilton  
Evan Stulc, BA, Film Production  
Mike Williamson, MFA, Cinematography

---

## DOCUMENTARY

---

Eric Babinec  
Sanora Bartels, MPW, Writing  
James Coburn, C.A.S., AS, Recording Arts  
John Crossley, MFA, Film & Television  
Mary Beth Fielder, MFA, Cinema Television  
Denise Hamilton, MA, Education

David Majzlin, MA, Film Criticism & Media  
Literacy  
Heather Mathews, MFA, Editing

---

## 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  
James Root, BFA, Painting  
Scott Rogers, BA, Film  
Production/Illustration/Screenwriting  
Glenn Storm, MFA, Film/Video:  
Experimental Animation  
Chris Swain, BA, English & Psychology  
Brian Upton, MS, Computer Science

---

## 3-D ANIMATION

---

Craig Caton, AAS, Radiography  
Frederic Durand, MFA, Graphic Design  
Matt Galuppo, BA, Cinematic Arts: Film &  
TV Production  
Matthew B.W. Sheehan, BA, Animation &  
Digital Arts  
Kelley Williams, BS, Business Administration

---

## LIBERAL ARTS & SCIENCES

---

Beverly Ali, MS, Financial Mathematics  
Vanessa Apkenas, MS, Biology  
Zareh Arevshatian, MA, Film Studies  
Brian Beery, MFA, Screenwriting

Camille Boag, MS, Biological Science  
Megan Breen, MFA, Theatre  
Mike Civile, Ph.D, American Studies  
Anastasia Coon, MFA, Theatre  
Vanessa Conte, MFA, Painting  
Aly Covington, MS, Health Administration  
Merrilyn Crouch, MFA, Acting  
Sherando Cupid, MA, Film & Media  
Production  
David D'Andrade, MFA, Studio Arts  
Olivia Elliott, MS, Social Theory & Public  
Affairs in Sociology  
Steve Florian, MA, English: Rhetoric &  
Composition  
Mira Furlan, BA, Acting  
Nedra Gallegos, MFA, Theatre  
Ros Gentle, BDA, Art  
Mahsa Ghanbarpoor, Ph.D., TEFL: Applied  
Linguistics  
Nancy Gong, MA, Linguistics  
Lonnie Halouska, J.D, Law  
Richard Van Heertum, Ph.D, Education  
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  
Jesse Maiman, MFA, Film & TV  
Michael Matthys, MFA, Theatre Arts  
Kathleen Laraia McLaughlin, MFA, Design -  
Photography & Film  
Genia Michaela, BA, Theatre Studies  
Kendall Nelson, MA, TESOL  
Alexei Nowak, MA, Literature  
Robert Pucci, JD, Law  
Mary Samuelson, Ph.D, Film & Television:  
Cinema & Media Studies  
Matt Sarnoff, MFA, Film & TV  
Shlomo Sher, Ph.D, Philosophy  
Fred Siegel, BA, Biology  
Maya Smukler, Ph.D, Film & Television:  
Cinema & Media Studies  
Diana Stanich, MBA, Business  
Administration  
Romi Stephovich, C.Phil, Media Studies  
Angelina Tala, MFA, Screenwriting  
Maureen Tabor, Ph.D, Sociology  
Stephen Tapert, MA, Humanities  
Chelsey Tolman, MS, Environmental  
Sciences; MA, Biology  
Steve Weese, MS, Computer Information  
Technology

# APPENDIX A:

## SEX-BASED DISCRIMINATION & SEXUAL MISCONDUCT POLICIES

---

---

### 1. STATEMENT OF NON-DISCRIMINATION

---

New York Film Academy is an equal opportunity institution that does not discriminate on the basis of sex, race, color, religion, age, disability, status as a veteran, national or ethnic origin, sexual orientation, gender identity, gender expression, or any other category protected by applicable law in the administration of its educational policies, admission policies, scholarship and loan programs, or other school administered programs.

---

### 2. STATEMENT OF PURPOSE

---

New York Film Academy is committed to establishing and maintaining a safe learning, living, and working environment where healthy, respectful, and consensual conduct represents the campus cultural norm. To that end, this policy prohibits Sex-Based Discrimination and Sexual Misconduct (Incapacitated Assault, Rape, Relationship Violence, Sexual Assault, Sexual Coercion, Sexual Exploitation, Sexual Harassment and Stalking), together labeled as Prohibited Conduct. It also prohibits Retaliation against an individual for making a report of conduct prohibited under this policy or for participating in an investigation of an alleged violation of this policy. This policy also defines prohibited

relationships of a sexual or intimate nature between individuals where one individual has power or authority over another. These prohibited forms of conduct undermine the character and purpose of New York Film Academy and will not be tolerated.

---

### 3. SCOPE OF POLICY

---

This policy covers all students and employees of New York Film Academy, applicants for admission, as well as vendors, guests, and contractors. This policy applies to all programs and activities in relation to New York Film Academy. All complaints of Sex-Based Discrimination and Sexual Misconduct will be addressed under this policy, regardless of where the alleged conduct occurred or if the alleged conduct is related to New York Film Academy programs or activities. This policy extends online to social media platforms and any form of additional cyber communication, including text messages.

New York Film Academy's disciplinary authority does not extend to third parties who are not students or employees of New York Film Academy. Additionally, although there is no geographical limitation to invoking this policy, Prohibited Conduct that may have occurred a significant distance from and/or outside of New York Film Academy property may pose difficulty to an investigation.



### ***3. A. Period of Limitations***

A complaint may be filed at any time, regardless of the length of time between the alleged Prohibited Conduct and the decision to file the complaint. However, New York Film Academy strongly encourages individuals to file complaints promptly in order to preserve evidence for a potential disciplinary or legal proceeding. A delay in filing a complaint may compromise the subsequent investigation, particularly if neither the Complainant nor the Respondent is employed by New York Film Academy or enrolled as a student at the time.

---

## **4. PROHIBITED CONDUCT**

---

### ***4. A. Sex-Based Discrimination***

Any act of discrimination on the basis of sex that creates a hostile learning environment or limits an individual the ability to participate in or benefit from any New York Film Academy educational programs, even if the conduct is not sexual in nature. Acts of intimidation or hostility, whether verbal, nonverbal, physical, or written (graphic or electronic) against an individual because of gender identity, including transgender status, or because of sexual orientation will be addressed under this policy.

### ***4. B. Sexual Misconduct***

A broad term encompassing any unwelcome behavior of a sexual nature that is committed without consent or by force, intimidation, coercion, or manipulation. An individual of any gender can commit Sexual Misconduct and it can occur

between individuals of the same or different gender. Sexual Misconduct can also be referred to as Sexual Violence. In regards to this policy, Sexual Misconduct is used as an umbrella term to indicate any of the following:

- Incapacitated Assault
- Rape
- Relationship Violence
- Sexual Assault
- Sexual Coercion
- Sexual Exploitation
- Sexual Harassment
- Stalking

**4. B. 1. Incapacitated Assault** - Sexual activity with an individual who is drugged, drunk beyond impairment, passed out or in a state of being incapable of caring for oneself.

**4. B. 2. Rape** - The penetration, no matter how slight, of the vagina or anus with any body part or object, or oral penetration by a sex organ of another individual, without the consent of the victim.

**4. B. 3. Relationship Violence** - Also known as dating violence, domestic violence, or intimate partner violence - is a pattern of abuse that occurs in an intimate, romantic relationship. Relationship Violence can take many different forms, including:

- Physical abuse: hitting, pushing, etc.
- Emotional abuse: extreme jealousy or isolation
- Verbal abuse: yelling, swearing, or name calling
- Financial abuse: withholding money so one partner is dependent on the other

- Psychological abuse: threats, including homicide or suicide
- Sexual abuse: forcing or coercing a partner to sexual acts when they do not consent

**4. B. 4. Sexual Assault** - Refers to sexual contact or behavior that occurs without explicit consent. Some forms of Sexual Assault include:

- Penetration or attempted penetration of another individual's body, also known as rape
- Forcing a victim to perform sexual acts
- Fondling or unwanted sexual touching

**4. B. 5. Sexual Coercion** - The act of using subtle pressure, drugs, alcohol, or force to have sexual contact with an individual against their will and includes persistent attempts to have sexual contact with someone who has already refused.

**4. B. 6. Sexual Exploitation** - Purposefully taking advantage of another individual without consent. It may involve use of one's own or another individual's nudity or sexuality. Sexual Exploitation may take some of the following forms:

- Human trafficking: use of coercion to force another individual to engage in commercial sex against their will
- Voyeurism: watching or taking pictures, videos, or audio recordings of another individual in a state of undress or of another individual engaging in a sexual act without the consent of all parties
- Disseminating, streaming, or posting pictures or video of another individual in a state of undress or of a sexual nature without the individual's consent

- Exposing one's genitals to another individual without consent
- Knowingly exposing another individual to a sexually transmitted infection or virus without the other individual's knowledge

**4. B. 7. Sexual Harassment** - Any verbal, nonverbal, physical, or written (graphic or electronic) act that is sexual in nature, severe and pervasive, and creates a hostile environment or limits an individual the ability to participate in or benefit from any educational programs.

**4. B. 8. Stalking** - Engaging in a course of conduct directed at a specific individual that would cause a reasonable individual to fear for their safety or the safety of others, or suffer substantial emotional distress.

For the purpose of this definition, a course of conduct means two or more acts, including, but not limited to, acts in which the stalker directly, indirectly, or through third parties, by any action, method, device, or means (cyber communication included) - follows, monitors, observes, surveils, threatens, or communicates to or about an individual, or interferes with an individual's property.

#### ***4. C. Retaliation***

Retaliation includes, but is not limited to threats, intimidation, harassment and/or negative actions related to participation in any activity protected under this policy. Retaliation includes purposefully interfering with or damaging an individual's academic or professional career during or after the conclusion of a Prohibited Conduct investigation. Retaliation can

come in many forms including verbal, nonverbal, written and through social media.

Retaliation against any individual for filing, supporting, or providing information in connection with a complaint of Prohibited Conduct is strictly prohibited. New York Film Academy will take steps to prevent, remedy and eliminate retaliation. Violations will be addressed through this policy, and may result in sanctions, procedural holds, suspension or expulsion.

Any individual who feels that he or she has been subjected to Retaliation should make a report to your campus Title IX Coordinator. Please see Section 6.D. How to File Policy Violation Complaint for Title IX Coordinator contact information.

#### ***4. D. Providing False Information***

Any individual who knowingly files a false complaint under this policy, who knowingly provides false information to New York Academy administration, or who intentionally misleads New York Film Academy administration involved in the investigation or resolution of a complaint may be subject to disciplinary action.

---

## **5. POLICY-RELATED DEFINITIONS**

---

### ***5. A. Bystander Intervention***

The process in which bystanders take safe actions to de-escalate problematic situations by interrupting inappropriate behaviors. Bystander intervention focuses on the idea that there are a sequence of situations leading up to sexual misconduct that

demand intervention at each step. Enforcing positive behaviors at each step can prevent the inappropriate or harmful behavior moving further toward sexual misconduct.

**5. A. 1. Bystander** - Individuals who observe violence or witness the conditions that perpetuate violence. Bystanders are not directly involved but are present and potentially in the position to safely discourage, prevent, and interrupt an incident. Every day individuals are potential bystanders to a range of behaviors that can potentially escalate to acts of sexual misconduct. There are two types of bystanders:

- **Passive Bystander:** chooses to ignore the situation and allow inappropriate or harmful acts to occur
- **Active Bystander:** chooses to safely engage in the situation to stop inappropriate or harmful acts

**5. A. 2. Active Bystander Actions** - Individuals can take any of the following safe actions to be an Active Bystander:

- **Intervene:** Deescalate violent situations and speak out against statements, attitudes, or behaviors that may perpetuate a culture that endorses violence as acceptable or inevitable
- **Distract:** Speak to one or all individuals involved to stop actions leading to sexual misconduct
- **Remove:** Stop contact by removing one or all individuals involved
- **Delegate:** Call other bystanders or the police to assist in the act of intervening
- **Being an Active Bystander** does not mean that you should risk your

personal safety. There are a range of actions that are appropriate for the situation at hand. When immediate danger is a factor, leaving the situation and calling for help is the best action to take to be an Active Bystander.

### ***5. B. Complainant***

An individual who reports or files a complaint with New York Film Academy under the Sex-Based Discrimination and Sexual Misconduct Policy. A Complainant may be someone other than the individual who may have been subjected to Prohibited Conduct.

### ***5. C. Consensual Sexual Contact***

An affirmative agreement, expressed outwardly through mutually understandable words and actions, to engage in a particular sexual activity. Consent can be withdrawn by either party at any point. Consent must be voluntarily given and may not be valid if an individual is being subjected to actions or behaviors that elicit emotional, psychological, physical or reputational financial pressure, threat, intimidation, or fear (coercion or force).

Consent cannot be implied by:

- Relationship Status: The relationship status of two or more individuals does not automatically assume consent for sexual activity.
- Prior Sexual Activity: Consent to engage in one sexual activity at one time is not consent to engage in a different sexual activity or to engage in the same sexual activity on a later occasion.
- Body Language, Appearance, or Non-Verbal Communication: Consent for

sexual contact cannot be assumed by the way an individual dresses, smiles, looks or acts.

- Silence, Passivity, Lack of Resistance, or Immobility: An individual's silence or passivity can not be considered consent. An individual who does not or cannot respond to attempts to engage in sexual activity, even if they do not verbally say no or resist physically, is not affirmative consent to sexual activity.
- Incapacitation: Alcohol consumption or use of other drugs render an individual incapable of giving consent.

### ***5. D. Incapacitation***

When an individual lacks the ability to make informed, rational judgments about whether or not to engage in sexual activity. An individual who is incapacitated is unable, temporarily or permanently, to give consent because of mental or physical helplessness, sleep, unconsciousness, or lack of awareness that sexual activity is taking place.

An individual may be incapacitated as a result of the consumption of alcohol or other drugs, or due to a temporary or permanent physical or mental health condition. When alcohol or other drugs are involved, incapacitation is a state beyond drunkenness or intoxication.

### ***5. E. No Contact Agreement***

A contract issued by the Title IX Coordinator agreeing to no communication (verbal, written, 3rd party contact, or cyber communication) in order to protect the educational and/or working environments of both the Complainant and Respondent.

A No Contact Agreement is not a disciplinary sanction and does not become part of a conduct record. However, failure to abide by this No Contact Agreement will be addressed immediately by a Title IX Coordinator and may result in immediate grievance measures. This may include removal from or restriction to campus or other remedies, and may result in disciplinary sanctions and a conduct record.

### ***5. F. Oral Sex***

Consensual sexual activity in which the genitals of one partner are stimulated by the mouth of the other partner.

### ***5. G. Preponderance of Evidence***

Evidence which as a whole shows that it is more likely than not that sex-based discrimination or sexual misconduct occurred. In other words, evidence which is of greater weight or more convincing than the evidence which is offered in opposition to it and not based on the amount of evidence made available. New York Film Academy will use the preponderance of evidence standard to determine the outcome of Sex-Based and Sexual Misconduct investigations.

### ***5. H. Procedural Hold***

Students or employees suspected of violating New York Film Academy institutional or campus-wide policies will face a fair and thorough investigation to determine if their conduct warrants disciplinary action. If, in the process of investigating alleged complaints, the safety and welfare of other students or employees are deemed at risk, the Respondent may be removed from New York Film Academy

during the investigation and placed on Procedural Hold for a maximum of 10 instructional days. During this period, Respondents who are students are responsible for consulting their Academic Adviser in order to maintain their academic standing. Once the investigation is complete, the Title IX Coordinator will inform the Respondent of the findings and subsequent decision.

### ***5. I. Respondent***

An individual who has been accused of committing a violation under New York Film Academy's Sex-Based Discrimination and Sexual Misconduct Policy.

---

## **6. POLICY PROCESS**

---

The following roles, responsibilities, resolution process and rights are established to assist New York Film Academy in ensuring an educational environment and workplace free from Prohibited Conduct defined under this policy.

### ***6. A. Employee Responsibility***

There are two classifications of New York Film Academy employees and their respective responsibility to report complaints to the Title IX Office:

1. Confidential Counselors: can maintain the confidentiality of a Complainant's disclosures and will not share any identifiable information with New York Film Academy. New York Film Academy's Licensed Mental Health Counselors and Therapists are the only employees defined as Confidential Counselors. Confidentiality can only be obtained within the course of these

employees' duties as counselors or therapists.

2. Responsible Employees: are required to immediately share all known details of complaints of Prohibited Conduct under this policy with the Title IX Coordinator. New York Film Academy has designated all of its employees (faculty and staff) as Responsible Employees, with the exception of the Licensed Mental Health Counselors and Therapists.

If an individual reports Prohibited Conduct to a Responsible Employee and requests confidentiality, the Responsible Employee is still required to disclose the details of the Prohibited Conduct to the Title IX Coordinator. The Title IX Coordinator will then evaluate the request for confidentiality. Please see Section 8. A. Confidentiality Requests for more details.

Pursuant to the Clery Act and Violence Against Women Act, New York Film Academy includes statistics about certain offenses in its daily crime log and Annual Security Report, and provides those statistics to the United States Department of Education in a manner that does not include any identifying information about individuals involved in an incident. This includes numbers of incidents (with no detail or personally identifying information) disclosed to Confidential Counselors. New York Film Academy will also issue a timely warning to the community for reports of Clery-defined conduct that constitutes a serious and ongoing threat, as outlined in the Annual Security Report. For more information regarding the Clery Act, please see the New York Film Academy Student Handbook.

## ***6. B. Title IX Duties***

Under Title IX of the Education Amendment of 1972, New York Film Academy is required to designate individuals responsible for New York Film Academy's compliance efforts to provide a learning and working environment free of sexual harassment, discrimination, discriminatory harassment, dating and domestic violence, rape, sexual assault and stalking. These individuals are:

### **New York Campus**

Title IX Coordinator:  
Carlye Bowers,  
[NYtitle9@nyfa.edu](mailto:NYtitle9@nyfa.edu)

### **Los Angeles Campus**

Title IX Coordinator:  
Albert Roberson,  
[LAtitle9@nyfa.edu](mailto:LAtitle9@nyfa.edu)

### **South Beach Campus**

Title IX Coordinator:  
Liliana Brown,  
[SBtitle9@nyfa.edu](mailto:SBtitle9@nyfa.edu)

The Title IX Coordinators are responsible for the oversight of compliance with Title IX for the New York Film Academy. Some of the Title IX Coordinator responsibilities include:

- Investigating Sex-Based Discrimination and Sexual Misconduct (Prohibited Conduct) complaints.
- Coordinating, planning, and managing the Sex-Based Discrimination and Sexual Misconduct education and training programs, including bystander intervention.
- Developing and implementing consistent procedures to provide for



prompt and effective response to Prohibited Conduct reports.

- Coordinating the maintenance of complaints and actions taken in response to complaints, including records of investigations, and disciplinary action, as appropriate.
- Being available to meet with students, employees, and others about this policy.
- Conducting periodic campus climate surveys.

### ***6. C. Office for Civil Rights***

Concerns about New York Film Academy's application of this policy may also be addressed to the United States Department of Education, Office for Civil Rights, at the following contact information:

**New York: New York Office**  
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](mailto:OCR.NewYork@ed.gov)

**California: San Francisco Office**  
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](mailto:OCR.sanfrancisco@ed.gov)

**Florida: Atlanta Office**  
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](mailto:OCR.Atlanta@ed.gov)

### ***6. D. How to File a Policy Violation Complaint***

New York Film Academy is committed to responding quickly and constructively to Prohibited Conduct complaints, and ensuring that all individuals feel comfortable coming forward. It is important to report incidents of Prohibited Conduct as soon as possible.

Any individual wishing to make a complaint under this policy may contact the campus Title IX Coordinator by email or visit their office.

**New York Campus Title IX Coordinator**  
Carlye Bowers  
NYtitle9@nyfa.edu  
17 Battery Place, 5th Floor, Room 501  
New York, NY 10004  
[NYtitle9@nyfa.edu](mailto:NYtitle9@nyfa.edu)

**Los Angeles Campus Title IX Coordinator**  
Albert Roberson  
LAtitle9@nyfa.edu  
3300 Riverside Drive, 2<sup>nd</sup> Floor  
Burbank, CA 91505  
[LAtitle9@nyfa.edu](mailto:LAtitle9@nyfa.edu)



## **South Beach Campus Title IX**

### **Coordinator**

Liliana Brown  
420 Lincoln Road  
Miami Beach, FL 33139  
[SBtitle9@nyfa.edu](mailto:SBtitle9@nyfa.edu)

An individual may report Prohibited Conduct to a faculty or staff member (Responsible Employees) other than the Title IX Coordinator. All reports shared with Responsible Employees will be disclosed to the Title IX Coordinator.

Individuals may choose not to report Prohibited Conduct to New York Film Academy administration (or local law enforcement) and New York Film Academy respects and supports such decisions. However, if information about Prohibited Conduct comes to New York Film Academy's attention, New York Film Academy may start an investigation even in the absence of a filed complaint.

### **6. D. 1. Option to File a Criminal Report -**

Simultaneous to pursuing resolution through the New York Film Academy's internal process, the Complainant may also file a criminal report with the local police department or appropriate law enforcement agency. The New York Film Academy will not delay its investigation if criminal charges are filed. At the request of law enforcement authorities, however, New York Film Academy may briefly postpone its investigation and proceeding while the authorities gather evidence. A criminal investigation does not hinder New York Film Academy from conducting its own investigation, nor does it omit the need for New York Film Academy to conduct its own investigation. In addition, a criminal

investigation does not affect nor determine the outcome of New York Film Academy's investigation. The Complainant can seek assistance with filing a police report from the campus Title IX Coordinator or School Therapist.

## **New York Campus Local Law**

### **Enforcement**

New York Police Department 1st Precinct  
19 Elizabeth Street  
NY, NY 10013  
212-741-4811

## **Los Angeles Campus Local Law**

### **Enforcement**

Burbank Police Department  
200 N 3rd Street  
Burbank, CA 91502  
818-238-3000

## **Los Angeles Police Department**

3353 N San Fernando Road  
Los Angeles, CA 90065  
818-238-3000

## **South Beach Campus Local Law**

### **Enforcement**

Miami Beach Police Department  
1100 Washington Avenue  
Miami Beach, FL 33139  
305-673-7900

**6. D. 2. Immunity -** New York Film Academy considers the reporting of Prohibited Conduct cases on campus to be of paramount importance. New York Film Academy does not condone underage drinking and/or substance abuse; however, immunity may be extended to all parties involved in a Prohibited Conduct investigation, provided that they are acting in good faith in such capacity.

### ***6. E. Complainant and Respondent Rights***

Once a complaint has been made or a Responsible Employee has reported information, both the Complainant and the Respondent are entitled to the same rights:

- Every Complainant has the right to choose whether or not to file a complaint with New York Film Academy's Title IX Coordinator.
- Every Complainant has the right to file a report with law enforcement, with assistance from the Title IX Coordinator if requested.
- Every Complainant and Respondent has the right to an impartial investigation.
- Every Complainant and Respondent has the right to present witnesses and evidence in support of their case.
- Every Complainant and Respondent has the right to have a Support Person of their choosing present during any meeting related to the Title IX investigation.
- Every Complainant and Respondent has the right to receive information regarding disciplinary proceedings and to be informed of on and off campus resources.
- Every Complainant and Respondent has the right to have the complaint be decided upon a preponderance of evidence standard (it is more likely than not that sexual misconduct occurred).
- Every Complainant and Respondent has the right to be notified, in writing, of the outcome of the complaint.

- Every Complainant and Respondent has the right to appeal the decision of the Title IX Coordinator.
- Every Complainant or Respondent have the right to file a formal complaint with the U.S. Department of Education's Office of Civil Rights, if the Complainant or Respondent believes New York Film Academy did not handle the complaint properly.

### ***6. F. Interim Measures***

Once a complaint has been reported and until the resolution of the matter, the Title IX Coordinator may take interim measures to ensure safety and non-retaliation for all parties. Examples of interim measures include, but are not limited to, the following:

- Modifying academic and/or extracurricular activities
- Modifying housing accommodations
- Extending deadlines on tests, assignments, and make-up classes
- Offering Counseling services from New York Film Academy's School Therapist
- Offering academic support and accommodations
- Issuing No Contact Agreement
- Issuing Procedural Holds

### ***6. G. Support Persons***

The Complainant and Respondent may be accompanied by a Support Person of their choosing during any meeting related to the complaint. The Support Person may not participate directly in any meeting or contact the Title IX Office.

## ***6. H. Timeline***

New York Film Academy will make every reasonable effort to ensure that the investigation and resolution of a complaint occurs in as timely and efficient a manner as possible. New York Film Academy's investigation and resolution will generally be completed 60 calendar days from the date the complaint was made.

## ***6. I. Investigation***

Every reported complaint of Prohibited Conduct under this policy will be investigated thoroughly, promptly and in a private manner. A Title IX Coordinator will be responsible for overseeing the prompt, fair, and impartial investigation and resolution of complaints filed with New York Film Academy.

Depending on the nature of the complaints, the investigation could include interviews with the Complainant, Respondent and witnesses; review of written documentation and relevant policies; review of evidence; and any other steps necessary to thoroughly investigate the complaint. During the investigation, the Complainant and Respondent will have an equal opportunity to identify witnesses and evidence that the Title IX Coordinator may consider. Past sexual histories of the Complainant and the Respondent will not be permitted as evidence.

New York Film Academy reserves the right to attach other complaints, victims and policy violations found during the course of an investigation.

**6. I. 1. Uncooperative Complainant** - If a Complainant chooses not to cooperate with

the investigation, New York Film Academy has a responsibility to continue the investigation. New York Film Academy's goal is to eliminate hostile environments and prevent any future occurrences of Prohibited Conduct.

**6. I. 2. Uncooperative Respondent** - If a Respondent chooses not to cooperate with the investigation, New York Film Academy has a responsibility to continue the investigation. New York Film Academy's goal is to eliminate hostile environments and prevent any future occurrences of Prohibited Conduct. Uncooperative Respondents are still subject to New York Film Academy policy and disciplinary processes.

**6. I 3. Withdrawals During Investigations** - If a Respondent chooses to withdraw during an investigation, not only will the investigation continue in their absence, the Respondent may also forfeit the opportunity to re-start or enroll in any future New York Film Academy programs. Please see Section 9. A. Transcript Notations for additional measures enforced when a Respondent withdraws.

**6. I. 4. Conflict of Interest** - If any administrator participating in the investigation or resolution of a complaint presents a conflict of interest, a different trained administrator will be appointed to carry out the responsibilities.

Within three days of the first meeting with the Title IX Coordinator the Respondent and/or Complainant can identify in writing, to the Title IX Coordinator, any real or perceived conflicts of interest. The Title IX Coordinator will carefully consider the statements and assign an investigator, if

necessary. If the conflict of interest is the Title IX Coordinator, the Respondent and/or Complainant can identify in writing, to the Dean of Students, any real or perceived conflicts of interest. The Dean of Students will carefully consider the statements and consult with the Title IX Coordinator to assign an investigator, if necessary.

**6. I. 5. Investigative Report** - At the conclusion of the investigation, the Title IX Coordinator will write an Investigative Report using statements from all parties involved and evidence gathered to aid in the evaluation the findings.

### ***6. J. Resolution***

New York Film Academy utilizes an Administrative Review Process to resolve all complaints under this policy. During this process, an unbiased, trained administrator under the Title IX Office will analyze the Investigative Report (completed by the Title IX Coordinator) to determine the findings and recommend sanctions.

**6. J. 1. Findings** - Findings will be determined by evaluating whether or not a hostile environment was created. New York Film Academy will consider the totality of the circumstances, including, but not limited to:

- The frequency, nature and severity of the conduct
- Whether the conduct was physically threatening
- The effect of the conduct on the Complainant's mental or emotional state
- Whether the conduct was directed at more than one individual
- Whether the conduct arose in the context of other discriminatory conduct
- Whether the conduct unreasonably interfered with the Complainant's educational or work performance and/or educational programs or activities
- Whether the conduct implicates concerns related to academic freedom or protected speech

The preponderance of evidence standard will be used when formulating the outcomes of the investigation and any related disciplinary sanctions. The findings will be included in the Investigative Report, along with appropriate sanctions. In addition to sanctions, grievance measures for either party will be determined. Please see Section 5. G. Preponderance of Evidence for more information.

### **6. J. 2. Final Outcome Letter**

Upon completion of the findings, a Final Outcome Letter will be provided to the Complainant and the Respondent, individually, to communicate the outcome. The Final Outcome Letter will set forth:

- Name of the Respondent
- Alleged policy violation(s)
- Policy(s) for which the Respondent was found responsible, if any
- Sanctions imposed on the Respondent, if any

In compliance with FERPA, the Final Outcome Letter to the Complainant will not include any information about sanctions that do not relate to the Complainant, unless there is a compelling reason (i.e. personal safety).

## ***6. K. Sanctions***

Sanctions are issued in effort to bring an end to the violation in question, reasonably prevent a recurrence of a similar violation, and remedy the effects of the violation.

Sanctions may include; reprimand, probation, suspension, expulsion, termination of employment, temporary or permanent loss of privileges, notation on transcript, program section reassignment, housing relocation, and temporary or permanent loss of access to campuses. Third parties who are found to violate this policy may have their employment terminated or be permanently denied access to New York Film Academy campuses and privileges.

Sanctions will be determined by the Title IX Coordinator based upon the severity and pervasiveness of the complaint, as established in the Investigative Report, and any prior discipline for conduct violations.

The New York Film Academy will not refund to students for lost privileges or lost access to New York Film Academy campuses and facilities, classes, test, performances, lessons, appointments, or other activities and events resulting from a disciplinary action except as required by State or Federal policies.

**6. K. 1. Implementations of Sanctions** -If the Complainant or Respondent appeals, the sanctions imposed do not go into effect until the resolution of such timely appeal. However, if necessary, the Title IX Coordinator may determine that any sanctions be effective immediately in order to protect the welfare of either party or the New York Film Academy community.

Please see Section 7. Appeals for more information.

---

## **7. APPEALS**

---

The Complainant or Respondent may appeal the decision stated in the Final Outcome Letter within 10 days from which the letter is dated. An appeal can be filed for either the decision regarding responsibility for Prohibited Conduct or for the sanctions.

### ***7. A. Appeals of the Decision Regarding Responsibility for Prohibited Conduct***

The only permissible grounds for an appeal regarding responsibility are availability of relevant new evidence not available at the time of the hearing that could significantly impact the outcome of the hearings and/or procedural errors during the hearings that significantly impacted the outcome of the hearings.

### ***7. B. Appeals of Sanctions***

The sanctions imposed on the Respondent may be appealed on the grounds that the severity of the sanction imposed is unfair compared to the severity of the Prohibited Conduct for which the Respondent was found responsible.

### ***7. C. How to File an Appeal***

Appeals must be made in writing to your campus Title IX Coordinator. Once an appeal is made, the Title IX Coordinator will consult with New York Film Academy higher administration to make a determination that (i) the decision should stand; (ii) the decision should be

overturned; or (iii) additional hearings should occur or evidence should be obtained before making an appellate determination.

In the event that the decision be overturned or that additional hearings should occur or additional evidence should be obtained, the appropriate steps to be taken to come to a final resolution of the complaint will be determined by Title IX Coordinator, in consultation with New York Film Academy higher administration.

---

## 8. CONFIDENTIALITY & PRIVACY

---

New York Film Academy is committed to making reasonable efforts to protect the privacy of a Complainant, a Respondent and/or other individuals involved in a report under this policy. Information related to a complaint of Prohibited Conduct will be shared with a limited circle of individuals on a need-to-know basis in order to assist with the investigation and timely resolution of the report.

### ***8. A. Confidentiality Requests***

Complainants and Respondents may request that the New York Film Academy treat information regarding Prohibited Conduct as confidential. Confidentiality requests are taken very seriously however, such requests may limit New York Film Academy the ability to investigate and take reasonable action in response to a complaint. When a confidentiality request is made, the Title IX Coordinator will evaluate in the context of New York Film Academy's commitment to provide a safe and nondiscriminatory environment.

Confidentiality requests are weighed against the following factors:

- The severity and pervasiveness of the alleged Prohibited Conduct
- Complainant's age
- Whether there has been additional Prohibited Conduct complaints against the Respondent
- The applicability of any laws mandating disclosure

Regardless of whether New York Film Academy is able to take disciplinary action against the Respondent due to a confidentiality request (made by the Complainant), New York Film Academy will take prompt and effective action to limit the effects of the alleged Prohibited Conduct and to prevent its reoccurrence through interim or grievance measures. Please see Section 6. F. Interim Measures for more information.

---

## 9. RECORDS

---

Records of informal and formal complaints will be maintained by the Title IX Coordinator. Complaints against employees or students that result in a personnel or disciplinary action will also be a part of the Respondent's personnel or disciplinary record. All records are confidential with access only to individuals with a legitimate need to know. Records of complaints will be kept on file in accordance with the New York Film Academy's records and retention policy.

### ***9. A. Transcript Notations***

Respondents that are found in violation of Prohibited Conduct, specifically sexually



violent crimes, will receive a notation on their transcript, by New York Film Academy. This notation will state that the Respondent was “Suspended after a finding of responsibility for a code of conduct violation” or “Expelled after a finding of responsibility for a code of conduct violation”.

Respondents who withdraw from New York Film Academy during a Prohibited Conduct investigation and decline to complete the disciplinary process, will receive a notation on their transcript stating “Withdrew with conduct charges pending”.

If a finding of responsibility is dismissed for any reason, any such transcript notation shall be removed.

#### **9. A. 1. Appeals for Seeking Removal of Transcript Notation**

A transcript notation may be appealed only in the case of suspension, following a one year conclusion of the suspension. In cases of expulsion, the transcript notation may not be appealed. Appeals for seeking removal of transcript notations must be made in writing to Title IX Coordinator.

---

## **10. PREVENTION & AWARENESS**

---

As part of its commitment to the prevention of Prohibited Conduct, New York Film Academy offers education and awareness programs. Incoming students and new employees receive primary prevention and awareness programming as part of their orientation, and all students and employees receive ongoing training and related programs on an annual basis.

---

## **11. RESOURCES**

---

Additional resources are available at New York Film Academy Student Hub to individuals wishing to seek information, support, make a report and/or file a complaint:

[https://hub.nyfa.edu/title\\_ix](https://hub.nyfa.edu/title_ix)

---

## **12. POLICY IN OTHER LANGUAGES**

---

New York Film Academy Sex-Based Discrimination and Sexual Misconduct Policy is available in different languages. To request the policy in a specific language, please contact your Title IX Coordinator.