

NEW YORK FILM ACADEMY

COLLEGE OF VISUAL AND PERFORMING ARTS

2022-2023 NYFA NEW YORK CATALOG ADDENDUM

Items listed were updated after the publish date of August 22, 2022 of the 2022-2023 NYFA New York Catalog. The Policy updates and changes listed in this Addendum are in effect beginning January 1, 2023.

[Addendum #1: Student Code of Conduct](#)

[Addendum #2: Official Program Withdrawal](#)

[Addendum #3: Graduation Requirements](#)

[Addendum #4: Failed Courses](#)

[Addendum #5: Grade Appeal](#)

[Addendum #6: Student Drug and Alcohol Policy](#)

[Addendum #7: 2023 Short-term Workshop Dates](#)

[Addendum #8: BFA Acting for Film Program typographical corrections](#)

[Addendum #9: Two Year Acting for Film Program typographical corrections](#)

[Addendum #10: BFA Filmmaking Program typographical corrections](#)

[Addendum #11: NYFA Immunization Policy](#)

Explanation of Addendums

[Addendum #1:](#) The Student Code of Conduct has been updated.

[Addendum #2:](#) The Official Program Withdrawal Process has been clarified by assigning the Registrar's Office the duty of receiving official written and verbal requests for program withdrawals by students

[Addendum #3:](#) Graduation Requirements have been updated to include Graduation requirements for short-term clock hour programs.

[Addendum #4:](#) Failed Courses Policy has been updated to include requirements for short-term clock hour programs

[Addendum #5:](#) Grade Appeal policy has been clarified to include all programs, including short-term workshops.

[Addendum #6:](#) Student Drug and Alcohol Policy has been updated.

[Addendum #7:](#) Short-term workshop dates for 2023 have been updated.

[Addendum #8:](#) *BFA Acting for Film Program* was previously published with one (1) typographical error. The course number for *Acting V* was corrected to ACTI277N in the Curriculum list.

[Addendum #9:](#) *Two Year Acting for Film* The course name and number *ACTI217N Acting IV* has been updated to *ACTI277N Acting V* to match the most up to date approved Curriculum. Lastly the Elective

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Courses listed under Program Course Descriptions has been updated to match the most up to date Curriculum.

Addendum #10: *BFA Filmmaking Program*'s total credits were typed incorrectly in the last publication as 136. This has now been updated to the correct and approved total credits of 137.

Addendum #11: The NYFA Immunization Policy has been updated to clarify new students who have not satisfied the NYFA immunization requirements prior to the *first day of New Student Orientation* will be granted a 30- day (in-state students) or 45-day (out-of-state and international students) grace period to complete NYFA's immunization requirements.

I, Elli Ventouras, Campus Dean of the New York Film Academy, New York, hereby certify that the information contained in this Catalog Addendum is true and correct in content and policy.



12/9/2022

Signature

Date

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Addendum #1

STUDENT CODE OF CONDUCT

INTRODUCTION

The New York Film Academy 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 and student success, NYFA is committed to maintaining a safe and healthy learning environment, free from hostility and discrimination. As community members, NYFA expects students to choose behaviors that embody these values. Students are expected to act with honesty and the highest ethical standards; 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 a 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, sexual misconduct, domestic and dating violence, and stalking are set forth in Title IX Grievance Policy and Procedure, NYFA's Sexual Misconduct Policy and/or NYFA's Student Grievance and Resolution Process.

A. Jurisdiction

The NYFA Student Conduct Code applies to conduct in and around NYFA property, to behaviors conducted at NYFA sponsored or related activities, to conduct 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).

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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 and/or designee, 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.

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7. Solicitation

Solicitation includes, but is not limited to, giving, receiving, or expecting financial compensation from other students for services or products such as NYFA production, pre-production, post-production, and script consultation.

8. Forgery

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

9. Falsifying Information

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

10. Theft

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

11. Vandalism, Damage, or Destruction of NYFA Property

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

12. Trespassing or Unauthorized Entry

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

13. Misuse of NYFA Property, Materials, or Resources

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

14. Housing Conduct

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

15. Parking Conduct

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

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16. Event Conduct

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

17. NYFA Identification

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

18. Defamation

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

19. Conduct that Threatens Health or Safety

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

20. Sexual Misconduct

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

21. Stalking

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

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

22. Harassment

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

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

23. Hazing

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

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

24. Retaliation

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

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

25. Bullying 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 Title IX Grievance Policy and Procedure, NYFA's Sexual Misconduct Policy, and/or NYFA's Student Grievance and Resolution Process.

27. Fraternalization

Fraternalization includes, but is not limited to, intimate relationships and socialization outside of professional and academic reasons between NYFA students and NYFA faculty members or staff. This includes social media fraternization such as, "friending" or accepting "friend requests," or "following"

NYFA faculty or staff on Facebook, Twitter, Instagram, Snapchat, and any other social media sites. LinkedIn, or other professional sites, are considered exceptions.

28. Disorderly, Disruptive, or Obstructionary Behavior

Disorderly, disruptive, or obstructionary behavior includes, but is not limited to, obstruction or intrusion of teaching, research, administrative procedures, disciplinary procedures, productions, 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

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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. This includes use of tobacco products, such as chewing tobacco, that are not part of a smoking cessation program.

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 – regardless of license), knives (switchblade or belt buckle) with a blade of longer than two inches, replica weapons, chemicals, using an item as a weapon, or other weapons or dangerous objects (including arrows, axes, machetes, nun chucks, throwing stars), including any item that falls within the category of a weapon, or the storage of in a vehicle parked on NYFA property.

35. Expectation of Privacy

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

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

36. Encouraging, Permitting, or Assisting with a Violation

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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 and 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.

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STUDENT CONDUCT PROCEDURES

The student conduct procedures are established by NYFA to resolve allegations of student misconduct. The procedures and resolution processes 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 (deanofstudent@nyfa.edu.).

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

A. Reporting Complaints

Complaints involving alleged misconduct by students must be submitted in writing to the Dean of Students and/or designee via email and/or the filing of the Student Conduct Incident Report Form or the Student Academic Integrity Incident Report Form, both accessible on The NYFA Hub. Complaints must be made within one year following discovery of the alleged misconduct unless an exception is granted by the Dean of Students. Complaints of student conduct will be investigated and resolved by the Dean of Students or designee. Complaints of Academic Integrity will be investigated and resolved by the Department Chair, the Dean of Students, or their designees. The Dean of Students, the Department Chair, or their designees are hereafter referred to as the Student Conduct Administrator.

B. Initial Investigation

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

C. Notice of Investigation

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

- The nature of the conduct in question and the basis for the allegation.
- Information on how to access a full version of NYFA's Student Conduct Code.
- Notification of the student's right to be accompanied by a Support Person.

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

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

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

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

- Ensure that the student has been provided information on how to access NYFA's Student Conduct Code.
- Discuss privacy; inform the student that the content of meeting and student conduct proceedings will be kept private, per Family Educational Rights and Privacy Act regulations, unless privacy is waived by the student.
- Explain the purpose of the meeting, which is 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.
- Describe potential outcomes and/or a range of sanctions.

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

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Students have the right to review documents relevant to the case. If documents are requested, documents may be redacted to comply with state and federal laws and regulations and NYFA policies.

Students have the right to know the length of time NYFA keeps record of disciplinary matters. Please see Section “V. Privacy and Records Retention” for more details.

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 of violations.

Past disciplinary policy violations (single or repeated acts).

Any sanctions previously imposed for the same or similar violations.

3. Resolution Agreement

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

A Resolution Agreement will include, at minimum:

- The determination made by the Student Conduct Administrator, based on the investigation.

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- The types of misconduct for which the student is being held responsible for violating.
- The assigned sanctions and any deadlines.
- The student's right to appeal the determination.
- The length of time the disciplinary record will be maintained.

A Resolution Agreement may also include:

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

4. Decisions in Absentia

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

G. Sanctions and 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 of an individual's race, color, national or ethnic origin, citizenship, sex, religion, age, sexual orientation, gender identity, pregnancy, marital status, ancestry, service in the uniformed services, physical or mental disability, medical condition, or perceived membership in any of these classifications.

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

1. 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.

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2. 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 for the duration of the disciplinary probation. When the disciplinary probation period concludes, the transcript notation is removed.

3. 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 for the duration of the deferred suspension. When the deferred suspension period concludes, the transcript notation is removed.

4. Suspension

Suspension is the termination of a student's status for a specified period of time, for the remainder of the term, or for several academic terms. Suspension may take effect at such time as the Student Conduct Administrator determines. Students who have been suspended may be prohibited from entering specified areas, or all areas, of NYFA property. During the period of suspension, the student will be prohibited from attending all classes, seminars and programs, and any NYFA-sponsored activities. A suspended student will be ineligible to enroll in any NYFA courses at any NYFA campuses during the period of suspension. During the period of suspension, the Student Conduct Administrator may place a Hold on the student's NYFA records which may prevent the student from registering, obtaining transcripts, verifications, or receiving a certificate or degree from NYFA. Further violations of NYFA's Student Conduct Code or failure to complete any assigned conditions may result in additional disciplinary action including but not limited to further suspension or expulsion.

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.

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- 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.

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

If a student is suspended for more than one academic term, a transcript notation will be permanently noted, indicating the duration of the suspension.

5. 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 immediate expulsion.

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

6. 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.

7. 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:

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- The Student Conduct Administrator will submit a recommendation of revocation of the degree or certificate to NYFA's Campus Dean.
- 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 Dean within ten (10) days from the date of the Notice of Intent to Revoke Degree or Certificate. The imposition of the revocation of degree or certificate will be deferred until the conclusion of the appeal. The decision of NYFA's Campus Dean is final.

8. 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

9. 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

10. 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

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

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

I. Appeals Process

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

Acceptable reasons for appeal include:

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

All appeals must be directed to the Campus Dean, or designee, via the Campus Dean's email (elli@nyfa.edu). All appeals must be written and should clearly articulate and support the basis for appeal. Criteria to include in the written appeal should be the reason for the appeal (listed above) and any evidence the student wants to emphasize for consideration (such as statements, documents, videos, pictures, social media records, etc.). Appeals must be received within five (5) days of the date of the Resolution Agreement. Appeals must be sent from the student's official NYFA e-mail.

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

The Campus Dean may uphold the violations determined by the Student Conduct Administrator, may uphold and impose the sanctions determined by the Student Conduct Administrator, may determine

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different violations, may adopt and impose different sanctions, or may reject any and all violations and/or sanctions.

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

A decision letter containing the determination of the Campus Dean will be delivered to the student and to the Student Conduct Administrator via NYFA email. The Campus Dean may also notify other parties of the decision or may direct the Student Conduct Administrator to do so if such parties are authorized to receive such information.

INTERIM AND/OR EMERGENCY MEASURES

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

A. Procedural Hold

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

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

- Within twenty-four (24) hours after the imposition of the Procedural Hold, the Campus Dean or designee will review the information upon which the Procedural Hold was based. The Procedural Hold will stand unless the Campus Dean denounces the Procedural Hold within twenty-four (24) hours of its imposition. If the Campus Dean rescinds the Procedural Hold, the action will be deemed vacated, and a reasonable effort will be made to inform the student that the Procedural Hold is vacated.
- Should the Procedural Hold be vacated, that will have no bearing on NYFA's student conduct proceedings arising from the conduct, which prompted the Procedural Hold.

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- Upon imposition of the Procedural Hold, the Student Conduct Administrator will notify the student of the alleged violation(s), the length and conditions of the Procedural Hold, and the opportunity for a review with the Campus Dean or designee to challenge the Procedural Hold.
- Review of the Procedural Hold will have scheduling priority. The student may be accompanied by a Support Person. The student may present information to contest the Procedural Hold, or to demonstrate that the Procedural Hold is unnecessary or that the conditions of the Procedural Hold should be modified. The Campus Dean is authorized to investigate the facts, which prompted the Procedural Hold and may lift the Procedural Hold or modify its conditions. Within three (3) days of the conclusion of the review, the Campus Dean will determine:
 - If the Procedural Hold is necessary
 - If the conditions of the Procedural Hold should be modified.
- The result of the Procedural Hold review will have no bearing on NYFA's student conduct proceedings arising from the conduct, which prompted the Procedural Hold.

PRIVACY AND RECORDS RETENTION

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

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

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

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

AMENDMENT AND 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.

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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 member, administrator, employee, agent acting on behalf of NYFA, guest speaker, visitor, and/or any person affiliated with a NYFA activity during the time of the activity.

D. NYFA Property

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

E. NYFA Activities

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

F. Student Conduct Administrator

A NYFA official authorized by the Dean of Students or Designee to implement NYFA's student conduct procedures and impose sanctions upon any student found in violation of the Student Conduct Code. The term "Student Conduct Administrator" is an internal designation and is not an official title. For the New York campus, this may be a Designee a Department Chair, or an Academic Advisor.

G. Complainant

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

H. Respondent

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

I. Working Days

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

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J. Notice

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

K. Student

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

L. Student Organization

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

M. Support Person

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

N. Witness

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

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Addendum #2

OFFICIAL PROGRAM WITHDRAWAL

Overview

A student may petition to withdraw from a Conservatory or Degree program at any time on or before the Friday of semester week twelve (12). A student may withdraw from a Community Education Program at any time. Withdrawing from a program constitutes an attempt at completing the courses and the student will receive a “W” grade on the transcript. All credits in “W” status will be considered attempted but not completed in the student’s calculation of Satisfactory Academic Progress.

Withdrawing from a program will have implications for all students. Students are encouraged to speak with any and all applicable departments including, but not limited to the Department Chair, their Academic Advisor, the International Student Office, the Housing Office, the Division of Veterans Services, and the Financial Aid Office.

Official Program Withdrawal Process

To initiate the Official Program Withdrawal process a student* must:

- Provide a written request to the **Registrar's Office**.
 - The written request must include the student’s name, the student ID, and the program name the student is requesting to withdraw from.
 - The written request must include an affirmative statement such as “I am requesting to withdraw from my program.”
- In the alternative, a student may make a verbal request to the **Registrar’s Office**.
 - The verbal request must include an affirmative statement such as “I am requesting to withdraw from my program.”

**It is strongly recommended that F-1 (International) students notify the International Office prior to submitting an official withdrawal request. It is also strongly recommended that VA students notify the Veterans Office prior to submitting an official withdrawal request.*

To complete the Official Program Withdrawal process:

- After a student has successfully provided the notification of request to withdraw (written or verbal), they will no longer be considered a NYFA student and will no longer be able to attend any NYFA classes or related activities and will no longer have access to equipment and resources.
- The student will receive a Program Withdrawal form through their NYFA student email.

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- Students must complete and sign the Program Withdrawal form.

Withdrawal Date

A student's Official Program Withdrawal Date is the day the student makes the official notification to NYFA with their affirmative withdrawal request.

Refund Implications of an Official Program Withdrawal

Students who withdraw from a program may be eligible for a refund. The NYFA Refund Policy can be read [here](#).

Students who withdraw after the first day of class will be refunded on a prorated basis up to 40% of the semester (BFA/Conservatory Programs) or up to 40% of a program (Community Education Programs). After 40% of the semester/program is completed there will be no refund. The percentage of the program completed is based on the number of days within a semester and the withdrawal date. When calculating the number of days in the semester, the weekends are included.

Withdrawing from a program will affect a student's current academic status. International students and students receiving GI BILL® Benefits, and/or Financial Aid must consult with appropriate departments.

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Addendum #3

GRADUATION REQUIREMENTS

In order to graduate, all students must:

- Pass all required courses in the program of study.
- Maintain a cumulative GPA of a "C" (2.0) or higher and have completed 66.66% or more of their cumulative attempted credits to have met the minimum requirements for Satisfactory Academic Progress (SAP) for that program.
- Complete and receive a passing grade on their capstone project by the established deadline and in accordance with all guidelines.
- Adhere to all institutional policies, including the Student 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. For short-term workshop clock-hour programs this is measured in clock hours attempted vs. successfully completed.
- Remove all holds from their student account, including but not limited to unpaid balances, library or equipment holds, and required documentation.

BFA Students who achieve a high cumulative grade point average (GPA) will be recognized with Latin honors designations on their transcripts. BFA undergraduates will be honored with the traditional designations of *cum laude* (3.6-3.69 GPA), *magna cum laude* (3.7-3.79 GPA), and *summa cum laude* (3.8+ GPA).

Additionally, students in short-term workshop clock-hour programs must:

- Successfully attend the required percentage of the program clock hours as determined by the department. This percentage can be found in the course syllabus distributed at the start of the program.

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Addendum #4

FAILED COURSES

Courses Taught on Credits

When a student does not successfully complete a course, the student will need to repeat the course in a later semester.

Students may be required to take a make-up semester if they do not successfully complete three (3) courses in one semester or four (4) courses cumulatively. Students are required to pay per-credit to retake failed courses and may have the opportunity to enroll in additional courses they have not yet completed, to maintain full-time status.

A student who has attempted and failed the same course three (3) times will not be eligible to take the course again in their program of study and may not be eligible to complete the program as a result.

One-Year or Two-Year Conservatory Courses Taught on Clock-Hours

If a student fails one (1) course in a Conservatory One-Year or Two-Year clock-hour based program, the student will have four (4) weeks to make-up failed coursework. A student who fails one (1) course may proceed to the next semester. If failure is due to attendance or participation a student cannot restore their grade through assigned make-up work and must retake the course.

If a student fails more than one (1) course they are required to retake the courses and pay the per-clock-hour. Students who fail more than one (1) course may not be permitted to move forward to the next semester and may be required to retake the failed courses before they proceed to the subsequent semester. Not all courses are offered each semester and this may have an impact on a student's enrollment status.

Short-term Workshop Courses Taught on Clock-Hours

If a student fails one (1) course in a short-term workshop clock-hour based program, they will not receive their certificate of completion. In rare circumstances, workshop students may have the opportunity to restore their grade in one failed class by completing assigned work within a period no longer than 150% of the published length of the educational program measured in clock hours completed. If failure is due to attendance, students cannot restore their grades through assigned work.

Addendum #5

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GRADE APPEAL

To initiate a grade appeal, students must complete the Grade Appeal Form, which is available through the student's **Academic Advisor or Department Chair**. To initiate a Grade Appeal, the student must adhere to the following process:

STEP 1

Student submits completed Grade Appeal Form to the **Academic Advisor/Department Chair** no later than the Friday of week one (1) of the term following receipt of the disputed grade.

Students are expected to consult with the instructor for a full grade breakdown before filing an appeal. Grade appeals must state one of the following reasons for appeal:

- The student believes that the instructor failed to follow the syllabus and/or grading rubrics. Students should provide documentation (returned assignments, exchanges with instructor, etc.) to demonstrate that they were unreasonably graded.
- The student believes grade penalty sanctions are disproportionate to the severity of violations, or are excessive, insufficient, or inappropriate.
- The student has new evidence, which is sufficient enough to alter the instructor's determination and was not available during the grading process.

STEP 2

The **Academic Advisor/Department Chair** discusses reasons for the Grade Appeal with the student, consults with the instructor (and consults and reviews supporting documents with the Department Chair if applicable).

Within five (5) days of receiving the Grade Appeal Form, the **Academic Advisor/Department Chair** informs the student of their decision regarding the grade. **The Academic Advisor/Department Chair** submits the Grade Appeal Form to the Registrar to be placed in the student file.

Grade appeals are reviewed based on information provided by the student and faculty and may be denied.

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Addendum #6

NYFA DRUG AND ALCOHOL POLICY FOR STUDENTS

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

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

A. NYFA Standards of Conduct Related to Alcohol and Drugs

The following is strictly prohibited on NYFA premises and NYFA affiliated facilities (i.e. residence halls operated by a contracted agency (EHS) and apartments leased by NYFA (SOBE apartments) and while attending in person and/or online NYFA activities, events, workshops and curricula and co-curricular projects:

- Use, possession, sale, distribution and/or manufacture of alcoholic beverages, acting as an accessory, liaison, or facilitator for any of the above, except at a time, location, and circumstance expressly permitted by NYFA and federal regulations
- Use, possession, sale, distribution and/or manufacture of narcotics or other illicit and/or controlled substances (including medical marijuana*) or acting as an accessory, liaison, or facilitator for any of the above
- The misuse of legal pharmaceutical drugs
- Use or possession of drug-related paraphernalia
- Being under the influence, impairment, or being unable to care for one's own safety as pertains to use of alcohol and/or controlled substances and misuse of legal pharmaceutical drugs
- Possession, production, or provision of false ID
- Operating a motor vehicle while under the influence of alcohol or illicit drugs

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- Administering drugs to individuals against their will and/or without their knowledge or consent
- Furnishing alcohol to a person under the age of 21
- Violating other federal, state and local laws regarding alcohol, tobacco, and controlled substances
- The smoking of tobacco, including the use of vaporizers and e-cigarettes, in indoor locations on NYFA campuses, outdoor locations not designated as smoking areas, and in attendance of NYFA and NYFA related in-person and online activities and events.

**Although the states of New York and California have legalized the possession and use of marijuana for recreational and medicinal purposes, and although the state of Florida has legalized the possession and use of marijuana exclusively for medicinal purposes, the possession and use of cannabis in any form and for any purpose (including cannabis prescribed for medicinal purposes) remains a crime under federal laws and must remain prohibited on all NYFA campuses, in apartments leased by NYFA (SOBE apartments) and in residence halls operated by a contracted agency (EHS). According to the Drug Free Schools and Communities Act and the Drug Free Workplace Act, colleges and universities receiving federal funds, despite conflicting state laws which may decriminalize the possession and use of marijuana for recreational or medicinal purposes in their states, must adhere fully and exclusively to federal law, and in doing so, must strictly prohibit the possession and use of cannabis for any reason. Also, in compliance with the Drug Free Schools and Communities Act and the Drug Free Workplace Act, students and employees violating federal laws governing the possession and use of cannabis must be subject to disciplinary action, per student and employee codes of conduct. Failure to comply with federal law may result in termination of all forms of federal financial assistance, including federal student financial aid grants.*

B. NYFA Disciplinary Sanctions for Violating Standards of Conduct for Alcohol and Drugs

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

C. Medical Amnesty Policy

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

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D. Legal Sanctions and Penalties

1. Federal Laws:

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

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

(Source: <https://www.campusdrugprevention.gov/sites/default/files/2021-11/Drugs%20of%20Abuse%202020-Web%20Version-508%20compliant.pdf>).

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

(Source: https://www.campusdrugprevention.gov/sites/default/files/2022-07/Federal_Trafficking_Penalties_Chart_6-23-22.pdf).

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

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

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

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

F1 International Students: An international student arrested for an alcohol or drug related crime risks having his/her/their visa revoked. In most instances, an international student will be able to remain in the US; travel outside of the US, however, would require the student to apply for a new

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

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

2. State Laws

New York: Alcohol

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

- The possession of alcohol by a person under age 21 unless the minor is accompanied by a parent or guardian.
- Purchasing, furnishing, serving alcohol to a minor. Violation of NY State Law 260.20 9d is a class A misdemeanor punishable by a sentence of imprisonment up to one year.
- Possession, production or provision of a false ID, may be considered: Forgery in the 2nd degree D Felony (punishable by imprisonment up to 7 years and a fine of no higher than \$5,000); Possession of a Forged Instrument 2nd degree D Felony (punishable by imprisonment up to 7 years for first time offenders); Criminal Impersonation 2nd degree A Misdemeanor (punishable by imprisonment up to 1 year, 3 years probation); or False Personation B Misdemeanor Forgery in the 2nd degree D Felony faces (punishable by imprisonment up to 3 months and a fine no more than \$500 dollars).
- It is a violation of NY State Penal Law 260.21(3) to sell tobacco products to any person under the age of 18. This is class B misdemeanor and punishable by imprisonment up to three months.

New York: Drugs

According to NY Penal Law, Article 240.40, (Appearance in public under the influence of narcotic drugs other than alcohol), it is a violation of NY State law to appear in public under the influence of narcotic drugs other than alcohol to the degree that a person may endanger themselves or other

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persons or property, or annoy other persons in their vicinity; this offense is civil violation and punishable by fine and imprisonment up to 15 days.

Marijuana:

Penal Law Section 220; Public Health Code Sections 3306, 3307

POSSESSION			
Offense	Penalty	Incarceration	Max. Fine
Less than 3 oz	No penalty	None	\$ 0
3 - 8 oz	Misdemeanor	1 year	\$ 1,000
More than 8 oz - 1 lb.	Felony	4 years	\$ 5,000
More than 1 - 10 lbs.	Felony	7 years	\$ 5,000
More than 10 lbs.	Felony	15 years	\$ 15,000
In public view	Violation	N/A	\$ 200

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SALE			
Without compensation, up to 3 oz of marijuana or 24 g of concentrate	None	None	\$ 0
25 g or less	Misdemeanor	1 year	\$ 1,000
More than 25 g - 4 oz	Felony	4 years	\$ 5,000
More than 4 oz - 1 lb.	Felony	7 years	\$ 5,000
More than 1 lb.	Felony	15 years	\$ 15,000
Using a child to assist	Felony	4 years	\$ 5,000
To a minor	Felony	7 years	

All other NYS

laws regarding alcohol and other drugs can be viewed on the New York State Legislature website: <http://public.leginfo.state.ny.us/menugetf.cgi?COMMONQUERY-LAWS>

California: Alcohol

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

- The possession of alcohol by a person under age 21 unless the minor is accompanied by a parent or guardian.
- Business and Professions Code 25658 makes it a misdemeanor in California to sell or furnish alcohol to a minor (someone under the state legal drinking age of 21). The misdemeanor penalties for this crime are up to one (1) year in county jail, and/or a fine of up to one thousand dollars (\$1,000)
- California Penal Code 470b makes it a crime to either display or possess any fake identification, with the intent to use that fake ID. The misdemeanor penalties for this crime are up to one (1) year in county jail, and/or a fine of up to one thousand dollars (\$1,000).

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The potential felony penalties are sixteen (16) months, two (2) years or three (3) years' imprisonment, and/or a fine of up to ten thousand dollars (\$10,000).

- Operating a motor vehicle with a BAC level higher than 0.08 (21 years or older), 0.01 or higher (21 years or younger) According to CA State Vehicle and Traffic Law 1192, persons drinking while intoxicated may be subject to suspension or revocation of driving privileges in the state as well as fines up to \$1,000 and imprisonment up to one year

A first offense (without bodily injury) is punishable by nearly \$2,000 in fines and assessments, 48 hours in jail, several months of license suspension, and completion of a three-month alcohol education program. If you commit a third or subsequent DUI offense within a 10-year period, you may be sentenced to as many as 16 months in state prison, roughly \$18,000 in fines and assessments, and the requirement of a 30-month alcohol treatment program. Understanding the law will not only help you avoid committing a DUI, but also help you plan your next steps if you have been arrested for the offense.

The following chart lays out the basics of California DUI law, including blood alcohol concentration (BAC) limits, penalties, and information about license suspension.

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

"Per Se" BAC Limit	0.08 Percent
Zero Tolerance (Underage) BAC Limit	0.02 Percent
Enhanced Penalty (Aggravated) BAC Limit	0.16 Percent

California DUI Laws: Select Penalties

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

California: Drug Possession Laws Overview

Below you will find key provisions of California's drug possession laws:

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Statutes

California Health and Safety Code Division 10, Chapter 6, Sections 11350-11651 et. seq. (Uniform Controlled Substances Act)

Penalties

Possession of Controlled Substances, Not Marijuana

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

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

Possession of Marijuana

- Possession of more than 28.5 grams of marijuana, other than concentrated cannabis, is punishable by incarceration of up to 6 months, a fine of not more than \$500, or both
- Possession of not more than 28.5 grams of marijuana, legal for those 21 and over, an infraction for those 18 and under (mandatory drug education course and community service)

Possession of Concentrated Cannabis

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

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California Marijuana Laws Overview

The basics of California marijuana laws are highlighted in the table below.

Statute(s)	Business & Professions Code Sections 26000, et seq. Health & Safety Code Sections 11000, et seq.; 11357, et seq.; 11362.7, et seq.
Possession	Those 21 and over may possess up to 28.5 grams of cannabis, or up to 8 grams of concentrated cannabis. It's an infraction for those under 21. Those 18 and over who possess more than 28.5 grams of cannabis, or more than 8 grams of concentrated cannabis, may be imprisoned in county jail for up to 6 months and/or fined up to \$500.
Sale	Sale by someone who does not possess a license to sell cannabis is a misdemeanor, which can result in up to 6 months in jail and/or fines up to \$500. A person who engages in commercial cannabis activity without a license will be subject to civil penalties of up to three times the amount of the license fee for each violation, with each day of operation constituting a separate violation.
Additional Limitations	There are additional limitations to smoking and possessing marijuana even if a person is over 21. The limitations include (but are not limited to) smoking or ingesting cannabis in public, (except in accordance with § 26200 of the Business & Professions Code), smoking/ingesting while operating a vehicle, and possessing an open container while operating or riding as a passenger in a vehicle.

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Florida: Alcohol

Zero Tolerance for Drivers under 21

Florida has a Zero Tolerance law for drivers under 21. This means that any driver under 21 that is stopped by law enforcement and has a blood alcohol level of .02 or higher will automatically have their Florida drivers license suspended for 6 months. The .02 limit really means that you cannot have a single drink and drive. And that's the idea.

For drivers over 21 the legal limit in Florida is .08. Regardless of your age be aware that drinking and driving is considered a serious offense. Below we have summarized the penalties in the state of Florida for a first offense DUI, but the average cost including legal defense, fines, and auto insurance increases is \$8000.

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

- The possession of alcohol by a person under age 21 is unlawful.
- Florida Statutes S. 562.111 makes it a first-degree misdemeanor in Florida to sell or furnish alcohol to a minor (someone under the state legal drinking age of 21). The misdemeanor penalties for this crime are up to one (1) year in county jail, and/or a fine of up to one thousand dollars (\$1,000). Second or subsequent offense, is a mandatory revocation period of two (2) years
- Florida Statutes S. 322.212 makes it a crime to either display or possess any fake identification, with the intent to use that fake ID. The felony penalties for this crime are up to five (5) years in county jail, and/or a fine of up to one thousand dollars (\$5,000). This is the current law and was amended, effective October 1, 1997.
- Operating a motor vehicle with a BAC level higher than 0.08 (21 years or older), 0.01 or higher (21 years or younger) According to FL State Vehicle and Traffic Law 1192, persons drinking while intoxicated may be subject to suspension or revocation of driving privileges in the state as well as fines up to \$1,000 and imprisonment up to one year.

Here are the minimum jail sentences for a first, second, and third DUI conviction in Florida:

First Offense DUI

A misdemeanor with penalties that include:

- Up to 6 months imprisonment
- 1 year probation (combined with imprisonment)
- \$250 to \$500 fine
- 6 months to 1 year license suspension
- Community service (at least 50 hours)

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- Substance abuse course (DUI school)
- Vehicle impoundment for 10 days

First Offense DUI, Enhanced Penalties

A DUI with a BAC over .15 or accompanied by a minor in the vehicle include the above penalties with these changes:

- Up to 9 months imprisonment
- \$1000 to \$2000 fine
- Interlock Ignition Device on all vehicles for up to 6 months

Second Offense DUI in More than 5 Years

A misdemeanor with penalties that include:

- Up to 9 months imprisonment
- Up to 1 year probation
- \$500 to \$1000 fine
- 6 months to 1 year license suspension
- Substance abuse course (DUI school)
- Vehicle impoundment for 10 days
- Interlock Ignition Device on all vehicles for 1 year

Florida Marijuana Laws Overview

November 2017, Florida passed Amendment 2, or the Use of Marijuana for Debilitating Medical Conditions ballot, allowing medical marijuana to be cultivated and dispensed to qualified patients.

A qualifying patient must qualify with a debilitating medical condition. Conditions accepted are listed as follows: Cancer, Epilepsy, Glaucoma, HIV/AIDS, PTSD, ALS, Crohn's Disease, Parkinson's Disease, Multiple Sclerosis, Seizures, Glaucoma, Chronic nonmalignant pain (pain that is either caused by or originates from a qualifying medical illness), Terminal Illness (patients diagnosed with no more than 12 months to live)

Any other debilitating medical condition of similar nature where a physician feels marijuana would benefit the patient.

Any patient with a qualifying medical condition must first obtain a physician certification. A physician certification is a written document from a licensed doctor stating the validity of the patient's debilitating medical condition, the doctor's professional opinion that marijuana use would outweigh potential health risks for the patient and the recommended duration of medical marijuana use.

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Patients who possess a physician’s recommendation may legally obtain medical cannabis provided by state licensed dispensaries. Emergency rules issued by state health officials in August 2022 stipulate the following: “A qualified physician may not issue a physician certification for more than three 70-day supply limits of marijuana or more than six 35-day supply limits of marijuana in a form for smoking. A 35-day supply limit for marijuana in a form for smoking shall not exceed 2.5 ounces. ... The equivalent daily dose amount limit and 70-day supply limit for approved routes of administration of marijuana are as follows: edibles (no more than 60 mg of THC daily | no more than 4,200 mg of THC per 70-day supply), vaporized products (no more than 350 mg of THC daily | no more than 24,500 mg of THC per 70-day supply), oral capsules or tinctures (no more than 200 mg of THC daily | no more than 14,000 mg of THC per 70-day supply), sublingual tinctures (no more than 190 mg of THC daily | no more than 13,300 mg of THC per 70-day supply), suppositories (no more than 195 mg of THC daily | no more than 13,650 mg of THC per 70-day supply), topical creams (no more than 150 mg of THC daily | no more than 10,500 mg of THC per 70-day supply), marijuana in a form for smoking (no more than 2.025 grams daily).”

While some other states have experimented with marijuana legalization and decriminalization, marijuana remains illegal in Florida unless being used in medicinal cases. Possession of small amounts of marijuana is a crime in the State of Florida, albeit having less than 20 grams on you is a misdemeanor. While the option of drug diversion programs may be available for some first-time offenders with no criminal history, it's still a criminal offense.

Code Section	Florida Statute 893.13, et seq.
Possession	Under 20 grams: 1st degree misdemeanor; up to 1 year jail, fine Over 20 grams to 25 lbs. or under 300 plants: up to 5 years jail, fine In excess of 25 lbs. is trafficking (1st degree felony)
Sale	3rd degree felony, unless less than 20 g. for no consideration, then 1st degree misdemeanor: penalty as in §§775.082, 083, 084; Subsequent offense: 15 yrs.
Trafficking	All sentencing done pursuant to sentencing guidelines: 25-2000 lbs.: mandatory \$25,000 and 3 yrs. 2000-10,000 lbs.: mandatory \$50,000 and 7 yrs. Over 10,000 lbs.: 15 yrs. and mandatory \$200,000

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E. Health Risks Associated with the Misuse of Alcohol and Other Drugs

Drinking excessively- over time or on a single occasion- can negatively impact one's health and wellbeing. Consuming very high doses of alcohol in the course of a defined period of time can cause respiratory depression, unconsciousness and, possibly, death. Moderate to heavy alcohol consumption over the course of a defined period of time may cause changes in cognition and behavior, such as disorientation, confusion, emotional lability, impaired judgment and coordination, and impairment in fine motor control, vision, speech, and hearing. Prolonged heavy use of alcohol can lead to physiological dependence, increased risk of certain cancers, liver disease, and death. Other consequences of alcoholism or prolonged heavy alcohol abuse are unemployment, financial loss, incarceration and other legal problems, and the dissolution of relationships with loved ones, family members and friends.

Underage drinking is associated with risky behaviors such as unsafe sexual activity, driving when under the influence, and experiencing or engaging in violent behavior. Each year, in the US, alcohol related injuries (homicide, suicide, and unintentional injury) cause 5,000 deaths among people under age 21. Also, individuals who begin drinking before age 21 increase their risk of developing alcohol use disorders.

(Source: <https://www1.nyc.gov/site/doh/health/health-topics/underage-drinking.page>)

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

More specifically, one's physical health and functioning is jeopardized as a result of excessive drinking. Alcohol interferes with the brain's communication pathways, causing negative changes in mood and behavior and compromising cognition and motor coordination. Excessive drinking has been linked to increased risk of cardiomyopathy, arrhythmias, stroke and high blood pressure. Liver disease can also result from excessive alcohol consumption, causing steatosis or fatty liver, alcoholic hepatitis, fibrosis, and cirrhosis. Alcohol causes the pancreas to produce toxic substances that can lead to pancreatitis, a condition that can be associated with life-threatening complications.

(Source: National Institute on Alcohol Abuse and Alcoholism: <https://www.niaaa.nih.gov/alcohols-effects-health/alcohols-effects-body>).

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

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

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

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

The use of illicit drugs, the misuse of prescription medication, and using drugs in combination with alcohol are associated with short and long term health consequences. The charts below (excerpted from <https://www.drugabuse.gov/drugs-abuse/commonly-abused-drugs-charts> published by the NIH National

Institute on Drug Abuse) illustrate the health effects of commonly abused substances. For information regarding illicit and misused substances not listed below, please click on the above link.

Health Risks of Alcohol and Benzodiazepines:

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

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

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

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

Possible Health Effects of Heroin	
Short-term	Euphoria; dry mouth; itching; nausea; vomiting; analgesia; slowed breathing and heart rate.
Long-term	Collapsed veins; abscesses (swollen tissue with pus); infection of the lining and valves in the heart; constipation and stomach cramps; liver or kidney disease; pneumonia.
Other Health-related Issues	Pregnancy: miscarriage, low birth weight, neonatal abstinence syndrome. Risk of HIV, hepatitis, and other infectious diseases from shared needles.
In Combination with Alcohol	Dangerous slowdown of heart rate and breathing, coma, death.
Withdrawal Symptoms	Restlessness, muscle and bone pain, insomnia, diarrhea, vomiting, cold flashes with goosebumps ("cold turkey").

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Possible Health Effects of MDMA (Ecstasy; Molly)	
Short-term	Lowered inhibition; enhanced sensory perception; increased heart rate and blood pressure; muscle tension; nausea; faintness; chills or sweating; sharp rise in body temperature leading to kidney failure or death.
Long-term	Long-lasting confusion, depression, problems with attention, memory, and sleep; increased anxiety, impulsiveness; less interest in sex.
Other Health-related Issues	Unknown.
In Combination with Alcohol	MDMA decreases some of alcohol's effects. Alcohol can increase plasma concentrations of MDMA, which may increase the risk of neurotoxic effects.
Withdrawal Symptoms	Fatigue, loss of appetite, depression, trouble concentrating.

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

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Possible Health Effects of Marijuana	
Short-term	Enhanced sensory perception and euphoria followed by drowsiness/relaxation; slowed reaction time; problems with balance and coordination; increased heart rate and appetite; problems with learning and memory; anxiety.
Long-term	Mental health problems, chronic cough, frequent respiratory infections.
Other Health-related Issues	Youth: possible loss of IQ points when repeated use begins in adolescence. Pregnancy: babies born with problems with attention, memory, and problem solving.
In Combination with Alcohol	Increased heart rate, blood pressure; further slowing of mental processing and reaction time.
Withdrawal Symptoms	Irritability, trouble sleeping, decreased appetite, anxiety.

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

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

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

Possible Health Effects of Counterfeit Drugs

The leading cause of death for people in America under the age of 50 is drug overdose. A significant portion of overdose deaths are a result of counterfeit drugs that have been spiked with much stronger drugs, such as Fentanyl, an opioid 25 to 40 times stronger than heroin. These fake pills may look identical to their genuine counterparts, even though they may have the wrong ingredients, additional ingredients, or contain a potentially lethal drug. Counterfeit drugs are not only found on the streets but are often purchased through

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seemingly legitimate online pharmacies. If you buy pills without a prescription, you will not know what drugs or substances you are consuming.

Possible Health Effects of Designer Drugs

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

F. Resources for Guidance and Treatment

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

On Campus Resources for Students in LA, SOBE, and NY:

1. For Students in SOBE:

All students enrolled at NYFA South Beach are eligible to participate in free, confidential, time-limited counseling services. To schedule an appointment with SOBE Counseling Services, , please email sobecounseling@nyfa.edu.

2. For Students in LA:

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

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

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

To schedule an appointment with LA Counseling Services, please email counselingLA@nyfa.edu or click here to schedule an appointment. For addiction counseling, please contact Susan.bowling@nyfa.edu.

3. For Students in NY:

All students enrolled in New York NYFA short- and long-term programs are eligible to participate in free, confidential, time limited counseling services. The NYFA School Therapist provides assessment, individual psychotherapy or referrals as needed, to an outside certified substance abuse provider or specialty treatment program. To schedule an appointment with NYFA NY Counseling Services, please email, counselingny@nyfa.edu or click here to schedule an appointment.

G. Off Campus Resources for Students, Faculty and Staff

1. New York:

The following link offers a comprehensive list of New York based support groups- Alcohol Anonymous, Alateen, Alanon, and Narcotics Anonymous-as well as informational resources regarding alcohol and drug related disorders and treatment options.:

<https://www.nyc.gov/site/doh/health/health-topics/alcohol-and-drug-use-services.page?gclid=CMif>

The following is a sampling of the self-help and resource organizations which are located in New York which offer services or referral information at little or no cost.

Al-Anon	212-941-0094	http://nycalanon.org/
Alcoholics Anonymous Inter-Group	212-647-1680	http://www.nyintergroup.org/
Alcoholism Council of New York	212-252-7001	http://www.alcoholism.org/
Cocaine Anonymous	800-347-8998	http://www.ca.org/

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Marijuana Anonymous (12-Step Program)	212-459-4423	http://www.ma-newyork.org/
Nar-Anon	800-984-0066	http://www.nar-anon.org
Narcotics Anonymous	212-929-6262	http://newyorkna.org/

Local Treatment Centers for Adults and/or Adolescents

The New York State Office of Alcoholism and Substance Abuse Services (OASAS) provides services for the prevention, treatment and recovery from alcohol, drugs and /or other addictions.

For more information visit their website: <http://www.oasas.ny.gov> or call the toll-free OASAS HOPEline at 1-877-846-7639 to speak with a trained medical professional.

HOPEline staff can answer your questions and help you find treatment 24/7. All calls are confidential.

In addition, there are numerous private substance abuse treatment programs and facilities, located in New York City and New Jersey, offering a variety of alcohol and drug treatment services. Most require payment or appropriate medical insurance. Individuals are encouraged to contact their insurance providers for information regarding their substance abuse benefits as well as treatment referrals to outpatient, intensive outpatient, and inpatient services.

Local Treatment Centers for Adults and/or Adolescents

Integrity House
30-32 Central Avenue
Jersey City, NJ 07306
<https://integrityhouse.org>

The Freedom Institute
212-838-0044
Programs for families, adolescents and adults
<http://www.freedominstitute.org>

Center for Optimal Living
370 Lexington Avenue, Suite 500, NY, NY 10017
212-213-8905

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<http://centerforoptimalliving.com>

The Phoenix House
Comprehensive treatment options for families, adults and adolescents
Accepts Medicaid
1-888-671-9392
<https://www.phoenixhouse.org>

Addiction Institute of Mount Sinai
Detox, Rehabilitation, Outpatient services
Multiple locations
<http://icahn.mssm.edu/research/addiction-institute/about>

The T'shuva Center
Individual Counseling, Drop-In Groups at no or low-cost for all individuals with addictions. Virtual and in-person
318 West 118th Street, NY, NYY
<https://www.phoenixhouse.org>

For Veterans:

Steven A. Cohen Military Family Clinic at NYU Langone
855-698-4677
<https://nyulangone.org/conditions/areas-of-expertise/mental-behavioral-health>

Manhattan Vet Center
32 Broadway, Suite 200
New York, NY 10004
212-951-6866

Telephone Resources/24 Hour Hotlines:

NYC Well: 1-888-NYC-WELL OR 1.888.692.9355
Free, confidential 24/7 help for stress, depression, anxiety, and alcohol and drug misuse. <https://nycwell.cityofnewyork.us/en/>

Substance Abuse and Mental Health Services Administration (SAMHSA) National Helpline: 1-800-662-HELP (4357)
www.samhsa.gov/find-help/national-helpline

Also known as, the Treatment Referral Routing Service, this Helpline provides 24-hour free and confidential treatment referral and information about mental and/or substance use disorders, prevention, and recovery in English and Spanish

Veterans Crisis Line

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1-800-273-TALK (8255)
www.veteranscrisisline.net

2. Los Angeles:

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

Alcoholics Anonymous

A.A. is a self-help fellowship of people who gather in meetings to offer mutual support to others who have problems with alcohol use/dependence.

To learn more, or to find a meeting:

https://www.aa.org/pages/en_US/find-aa-resources

Narcotics Anonymous

N.A. is a self-help fellowship of people who gather in meetings to offer mutual support to others who have problems with drug use/dependence.

To learn more, or to find a meeting: <https://www.na.org/meetingsearch/index.php>

Refuge Recovery

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

SMART Recovery Meetings:

SMART Recovery offers addiction recovery support groups facilitated by a trained professional. To learn more, or to find a meeting:

<https://www.smartrecovery.org>

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

SAMHSA (Substance Abuse Mental Health Services Administration) Treatment Locator:

<https://findtreatment.samhsa.gov/>

MediCal Treatment Locator:

<http://sapccis.ph.lacounty.gov/SBAT/>

For Veterans:

Veterans Alcohol and Drug Dependence Rehabilitation Program

<https://www.benefits.gov/benefit/307>

<https://www.mentalhealth.va.gov/substance-use/treatment.asp>

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3. Miami/South Beach:

Miami Beach Holistic Addiction Treatment Center
309 23rd Street, Suite 200
Miami Beach, 33139
(888) 909-3123
mbhatc.com

Summer House Detox Center
13550 Memorial Highway
Miami, FL 33161
Open 24 Hours A Day, 7 Days a Week
Phone: 888-338-6908
info@summerhousedetox.com

Adaptive Center
1411 Coral Way
Miami, Florida 33145
(305) 400-9908
1888-4484467

Additional Resources:

Drug and Alcohol Rehabilitation by State (DRS)
1-800-304-2219

<https://www.addicted.org/miami-addiction-services-treatment.html>

Call center offering assistance locating substance abuse services, detox services as well as insurance-based providers in the state of Florida.

Substance Abuse and Mental Health Services Administration (SAMHSA) National Helpline: 1-800-662-HELP (4357)

www.samhsa.gov/find-help/national-helpline

For Veterans:

Veteran Affairs Miami Medical Center
Outpatient Substance Abuse Clinic OSAC
1492 West Flagler Street
Miami, FL 33135
305-541-5864

Miami VA Healthcare System
Bruce W. Carter VA Medical Center
1201 NW 16th St. Miami, FL 33125

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305-575-3214
305-575-7000 Ext. 3903

Telephone Resources/24 Hour Hotlines:
Switchboard of Miami 305-358-4357

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Federal Trafficking Penalties

DRUG/SCHEDULE	QUANTITY	PENALTIES	QUANTITY	PENALTIES
Cocaine (Schedule II)	500 - 4999 gms mixture	First Offense: Not less than 5 yrs, and not more than 40 yrs. If death or serious injury, not less than 20 or more than life. Fine of not more than \$2 million if an individual, \$5 million if not an individual	5 kgs or more mixture	First Offense: Not less than 10 yrs, and not more than life. If death or serious injury, not less than 20 or more than life. Fine of not more than \$4 million if an individual, \$10 million if not an individual.
Cocaine Base (Schedule II)	5-49 gms mixture		50 gms or more mixture	
Fentanyl (Schedule II)	40 - 399 gms mixture	more than life. Fine of not more than \$2 million if an individual, \$5 million if not an individual	400 gms or more mixture	more than life. Fine of not more than \$8 million if an individual, \$20 million if not an individual.
Fentanyl Analogue (Schedule I)	10 - 99 gms mixture		100 gms or more mixture	
Heroin (Schedule I)	100 - 999 gms mixture	Second Offense: Not less than 10 yrs, and not more than life. If death or serious injury, life imprisonment. Fine of not more than \$4 million if an individual, \$10 million if not an individual	1 kg or more mixture	Second Offense: Not less than 20 yrs, and not more than life. If death or serious injury, life imprisonment. Fine of not more than \$8 million if an individual, \$20 million if not an individual.
LSD (Schedule I)	1 - 9 gms mixture		10 gms or more mixture	
Methamphetamine (Schedule II)	5 - 49 gms pure or 50 - 499 gms mixture	more than life. If death or serious injury, life imprisonment. Fine of not more than \$4 million if an individual, \$10 million if not an individual	50 gms or more pure or 500 gms or more mixture	2 or More Prior Offenses: Life imprisonment
PCP (Schedule II)	10 - 99 gms pure or 100 - 999 gms mixture		100 gm or more pure or 1 kg or more mixture	
PENALTIES				
Other Schedule I & II drugs (and any drug product containing Gamma Hydroxybutyric Acid)	Any amount	First Offense: Not more than 20 yrs. If death or serious injury, not less than 20 yrs, or more than Life. Fine \$1 million if an individual, \$5 million if not an individual.		
Flunitrazepam (Schedule IV)	1 gm or more	Second Offense: Not more than 30 yrs. If death or serious injury, not less than life. Fine \$2 million if an individual, \$10 million if not an individual		
Other Schedule III drugs	Any amount	First Offense: Not more than 5 years. Fine not more than \$250,000 if an individual, \$1 million if not an individual.		
Flunitrazepam (Schedule IV)	30 to 999 mgs	Second Offense: Not more than 10 yrs. Fine not more than \$500,000 if an individual, \$2 million if not an individual		
All other Schedule IV drugs	Any amount	First Offense: Not more than 3 years. Fine not more than \$250,000 if an individual, \$1 million if not an individual.		
Flunitrazepam (Schedule IV)	Less than 30 mgs	Second Offense: Not more than 6 yrs. Fine not more than \$500,000 if an individual, \$2 million if not an individual.		
All Schedule V drugs	Any amount	First Offense: Not more than 1 yr. Fine not more than \$100,000 if an individual, \$250,000 if not an individual.		
		Second Offense: Not more than 2 yrs. Fine not more than \$200,000 if an individual, \$500,000 if not an individual.		

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Addendum #7:

2023 SHORT-TERM WORKSHOP DATES

SHORT-TERM ACTING FOR FILM

Jan 2023: 12 Week Evening Acting for Film	Acting for Film	12 Week Evening	01/09/2023	04/01/2023
Jan 2023: 4 Week Acting for Film	Acting for Film	4 Week	01/09/2023	02/04/2023
Jan 2023: 8 Week Acting for Film	Acting for Film	8 Week	01/09/2023	03/04/2023
Feb 2023: 1 Week Acting for Film	Acting for Film	1 Week	02/06/2023	02/11/2023
Feb 2023: 4 Week Acting for Film	Acting for Film	4 Week	02/27/2023	03/25/2023
Feb 2023: 8 Week Acting for Film	Acting for Film	8 Week	02/27/2023	04/22/2023
May 2023: 1 Week Acting for Film	Acting for Film	1 Week	05/08/2023	05/13/2023
May 2023: 4 Week Acting for Film	Acting for Film	4 Week	05/08/2023	06/03/2023
May 2023: 8 Week Acting for Film	Acting for Film	8 Week	05/08/2023	07/01/2023
Jun 2023: 1 Week Acting for Film	Acting for Film	1 Week	06/05/2023	06/10/2023
Jun 2023: 4 Week Acting for Film	Acting for Film	4 Week	06/05/2023	07/01/2023
Jul 2023: 1 Week Acting for Film	Acting for Film	1 Week	07/10/2023	07/15/2023
Jul 2023: 4 Week Acting for Film	Acting for Film	4 Week	07/03/2023	07/29/2023
Jul 2023: 8 Week Acting for Film	Acting for Film	8 Week	07/03/2023	08/26/2023
Aug 2023: 1 Week Acting for Film	Acting for Film	1 Week	08/07/2023	08/12/2023
Aug 2023: 4 Week Acting for Film	Acting for Film	4 Week	08/07/2023	09/02/2023
Sep 2023: 12 Week Evening Acting for Film	Acting for Film	12 Week Evening	09/11/2023	12/02/2023
Sep 2023: 4 Week Acting for Film	Acting for Film	4 Week	09/11/2023	10/07/2023
Sep 2023: 8 Week Acting for Film	Acting for Film	8 Week	09/11/2023	11/04/2023
Oct 2023: 4 Week Acting for Film	Acting for Film	4 Week	10/09/2023	11/04/2023
Nov 2023: 6 Week Special Holiday Acting for Film Workshop	Acting for Film	6 Week	11/27/2023	01/20/2024

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SHORT-TERM BROADCAST JOURNALISM

Jan 2023: 4 Week Broadcast Journalism	Broadcast Journalism	4 Week	01/09/2023	02/04/2023
Jan 2023: 8 Week Broadcast Journalism	Broadcast Journalism	8 Week	01/09/2023	03/04/2023
Jul 2023: 4 Week Broadcast Journalism	Broadcast Journalism	4 Week	07/03/2023	07/29/2023
Jul 2023: 8 Week Broadcast Journalism	Broadcast Journalism	8 Week	07/03/2023	08/26/2023
Sep 2023: 12 Week Evening Broadcast Journalism	Broadcast Journalism	12 Week Evening	09/11/2023	12/02/2023
Sep 2023: 4 Week Broadcast Journalism	Broadcast Journalism	4 Week	09/11/2023	10/07/2023
Sep 2023: 8 Week Broadcast Journalism	Broadcast Journalism	8 Week	09/11/2023	11/04/2023

SHORT-TERM DOCUMENTARY FILMMAKING

Feb 2023: 6 Week Documentary	Documentary Filmmaking	6 Week	02/27/2023	04/11/2023
May 2023: 6 Week Documentary	Documentary Filmmaking	6 Week	05/08/2023	06/20/2023
Jul 2023: 6 Week Documentary	Documentary Filmmaking	6 Week	07/03/2023	08/15/2023
Sep 2023: 6 Week Documentary	Documentary Filmmaking	6 Week	09/11/2023	10/24/2023

SHORT-TERM EDITING

Jan 2023: 12 Week Evening Avid Digital Editing	Editing	12 Week Evening	01/09/2023	04/01/2023
Jan 2023: 4 Week Avid Digital Editing	Editing	4 Week	01/09/2023	02/04/2023
Jul 2023: 4 Week Avid Digital Editing	Editing	4 Week	07/03/2023	07/29/2023
Sep 2023: 12 Week Evening Avid Digital Editing	Editing	12 Week Evening	09/11/2023	12/02/2023
Oct 2023: 4 Week Avid Digital Editing	Editing	4 Week	10/10/2023	11/04/2023

SHORT-TERM FILMMAKING

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Jan 2023: 12 Week Evening Filmmaking	Filmmaking	12 Week Evening	01/09/2023	04/01/2023
Jan 2023: 8 Week Filmmaking	Filmmaking	8 Week	01/09/2023	03/04/2023
Jan 2023: 4 Week Filmmaking	Filmmaking	4 Week	01/09/2023	02/04/2023
Feb 2023: 1 Week Filmmaking	Filmmaking	1 Week	02/06/2023	02/11/2023
Feb 2023: 4 Week Filmmaking	Filmmaking	4 Week	02/27/2023	03/25/2023
Feb 2023: 8 Week Filmmaking	Filmmaking	8 Week	02/27/2023	04/22/2023
May 2023: 1 Week Filmmaking	Filmmaking	1 Week	05/08/2023	05/13/2023
May 2023: 4 Week Filmmaking	Filmmaking	4 Week	05/08/2023	06/03/2023
May 2023: 8 Week Filmmaking	Filmmaking	8 Week	05/08/2023	07/01/2023
May 2023: 12 Week Evening Filmmaking	Filmmaking	12 Week	05/08/2023	07/29/2023
Jun 2023: 1 Week Filmmaking	Filmmaking	1 Week	06/05/2023	06/10/2023
Jun 2023: 4 Week Filmmaking	Filmmaking	4 Week	06/05/2023	07/01/2023
Jun 2023: 8 Week Filmmaking	Filmmaking	8 Week	06/05/2023	07/29/2023
Jul 2023: 4 Week Filmmaking	Filmmaking	4 Week	07/03/2023	07/29/2023
Jul 2023: 4 Week Music Video	Filmmaking	4 Week	07/03/2023	07/29/2023
Jul 2023: 8 Week Filmmaking	Filmmaking	8 Week	07/03/2023	08/26/2023
Jul 2023: 1 Week Filmmaking	Filmmaking	1 Week	07/10/2023	07/15/2023
Aug 2023: 4 Week Filmmaking	Filmmaking	4 Week	08/07/2023	09/02/2023
Aug 2023: 1 Week Filmmaking	Filmmaking	1 Week	08/07/2023	08/12/2023
Sep 2023: 4 Week Filmmaking	Filmmaking	4 Week	09/11/2023	10/07/2023
Sep 2023: 8 Week Filmmaking	Filmmaking	8 Week	09/11/2023	11/04/2023
Sep 2023: 4 Week Filmmaking	Filmmaking	4 Week	09/11/2023	10/07/2023
Sep 2023: 12 Week Evening Filmmaking	Filmmaking	12 Week Evening	09/11/2023	12/02/2023
Sep 2023: 8 Week Narrative VR Filmmaking	Filmmaking	8 Week	09/11/2023	11/04/2023
Oct 2023: 4 Week Filmmaking	Filmmaking	4 Week	10/09/2023	11/04/2023
Oct 2023: 4 Week Music Video	Filmmaking	4 Week	10/09/2023	11/04/2023
Oct 2023: 8 Week Filmmaking	Filmmaking	8 Week	10/09/2023	12/08/2023
Nov 2023: 1 Week Filmmaking	Filmmaking	1 Week	11/06/2023	11/11/2023

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Dec 2023: 6 Week Special Holiday Filmmaking	Filmmaking	6 Week	11/27/2023	01/20/2024
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SHORT-TERM MUSICAL THEATRE

Jan 2023: 4 Week Musical Theatre	Musical Theatre	4 Week	01/09/2023	02/04/2023
Feb 2023: 1 Week Musical Theatre	Musical Theatre	1 Week	02/06/2023	02/11/2023
Jun 2023: 1 Week Musical Theatre	Musical Theatre	1 Week	06/05/2023	06/10/2023
July 2023: 4 Week Musical Theatre	Musical Theatre	4 Week	07/03/2023	07/29/2023
Sep 2023: 4 Week Musical Theatre	Musical Theatre	4 Week	09/11/2023	10/07/2023
Nov 2023: 1 Week Musical Theatre	Musical Theatre	1 Week	11/06/2023	11/11/2023

SHORT-TERM PHOTOGRAPHY

Jan 2023: 12 Week Evening Photography	Photography	12 Week Evening	01/09/2023	04/01/2023
Jan 2023: 4 Week Photography	Photography	4 Week	01/09/2023	02/04/2023
Jan 2023: 8 Week Photography	Photography	8 Week	01/09/2023	03/04/2023
Feb 2023: 4 Week Photography	Photography	4 Week	02/27/2023	03/25/2023
Feb 2023: 8 Week Photography	Photography	8 Week	02/27/2023	04/22/2023
Jul 2023: 4 Week Fashion Photography	Photography	4 Week	07/03/2023	07/29/2023
Jul 2023: 4 Week Photography	Photography	4 Week	07/03/2023	07/29/2023
Jul 2023: 8 Week Photography	Photography	8 Week	07/03/2023	08/26/2023
Sep 2023: 12 Week Evening Photography	Photography	12 Week Evening	09/11/2023	12/02/2023
Sep 2023: 4 Week Photography	Photography	4 Week	09/11/2023	10/07/2023
Sep 2023: 4 Week Fashion Photography	Photography	4 Week	09/11/2023	10/07/2023
Sep 2023: 8 Week Photography	Photography	8 Week	09/11/2023	11/04/2023

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Jan 2023: 12 Week Evening Producing	Producing	12 Week Evening	01/09/2023	04/01/2023
Jan 2023: 4 Week Producing	Producing	4 Week	01/09/2023	02/04/2023
Jan 2023: 8 Week Producing	Producing	8 Week	01/09/2023	03/04/2023
Jun 2023: 4 Week Producing	Producing	4 Week	06/05/2023	07/01/2023
Jun 2023: 8 Week Producing	Producing	8 Week	06/05/2023	07/29/2023
Sep 2023: 12 Week Evening Producing	Producing	12 Week Evening	09/11/2023	12/02/2023
Sep 2023: 4 Week Producing	Producing	4 Week	09/11/2023	10/07/2023
Sep 2023: 8 Week Producing	Producing	8 Week	09/11/2023	11/04/2023

SHORT-TERM SCREENWRITING

Jan 2023: 12 Week Evening Screenwriting	Screenwriting	12 Week Evening	01/09/2023	04/01/2023
Jan 2023: 8 Week Screenwriting	Screenwriting	8 Week	01/09/2023	03/04/2023
Feb 2023: 8 Week Screenwriting	Screenwriting	8 Week	02/27/2023	04/22/2023
Jul 2023: 8 Week Screenwriting	Screenwriting	8 Week	07/03/2023	08/26/2023
Sep 2023: 12 Week Evening Screenwriting	Screenwriting	12 Week Evening	09/11/2023	12/02/2023
Sep 2023: 8 Week Screenwriting	Screenwriting	8 Week	09/11/2023	11/04/2023

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Addendum #8:

BACHELOR OF FINE ARTS IN ACTING FOR FILM

Total Credits Required: 124 Units

OVERVIEW

The New York Film Academy 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:

PROGRAM LEARNING OUTCOMES

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 entertainment industry.

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YEAR ONE OVERVIEW

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 Acting for Film I as well as general education courses in liberal arts.

Learning Outcomes:

- 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 scene study.
- Examine and analyze fundamentals of script and text analysis.
- Begin to explore vocal and physical techniques and apply them to acting work.
- 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 Outcomes:

- 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 II, as well

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as continued general education courses.

Learning Outcomes:

- Develop a more thorough understanding of the craft of acting through the study and in-depth exploration of a specific Stanislavski based methodology 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 III as well as their general education courses.

• Learning Outcomes:

- Develop a deeper comprehension of acting skills through the exploration of scenes by contemporary playwrights, 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.

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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 IV: Scripted TV, Technique & Scene Study IV, and general education courses.

Learning Outcomes:

- Develop an acute understanding of the demands of Acting for scripted television.
- Explore in depth portrayals of human behavior through foundational playwrights, thereby demonstrating 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 Outcomes:

- Explore & Develop techniques required to complete projects of increasing complexity including heightened language & period styles.
- Strengthen improvisational skills by access to the fundamental exercises and rules.
- Comprehend sound writing principles.
- Perform in a variety of scripts for voice over work.

• Production Goals:

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- 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 V, an Acting Elective, and their general education courses.

Learning Outcomes:

- 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

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

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a Thesis Project of their own creation.

Learning Outcomes:

- 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 Digital Media productions.

• Production Goals:

- Perform in a live full-length, multi-performance theatrical production that will be filmed.
- Create a Pilot Script and a Blueprint for Pitch Kit or “Bible” for a media project.

SEMESTER EIGHT OBJECTIVES

In their eighth and final semester students will complete their training with their Final Project, Business of Acting/Audition Technique, Building the Reel, Industry Showcase, and their final general education courses.

Learning Outcomes:

- Demonstrate a deeper understanding and insight into their skills as an Actor, allowing them to perform at a professional level.
- Development of skills necessary for auditioning and the realities of the Acting industry and the business of Acting.
- Development of one’s own vision and voice and a creative artist.
- Create a Thesis Project from inception to final screening.

Production Goals:

- Create a Thesis Project including inception, writing, and performance to be filmed and screened by an audience.
- 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.

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CURRICULUM

All LIBERAL ARTS & SCIENCE courses are listed separately.

Please note, courses may be moved into different semesters.

SEMESTER ONE		
Course Number	Course Title	Credits
ACTI107N	Acting for Film I	2
ACTI111N	Technique & Scene Study I	4
ACTI121N	Voice & Speech I	2
ACTI131N	Movement I	2
ACTI147N	Filmcraft for Actors	2
FOUN100N	English Composition	3
FOUN171N	First Year Seminar	3
TOTAL		18
SEMESTER TWO		
Course Number	Course Title	Credits
ACTI157N	Acting for Film II	4
ACTI161N	Technique & Scene Study II	4
ACTI171N	Voice & Speech II	2
ACTI181N	Movement II	2
FOUN101N	Advanced English Composition	3
FOUN121N	Film History I	3
TOTAL		18

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SEMESTER THREE		
Course Number	Course Title	Credits
ACTI197N	Acting for Film III	4
ACTI201N	Technique & Scene Study III	4
HATM107N	Film History II	3
FOUN131N	Public Speaking	3
TOTAL		14
SEMESTER FOUR		
Course Number	Course Title	Credits
ACTI217N	Acting for Film IV: Scripted TV	4
ACTI221N	Technique & Scene Study IV	4
ARHU211N	Dramatic Literature	3
SOSC201N	Psychology of Performance	3
FOUN141N	Critical Thinking	3
TOTAL		17
SEMESTER FIVE		
Course Number	Course Title	Credits
ACTI231N	Technique & Scene Study V (Period Styles)	4
ACTI241N	Improvisation	2
ACTI251N	Writing for Actors	2
ACTI261N	Voice-Over	2
NASC211N	Science in the Movies	3
HATM221N	History of Theatre	3
TOTAL		16

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Course Number	Course Title	Credits
SEMESTER SIX -		
ACTI277N	Acting for Film V	4
ACTI281N	Performing Shakespeare	2
ARHU251N	The Effective Artist: Critical Concepts in the Arts	3
Students must complete 1 Acting elective.		
-	Selected by NYFA from Course List.	2
Students must complete 1 upper-division Social & Behavioral Science course.		
-	Selected by NYFA from Course List.	3
TOTAL		14
SEMESTER SEVEN -		
Course Number	Course Title	Credits
ACTI307N	Digital Media	2
ACTI311N	Play Production Workshop	5
ACTI321N	Advanced Voice & Movement: Characterization for the Stage	2
Students must complete 1 upper-division Arts & Humanities elective.		
-	Selected by NYFA from Course List.	3
Students must complete 1 upper-division History of Art, Theatre & Media course.		

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-	Selected by NYFA from Course List.	3
TOTAL	-	15
SEMESTER EIGHT		
-		
Course Number	Course Title	Credits
ACTI341N	Industry Showcase	2
ACTI361N	Thesis Production	3
ACTI351N	Business of Acting	2
ACTI381N	Auditioning Technique	2
Students must complete 1 Arts & Humanities upper-division elective.		
-	Selected by NYFA from Course List.	3
TOTAL	-	12

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COURSE DESCRIPTIONS

ACTING FOR FILM I

In Acting for Film I, the primary emphasis is to introduce beginning students to the acting challenges unique to the camera, including how to incorporate given circumstances and basic camera techniques. The students will learn the basic skills necessary for creating a fully realized performance on camera. These skills include an understanding of 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. During this course, students will develop the ability to create a real environment for their scenes, actively listen and respond to the people in their scenes and take direction. The students will shoot with their instructor in a production workshop as well a variety of scenes in class. **Prerequisite(s): None.**

TECHNIQUE & SCENE STUDY I

Technique & Scene Study I provides students with the building blocks necessary to form a solid foundation in the craft of acting. Through consistent practice in relaxation and a series of listening, observation and imagination-building exercises students will develop a strong sense of freedom, concentration, and play. Process, not product or result, will be emphasized.

As the semester progresses students will be introduced to script work, via short scenes and monologues, and the basic analytical tool kit of Given Circumstances and Actions. With a focus on doing as opposed to feeling, students will ultimately learn to utilize these tools as the cornerstone of their work. Throughout the semester, students will learn to turn their focus away from themselves, live in the moment and lay the foundation for developing clearer, stronger physical and vocal choices in their acting. Preparation, participation, and a sense of personal responsibility to the craft will be stressed at all times. The semester culminates with a taped live performance of a short monologue.

VOICE & SPEECH I

This introductory course gives students the tools to explore basic elements of clear and understandable speech. Using various methods, students will learn anatomical awareness, the value of operative words to increase clarity, and how to become more flexible with their vocal instrument. In this course, students will hone a vocal technique that is open, free, flexible, lively, and possessing an extensive and colorful range, while also identifying habits that may impact the connection between the body and the voice. A daily warm-up routine will be developed to

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increase stamina and habituate technical skills in the areas of relaxation, alignment, breath, resonance, and articulation. A clear vocal progression will act as the foundation of this course and will help students connect body, voice, and image to text including but not limited to self-written pieces, and classical and contemporary poetry.

MOVEMENT I

In this course students will explore what it means to engage their full bodies as a tool for performance. Using various training methods, students will be guided towards increased physical awareness and freedom. Through immersion, students will develop trust in physical impulse as they increase their range of physical expression. Students will be challenged to listen with their whole bodies and to respond courageously without inhibition. This course will provide the foundation for movement analysis and explore the application of movement exercises as a way to develop the physical life for character and story within an ensemble. This course will introduce students to tools which explore externalizing internal life with authenticity and presence.

FILMCRAFT FOR ACTORS

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.

ACTING FOR FILM II

In Acting for Film II, 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. Students 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. **Prerequisite(s): Acting for Film I**

TECHNIQUE & SCENE STUDY II

This course allows students to continue to explore acting through the study of an advanced, in-depth course in one specific acting technique for an entire semester. Methodologies will be one of the following: Meisner, Stanislavsky, Michael Chekhov, or Uta Hagen technique. Each of the

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above develops the vital tools of imaginative play and world-building, as well as a sense of immediacy and responsiveness. The course will culminate in an in-class presentation at the end of the semester. **Prerequisite(s): Technique & Scene I**

VOICE & SPEECH II

Building upon the foundations established in Voice & Speech I students explore the application of learned vocal techniques to text 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. Through various techniques, 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**

MOVEMENT II

Building upon the foundational techniques learned in Movement I, students will continue the exploration of expanding and refining their ability to express character, story, and emotion through the body. Using multiple approaches to movement and its analysis, which may include and is not limited to, Viewpoints and composition work, Dance and contact improvisation, yoga, Laban Movement Analysis, Lecoq training, Grotowski technique, and Chekhov Technique, students will be guided towards developing proficiency in their use of their physical instrument. This course will include the applying of various physicalizing techniques to character and situation through both improvised and scripted performance prompts and projects. **Prerequisite: Movement I**

ACTING FOR FILM III

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 and advanced on-camera exercises. Students will focus on finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Students will prepare scripts and learn how to be camera ready for both in class exercises and professional shoots. The course culminates in a multi-day shoot with a production team including an experienced DP and Director. **Prerequisite(s): Acting for Film II.**

TECHNIQUE & SCENE STUDY III

Technique & Scene Study III builds on the foundation of relaxation, concentration, observation, imagination, and technique established in the previous semesters. Students will work on more

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complex scenes and lean further into script analysis, including a focus on units (or beats) and learning how to employ personalization & substitutions, to make more honest acting choices. The use of action verbs is reinforced to clarify intentions and objectives. Further exploration of the given circumstances within the scenes leads to more imaginative, complex, and detailed world-building.

Continued focus on the physical instrument, including concepts introduced in Voice & Speech and Movement classes, enables the student to better respond to stimuli, communicate with their whole body and project intentions outward.

Exercises may be taped for in-class critique and evaluation. A presentation of selected scenes will be taped in a live performance at the end of the semester. **Prerequisite: Technique & Scene Study II**

ACTING FOR FILM IV

This course introduces the concepts and skills students need for contemporary streaming series and film in the multi camera format. Emphasis is on students gaining practical experience in numerous genres of on-camera acting. The students will be prepared for the pacing, tone and adjustments necessary for today's TV, film, streaming platforms, and digital media. The students work will culminate in a project where they film episodic content exploring multi-camera storytelling. **Prerequisite(s): Acting for Film III.**

TECHNIQUE & SCENE STUDY IV

Having explored the basics of acting technique over the first three semesters, Tech & Scene Study IV asks each student to develop a more personal acting process. Students will take the acting tools from previous semesters and turn them toward creating fully realized characters. To this end, strong emphasis will be placed on preparation outside of class. Students will use scene work to further free their impulses, uncover character-driven motivations and activate the language in the script. Script analysis will be re-emphasized and reinforced. More personal exploratory work, such as "emotional preparation," may be introduced.

Exercises may be taped for in-class critique and evaluation. A presentation of selected scenes will be taped in a live performance at the end of the semester. **Prerequisites: Acting Technique and Scene Study I & II**

TECHNIQUE & SCENE STUDY V

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This course begins with an introduction to Molière and Commedia dell'Arte, with their specific character types and rhythms, and moves on through the more realistic, if still stylized, works of selected theatre artists of the 19th and 20th centuries. Through a combination of outside research and in-studio practice, students will explore the essential tenets of period styles and heightened language and the use of poetic rhythm and imagery in creating a role both psychologically and physically removed from their contemporary experience. **Prerequisite(s): Technique & Scene 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**

ACTING FOR FILM V

This course teaches advanced Acting for Film the skills necessary for creating a fully realized performance over the course of a short film based on the lessons learned in the previous AFF courses. In this course, students will shoot an original script. Rehearsals may be digitally taped for students to receive critique and adjustments from the instructor. Students will also do pre-production prep in class as well as rehearse an entire short film for the 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 IV.**

PERFORMING SHAKESPEARE

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This course puts an emphasis on the specificity of language and physical behavior through the works of William Shakespeare. Students will learn how to use both to clarify actions and intentions. Shakespeare's poetic techniques, including the use of blank verse, metaphor and characterization through sound will be introduced to clarify meaning and unlock character choices hidden within the text.

DIGITAL MEDIA

The Digital Media course introduces students to Digital 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 short script for an online platform. The scripts should not exceed five pages, actors will then produce and shoot the scripts with materials available to them. The class is broken down into both Lecture and Workshop where students will present material for the Digital Media concept and the project.

PLAY PRODUCTION WORKSHOP

With students serving as members of an acting ensemble, this course focuses on the dynamics of the director/actor relationship and the personal responsibility of the actor to a theatrical production. Throughout the semester, student ensemble members will call on all the techniques learned through their first six semesters in Acting Technique, Voice & Speech and Movement classes and apply them to exercises, rehearsals and then a fully realized and repeatable live performance of a full-length play.

Performances of the previously published play chosen for presentation will be taped live.

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 exploring character creation based on archetypes and circumstance. They will then apply these techniques to the script of the Play Production Workshop course. As both courses move towards live performance, this course will focus on students taking the vocal and physical characterization they have created into the final stages of rehearsal, bringing a detailed and dynamic characterization into live performance in coherence with the style of play being produced.

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INDUSTRY SHOWCASE

In preparation for the final showcase, students are encouraged to discover and prepare material that will be suitable to showcase their unique talents. They will practice interviews with industry professionals and develop a professional package that represents them as artists. This course will culminate in a live Showcase for Industry and an invited audience. **Prerequisite(s): Completion of semester 7 courses.**

THESIS PRODUCTION

Students will have the opportunity to create their capstone project in this course, which will include both a creative project and substantial supporting written documentation. The Final Project will consist of the research of role in a play 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 actor's process, 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.

BUSINESS OF ACTING

This course teaches advanced Business of Acting skills to students on the verge of graduating with a BFA in Acting for Film. Students will create a business plan which includes research on headshot photographers, writing resumes, researching, and targeting appropriate agencies and managers, understanding basic contracts and industry standards as well as honing auditioning skills for today's industry. They will put together a Professional Portfolio which will include their headshot, resume, and demo reel. 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: Technique & Scene Study IV**

AUDITION TECHNIQUE

Students learn about the etiquette, practice, and procedure of audition structures along with techniques to effectively deliver successful audition performances. Students work with a variety of sides from commercial to TV series regular and practice auditioning in front of an invited audience.

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ELECTIVES

*Electives are subject to change and are offered based on demand and teacher availability.

SINGING FOR ACTORS

This course offers actors the opportunity to experience the techniques and joy of singing to feel comfortable and competent in an audition or on set. The skills practiced are intended to create expressive freedom in a musical environment. The course will culminate in a final filmed presentation.

SKETCH COMEDY

This workshop is designed for actors with comedy improvisation experience who are interested in writing and performing sketch comedy. Each class will involve instruction on the variety of ways sketch comedy is created, using improvisational comedy to bolster the writing process, and brainstorming to help each student discover their unique comic voice. Students will perform in a semester-end Sketch show to be taped and performed in front of a live audience.

CONTEMPORARY DANCE

This course will provide an opportunity for students to experience a variety of dance styles and choreography inside and outside the parameters of western contemporary dance. Students pursue weekly research and movement-based activities that explore a range of choreographic themes.

STUNT WORKSHOP

This course is designed to develop the specialty skills and techniques of stunt work with specific emphasis on film combat. The students will focus on the awareness and development of body mechanics as a tool for the actor through emphasis on stage fighting, circus skills, stage stunt work, as well as complex on-camera combat techniques and choreography. This course also includes an instructional component where the students choreograph their own staged fight scenes.

ADVANCED STAGE PROJECTS

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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 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 texts, ensemble work, devised theatre, or one-person show development.

ENTERTAINMENT LAW

This course is an overview of basic entertainment law and how it affects actors, the business of acting and basic content creation. Acting students will study legal issues that affect actors and content creators in television, film, recordings, live performances, and other aspects of the entertainment industry.

BUILDING A 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.

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Addendum #9:

TWO YEAR ACTING FOR FILM

TOTAL CREDITS REQUIRED: 63 UNITS

OVERVIEW

The New York Film Academy Two Year Acting for Film Program is a four-semester immersive conservatory program. The Two-Year Acting for Film Program is for those students who have auditioned for and been selected by the New York Film Academy Acting for Film selection board and by virtue of their dedication, professional preparation, and artistic skill level, have been invited join for two years of professional training. One-Year students wishing to transfer to the Two-Year program will be held to the same performance and academic standards as those initially accepted into the program. The second year of the program is intended for students who are passionate, imaginative, and versatile in their craft, and who also have a strong desire to further develop these attributes as they apply to the discipline of acting for film. In a combination of hands-on classroom education and intense acting seminars, two-year 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.

DISTANCE LEARNING

Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

PROGRAM LEARNING OUTCOMES

The skills our students will learn in the Two Year Acting for Film Program include:

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- 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

The first year of the Two Year Acting for Film program is identical to the One Year Acting for Film program. First term courses build towards a fully realized role in a public solo live performance. Students are armed with techniques they will need to create believable performances for the camera, in the second term and beyond.

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.

SEMESTER ONE LEARNING OUTCOMES

- 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.

SEMESTER ONE PRODUCTION GOALS

- Present scenes and monologue in class.
- Shoot in-class on camera exercises for weekly critique.

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- Participate in a Film Craft shoot.
- Participate in shoot with filmmaking students.

SEMESTER TWO OBJECTIVES

The second semester of the Two Year Program enables students to continue developing as actors by challenging their range, and moving beyond their “comfort zone”. The second semester consists of a sequence of classes in Technique & Scene Study II, Acting for Film II, Voice & Speech II, Movement II and Business of Acting/Auditioning Techniques. Students will also have the opportunity to shoot a short film project on location with professional staff. All instruction and film exercises are geared towards helping students complete their individual projects and production goals.

SEMESTER TWO LEARNING OUTCOMES

- Intermediate training in acting principles.
- Grounding in intermediate scene study and acting for film.
- Intermediate training in Vocal and Movement work.
- Exposure to basic visual media production.
- Understanding of skills necessary for auditioning (both for television and film) and the marketing tools used by actors

SEMESTER TWO PRODUCTION GOALS

- Perform in a short film.
- Perform in a taped, year-end, live presentation for an invited audience.

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 third semester builds upon the precepts learned in the first and second semesters and guides students to further refine their acting ability and prepare for the profession. Students will continue to hone their acting skills through in- depth study of a specialized acting technique, and advanced voice and movement. They will apply those methods they learn to scenes and a fully produced stage play. They will begin to examine what the business of acting entails through practical audition experiences, lessons in self-taping, and how to navigate the acting profession. The student will hone their craft in Acting for Film II, discovering more in-depth scenes and monologues that will be professionally shot.

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SEMESTER THREE LEARNING OUTCOMES

- Grounding in intermediate scene study, voice, movement, and acting for film techniques and skills
- Experience with multiple modern, contemporary and classical approaches to performance, script interpretation and character formation
- The ability to work independently and collaboratively in a high-pressure creative environment
- Expanded range of physical and vocal skills
- Investigate a character both physically and psychologically to increase personalization
- Increase range and stamina of physical life
- Perform in a live staged production
- Perform in several on-camera scenes for critique

SEMESTER THREE PRODUCTION GOALS

- Shoot in-class on-camera scenes for critique.
- Perform in a live stage production

SEMESTER FOUR OBJECTIVES

The fourth semester acts as a bridge from being a student to a working actor. Students will continue expanding their skillset through exploration of classical works and more challenging text, and they will learn how to create their own short-form media content to build an online presence. They will participate in an on-location movie shoot that will be shot over the course of seven days. Finally, the students will build a reel to highlight their work and prepare for their industry showcase in which they will meet and speak with an invited panel of casting directors, agents and industry professionals.

SEMESTER FOUR LEARNING OUTCOMES

- Explore classical roles and develop research methods specific to the actor.
- Increase range and stamina of physical life.
Expand training to include work on classical material.
- Deepen the ability to create specific and believable movement and vocal choices.
Long-term development of character for a film role.
- Build a professional looking reel with highlights of previous acting performances
- Understand the business of acting and how to audition and prepare for the profession

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COLLEGE OF VISUAL AND PERFORMING ARTS

SEMESTER FOUR PRODUCTION GOALS

- Perform in an industry showcase with invited industry professionals
- Participate in a location shoot with a faculty director and cinematographer.
- Perform in a short film.
- Shoot in-class on-camera scenes for critique.

CURRICULUM

SEMESTER ONE		
Course Number	Course Title	Units
ACTI107N	Acting for Film I	2
ACTI111N	Technique & Scene Study I	4
ACTI121N	Voice & Speech I	2
ACTI131N	Movement I	2
ACTI147N	Filmcraft for Actors	2
ACTI241N	Improvisation	2
TOTAL		14
SEMESTER TWO		
Course Number	Course Title	Units
ACTI157N	Acting for Film II	4
ACTI161N	Technique & Scene Study II	4
ACTI171N	Voice & Speech II	2
ACTI381N	Auditioning Technique	2
ACTI181N	Movement II	2
Students must complete 1 Acting elective.		2
	Selected by NYFA from Course List.	
Total		16

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SEMESTER THREE		
Course Number	Course Title	Units
ACT1197N	Acting for Film III	4
ACT1201N	Technique & Scene Study III	4
ACT1311N	Play Production Workshop	5
ACT1351N	Business of Acting	2
ACT1321N	Advanced Voice & Movement: Characterization for the Stage	2
Total	-	17
SEMESTER FOUR		
Course Number	Course Title	Units
ACT1277N	Acting for Film V	4
ACT1221N	Technique & Scene Study IV	4
ACT1307N	Digital Media	2
ACT1281N	Performing Shakespeare	2
ACT1341N	Industry Showcase	2
ACT1462N	Building the Reel	2
Total	-	16

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COURSE DESCRIPTIONS

ACTING TECHNIQUE & SCENE STUDY I

Technique & Scene Study I provides students with the building blocks which lay a solid foundation from which to go deeper into the craft. Students in this course will examine the Stanislavski based methodologies. Students will practice relaxation, concentration and specificity exercises as well as learn to analyze scripts and break them down into units or 'beats'. Students will work on monologues and short scenes from plays applying the techniques they have studied.

ACTING FOR FILM I

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.

VOICE & SPEECH I

This introductory course gives students the tools to explore basic elements of clear and understandable speech. Using various methods, students will learn anatomical awareness, the value of operative words to increase clarity, and how to become more flexible with their vocal instrument. In this course, students will hone a vocal technique that is open, free, flexible, lively, and possessing an extensive and colorful range, while also identifying habits that may impact the connection between the body and the voice. A daily warm-up routine will be developed to increase stamina and habituate technical skills in the areas of relaxation, alignment, breath, resonance, and articulation. A clear vocal progression will act as the foundation of this course and will help students connect body, voice, and image to text including but not limited to self-written pieces, and classical and contemporary poetry.

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 270 movement. Various training methods will be taught with the goal to increase freedom and expansion of play. Through immersion, this course will provide the foundation of movement analysis and the application of movement exercises to develop the physical life of a character.

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IMPROVISATION

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

FILMCRAFT FOR ACTORS

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.

ACTING FOR FILM II

In Acting for Film II 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

This course will allow students to continue to explore acting and technical skills through studying an advanced level of one of the Stanislavski based methodologies. Upon studying the technique, the student will then apply the skill to contemporary scenes. The course will culminate in an in-class presentation at the end of the semester. **Prerequisite: 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. Through various techniques, 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**

AUDITIONING TECHNIQUE

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Students learn about the etiquette, practice, and procedure of audition structures along with techniques to effectively deliver successful audition performances. Students work with a variety of sides from commercial to TV series regular, and participate in an open call for the school's filmmaking students.

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, students will refine and expand the proficiency of their physical instrument. This course will focus on applying physicalization to character through improvised and scripted performance. **Prerequisite: Movement I**

TECHNIQUE & SCENE STUDY III

Technique & Scene Study III continues the exploration of Stanislavski based methodologies. 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 contemporary scene 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. **Prerequisites: Acting Technique and Scene Study I & II**

ACTING FOR FILM III

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 II**

PLAY PRODUCTION WORKSHOP

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With students serving as members of an acting ensemble, this course focuses on the dynamics of the director/actor relationship and the personal responsibility of the actor to a theatrical production. Throughout the semester, student ensemble members will call on all the techniques learned through their first six semesters in Acting Technique, Voice & Speech and Movement classes and apply them to exercises, rehearsals and then a fully realized and repeatable live performance of a full-length play. Performances of the previously published play chosen for presentation may be taped live.

BUSINESS OF ACTING

This course teaches advanced Business of Acting skills to students on the verge of graduating with a BFA in Acting for Film. Students will create a business plan which includes research on headshot photographers, writing resumes, researching and targeting appropriate agencies and managers, understanding basic contracts and industry standards as well as honing auditioning skills for today's industry. They will put together a Professional Portfolio which will include their headshot, resume and demo reel. 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: Technique & Scene Study IV**

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.

TECHNIQUE & SCENE STUDY IV

Students learn how to assess the intentions of foundational playwrights through application of text analysis, pursuit of strong objectives, making strong choices, incorporation of voice and movement training, and moment to moment communication with a scene partner. Performances will be taped in a live presentation at the end of the semester.

ACTING FOR FILM V

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PERFORMING SHAKESPEARE

This course puts an emphasis on the specificity of language and physical behavior through the works of William Shakespeare. Students will learn how to use both to clarify actions and intentions. Shakespeare's poetic techniques, including the use of blank verse, metaphor and characterization through sound will be introduced to clarify meaning and unlock character choices hidden within the text.

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.

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**

DIGITAL MEDIA

The Digital Media course introduces students to Digital 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 short script for an online platform. The scripts should not exceed five pages, actors will then produce and shoot the scripts with materials available to them. The class is broken down into both Lecture and Workshop where students will present material for the Digital Media concept and the project.

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ELECTIVES

*Electives are subject to change and are offered based on demand and teacher availability.

SKETCH COMEDY

This workshop is designed for actors with comedy improvisation experience who are interested in writing and performing sketch comedy. Each class will involve instruction on the variety of ways sketch comedy is created, using improvisational comedy to bolster the writing process, and brainstorming to help each student discover their unique comic voice. Students will perform in a semester-end Sketch show to be taped and performed in front of a live audience.

CONTEMPORARY DANCE

This course will provide an opportunity for students to experience a variety of dance styles and choreography inside and outside the parameters of western contemporary dance. Students pursue weekly research and movement based activities that explore a range of choreographic themes.

STUNT WORKSHOP

This course is designed to develop the specialty skills and techniques of stunt work with specific emphasis on film combat. The students will focus on the awareness and development of body mechanics as a tool for the actor through emphasis on stage fighting, circus skills, stage stunt work, as well as complex on-camera combat techniques and choreography. This course also includes an instructional component where the students choreograph their own staged fight scenes.

ADVANCED STAGE PROJECTS

This course is an individualized project-based curriculum culminating in a taped live performance for an audience. The scope of learning includes creating and developing a theatrical performance. The course is an exciting open-ended acting based course. The student will synergize all of the methodologies and skill sets developed in their other acting courses. The productions may include and is not limited to the exploration of certain playwrights and the demands of those particular texts, ensemble work, devised theatre, or one-person show development.

ENTERTAINMENT LAW

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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.

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. The skills practiced are intended to create expressive freedom in a musical environment. The course will culminate in a final filmed presentation.

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Addendum #10:

BACHELOR OF FINE ARTS FILMMAKING

Total Credits Required: 137 Units

PROGRAM OVERVIEW

The New York Film Academy Bachelor of Fine Arts (BFA) in Filmmaking is a nine-semester conservatory-based, full-time undergraduate study program. The curriculum is designed to immerse energetic prospective filmmakers in all aspects of the discipline. The New York Film Academy Bachelor of Fine Arts in Filmmaking 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 addition to providing a framework of collegiate-level general education and specified upper-level knowledge, the educational objectives in the Bachelor of Fine Arts (BFA) in Filmmaking Degree Program are to teach students the art and craft of filmmaking. Through a strict regimen consisting of lectures, seminars, and total immersion workshops, BFA candidates will learn to excel in the creative art of filmmaking.

PROGRAM LEARNING OUTCOMES

Upon graduation from the BFA Film Program, students will:

- Generate film and multimedia content that expresses a clear narrative and personal vision.
- Demonstrate an understanding and put into practice cinematographic techniques, concepts, and technologies.
- Display production management, collaboration and leadership skills.
- Write short and feature scripts for cinema productions.
- Demonstrate technical skills in picture and sound editing.
- Interpret historical and contemporary film and its contextual role in students' own work.

YEAR ONE OVERVIEW

From day one, students experience a hands-on education in an environment that encourages students to thoughtfully tell their stories. Through a sequence of classes and workshops, students explore visual, dramatic, and technical challenges. They rapidly learn the fundamental creative and technical skills needed to make a film. Throughout the year, they practice what they learn by creating

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several short films. All students participate in an intensive series of courses in directing, screenwriting, producing, cinematography, and editing to prepare them for more advanced topics and their Intermediate Film production in Year Two.

SEMESTER ONE OBJECTIVES

During the first semester, students will learn the foundations of the art and technique of visual storytelling. Students will learn the requisite skills to write, direct, film, and edit four short films. This accelerated pace of study develops students' basic narrative and visual literacy skills, which further terms will build upon. In addition, students will also take two classes of the foundational series. Along with hands-on production, students also attend Foundational Liberal Arts and Sciences Courses, where students gain essential insight into the evolution of motion pictures.

SEMESTER ONE LEARNING OUTCOMES

- Practice the fundamentals of directing and visual storytelling.
- Explore the foundations of film and digital cinema video production, along with digital editing.
- Learn the basic elements of screenwriting craft.
- Develop an introductory knowledge of the history of motion pictures.

SEMESTER ONE PRODUCTION GOALS

- Write, direct, and edit four short projects.
- Crew as cinematographer, gaffer, and assistant camera on up to 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. Courses are also introduced to further the students' visual storytelling skills with the addition of dialogue. The semester ends with

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students filming a short film up to seven minutes, utilizing all of the skills acquired in the program thus far.

SEMESTER TWO LEARNING OUTCOMES

- Continue to develop fundamental filmmaking skills through courses in directing, screenwriting, producing, cinematography, and digital editing.
- Explore introductory training in acting and directing actors.
- Practice the basics of producing for film.
- Utilize collaborative strategies and techniques while on-set and in class screen and critique sessions.

SEMESTER TWO PRODUCTION GOALS

- Write, produce, and direct projects centered around point of view and subtext, while also crewing on classmates' projects.
- Write a complete short film screenplay with dialogue.
- Serve as an actor, as well as a director, cinematographer, or assistant director on at least one production workshop overseen by instructors.
- Film an end-of-semester Dialogue Film of up to seven minutes.

SEMESTER THREE OBJECTIVES

Students look more closely at directing aesthetics while writing drafts of their Intermediate Film screenplays to be produced in semester four. More advanced levels of production are covered in the third semester, with students continuing into advanced topics in producing and on-set production. In this semester, students are introduced to the equipment package that they will use for their Intermediate Films. Group sync-sound directing exercises increase students' comprehension of visual filmmaking as well as collaboration and leadership skills.

SEMESTER THREE LEARNING OUTCOMES

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- Develop an understanding of professional filmmaking craft through directing, screenwriting, and producing exercises.
- Continue practicing collaborative strategies and techniques while on-set and in class screen and critique sessions.
- Develop a story and visual design for the Intermediate Film.
- Develop an understanding of professional filmmaking craft through sync-sound production workshops, as well as digital and film cinematography.

SEMESTER THREE 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.
- Begin pre-production for the Intermediate Film.

YEAR TWO OVERVIEW

The second-year concentrates on the filming and completion of the students' Intermediate Films, a project incorporating ideas, concepts, and practical skills learned throughout the first year. While the goal is to create a polished film and experiment with the medium, equal importance is placed on the collaborative process. Students will not only crew on each other's productions, but also provide valuable feedback to one another in the post-production process.

SEMESTER FOUR OBJECTIVES

Building upon the filmmaking foundations learned in the previous semesters, students are expected to produce a polished short film of up to 15 minutes in length (Intermediate Film). This film may be shot on 16mm film, 35mm film, or on digital cinema cameras, depending on each student's personal aspirations, creative decisions, and budget. Each student must enter the fourth semester with a greenlit script (written in Semester Three) for the Intermediate Film Project.

SEMESTER FOUR LEARNING OUTCOMES

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NEW YORK FILM ACADEMY

COLLEGE OF VISUAL AND PERFORMING ARTS

- Explore effective techniques for on-set production through the development and production of the Intermediate Film.
- Practice the basics of producing for film.
- Create producing and directing pre-production deliverables.
- Explore the psychology behind collaboration and film production.

SEMESTER FOUR PRODUCTION GOALS

- Direct and edit a film of up to 15 minutes (shot on 16mm film, 35mm film, or digital cinema cameras).
- Participate as a principal crewmember 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 student through post-production of the Intermediate Film. Students will also learn more advanced concepts in cinematography and production through their course work.

SEMESTER FIVE LEARNING OUTCOMES

- Explore advanced editing and camera techniques.
- Demonstrate efficient post-production workflow on a short narrative film.

SEMESTER FIVE PRODUCTION GOALS

- Complete final edit of the Intermediate Film.
- Write treatment for feature-length screenplay.
- Contribute to collaborative, advanced cinematography exercises in camera and lighting.

INTERMEDIATE FILM SCREENING

NEW YORK CITY

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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. Semester six features the production of creative content, using the full equipment package offered to students on their upcoming Thesis Films.

SEMESTER SIX LEARNING OUTCOMES

- Explore creative content such as music videos, commercials, nonfiction, and new media.
- Display the requisite tools needed in writing a feature film.
- Identify and produce films in alternative formats.

SEMESTER SIX PRODUCTION GOALS

- Examine enhanced directing, camera, and producing techniques through weekend productions with classmates.
- Write a rough draft of the short thesis script and first draft feature length screenplay.

YEAR THREE OVERVIEW

Students begin their final year by working on advanced production workshops, 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 four, students collaborate with instructors and classmates on completing their Thesis Films, however, more advanced courses in editing and sound design as well as marketing and distribution or professional development prepare them for the world of filmmaking after graduation.

SEMESTER SEVEN OBJECTIVES

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In semester seven, students finalize the scripts for their thesis projects and discuss fundraising and potential production challenges in their Producing course. Through instructor-led workshops, students are introduced to specialized skills used in film production.

SEMESTER SEVEN LEARNING OUTCOMES

- Examine methods of feature film directing through film analysis.
- Develop advanced directing, camera, and producing techniques through on-set collaborations with instructors.

SEMESTER SEVEN PRODUCTION GOALS

- Collaborate on professional instructor-led productions, focused on specialized methods of filmmaking technique.
- Develop a comprehensive production design for the thesis film.
- Write a final draft of the short thesis film script.

SEMESTER EIGHT OBJECTIVES

In the eighth semester, students bring craft and theory together through production exercises in their pre-production classes to prepare for their upcoming thesis film productions. These Thesis Films are the capstone project of the BFA program, putting into practice the skills acquired throughout the previous terms.

SEMESTER EIGHT LEARNING OUTCOMES

- 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.

SEMESTER EIGHT PRODUCTION GOALS

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- Create professional quality producing and directing production books.
- Write, produce, and direct a thesis film that can be up to 30 minutes in length.
- Serve as principal crewmembers on several classmates' projects.

SEMESTER NINE OBJECTIVES

Semester nine provides an opportunity for students to complete post-production on their thesis films and expand their knowledge of the entertainment industry. They will also undertake instruction in preparing to produce their own projects outside of the school environment.

SEMESTER NINE LEARNING OUTCOMES

- Explore the current state of the film industry, film marketing and distribution.
- Evaluate films on an advanced level and interpret critiques of one's own work.
- Refine advanced post-production techniques in editing and sound design.

SEMESTER NINE PRODUCTION GOALS

- Edit and mix the thesis film.

FINAL THESIS SCREENING

A final celebratory screening will be held at the end of semester nine. The thesis films will be projected in large format in an open screening for friends, family, and invited guests. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process but serves as a celebration of the students' progress and achievements in the BFA program.

CURRICULUM

SEMESTER ONE		
Course Number	Course Title	Credits
FILM101N	Director's Craft I A	2

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FILM111N	Cinematography I	2
FILM121N	Digital Editing I	3
FILM131N	Screenwriting I	2
FILM237N	Producing for Directors I	1
FOUN100N	English Composition	3
FOUN171N	First Year Seminar	3
TOTAL		16
SEMESTER TWO		
Course Number	Course Title	Credits
FILM141N	Screenwriting II	2
FILM151N	Director's Craft I B	2
FILM161N	Digital Editing II	2
FILM171N	Acting for Directors	1
FILM157N	Production Workshop I	2
FOUN101N	Advanced English Composition	3
FOUN127N	Film History I	3
FOUN161N	Drawing	3
TOTAL		18
SEMESTER THREE		
Course Number	Course Title	Credits
FILM181N	Director's Craft II	1
FILM191N	Screenwriting III	2
FILM227N	Production Workshop II	3

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FILM277N	Producing for Directors II	2
FILM241N	Cinematography II	2
HATM107N	Film History II	3
FOUN131N	Public Speaking	3
TOTAL		16
SEMESTER FOUR		
Course Number	Course Title	Credits
FILM252N	Intermediate Film Prep	2
FILM251N	Intermediate Film Production	4
FILM242N	Short Film Directing I	2
SOSC211N	Psychology of Production	3
FOUN141N	Critical Thinking	3
TOTAL		14
SEMESTER FIVE		
Course Number	Course Title	Credits
FILM271N	Feature Screenplay I	3
FILM261N	Intermediate Film Post-Production	4
FILM281N	Cinematography III	2
ARHU191N	Literature & Society	3
Students must complete 1 of the following History of Art, Theatre & Media courses:		3
HATM201N	Topics in Film Studies	
HATM211N	Art History	

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TOTAL	-	15
SEMESTER SIX		
Course Number	Course Title	Credits
FILM401N	Digital Editing III	2
FILM311N	Feature Screenplay II	2
FILM327N	Director's Craft III A	2
FILM291N	Screenwriting Short Thesis A	2
FILM337N	Creative Nonfiction	2
ARHU251N	The Effective Artist: Critical Concepts in the Arts	3
NASC211N	Science in the Movies	3
TOTAL	-	16
SEMESTER SEVEN		
Course Number	Course Title	Credits
FILM357N	Director's Craft III B	2
FILM321N	Screenwriting Short Thesis B	2
FILM377N	Producing for Directors III	2
FILM367N	Production Workshop III	2
Students must complete 1 upper-division Arts & Humanities course.		
-	Selected by NYFA from Course List.	3
Students must complete 1 upper-division Social & Behavioral Science course.		
-	Selected by NYFA from Course List.	3

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TOTAL	-	14
SEMESTER EIGHT		
Course Number	Course Title	Credits
FILM361N	Short Film Directing II	3
FILM371N	Thesis Film: Prep	3
FILM381N	Thesis Film Production I	4
FILM382N	Thesis Film: Crew Participation	2
TOTAL	-	12
SEMESTER NINE		
Course Number	Course Title	Credits
FILM391N	Thesis Film: Picture Editing	2
FILM402N	Digital Editing IV	2
FILM211N	Sound Design	3
FILM452N	Entertainment Industry Seminar	3
Students must choose 1 of the following Electives:		3
FILM441N	Marketing & Distribution	
FILM451N	Professional Development	
Students must complete 1 upper-division History of Art, Theatre & Media course.		
-	Selected by NYFA from Course List.	3
TOTAL	-	16

COURSE DESCRIPTIONS

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All LIBERAL ARTS & SCIENCE courses are listed separately.

SEMESTER ONE

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 digital 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 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 industry-standard digital 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-

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class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.

PRODUCING FOR DIRECTORS 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.

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 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 mastery of those aspects of screenwriting as outlined in Screenwriting I.

DIRECTOR'S CRAFT I B

A continuation of Director's Craft I A in the first semester. Students expand upon lessons already learned and complete an additional three short film projects.

DIGITAL EDITING II

This course teaches students 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**

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PRODUCTION WORKSHOP I

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.

ACTING FOR DIRECTORS

This course adheres to the philosophy that, in order to direct actors, one must understand and experience acting as art and methodology. Directing students will become actors. Students learn how to identify a screenplay's emotional "beats" and "character objectives" in order to improve their actors' performances. Students are prepared to not only communicate and collaborate with their actors, but to actualize the best emotional outcome of a scene.

SEMESTER THREE

DIRECTOR'S CRAFT II

Building upon knowledge and skills acquired in Director's Craft I, 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 & Director's Craft I B**

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, digital cinema cameras, 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

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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**

PRODUCTION WORKSHOP II

This hands-on course challenges students to interpret and apply all theory and practice of the first term curriculum in a series of sync-sound production exercises. Students shoot complex dramatic scenes on 16mm film and digital cinema cameras from their own scripts with the guidance and critique of the instructor. Students must determine what adjustments to make to their scripts and shooting plans before entering into production. These practice scenes are expected to be fully pre-produced (storyboarded, cast, scouted, rehearsed and pre-lit) and executed at a professional level. **Prerequisite(s): Production Workshop I**

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 Dialogue Film are incorporated into the more refined and nuanced Intermediate Film scripts. **Prerequisite(s): Screenwriting I & Screenwriting II**

PRODUCING FOR DIRECTORS II

Students will apply the fundamentals of film producing to their own Thesis Project. This class continues to examine the job of producer by matching tasks and challenges with ways of approaching them. As students start to produce their own projects, the challenges will become clear, and some class time will be devoted to specific production “hurdles”. Students will hone group problem-solving skills, a film industry must-have, and learn through sharing real examples. **Prerequisite(s): Producing for Directors I**

SEMESTER FOUR

SHORT FILM DIRECTING I

Utilizing the skills learned in the Director’s Craft IA, IB, and II, this course examines the director’s challenge in directing the short film, specifically the intermediate film. Through a series of lectures and exercises, the tools available to implement the director’s vision in the unique narrative structure of the short film are examined in depth. **Prerequisite(s): Director’s Craft II**

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INTERMEDIATE FILM PREP

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. **Prerequisite(s): Successful completion of Director's Craft II & Producing for Directors II**

INTERMEDIATE FILM PRODUCTION

Term two culminates in the pre-production and production of the Intermediate Film. 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 digital cinema cameras. **Prerequisite(s): Successful Completion of Director's Craft II & Producing for Directors II**

SEMESTER FIVE

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 second year of the program. **Prerequisite(s): Screenwriting I & Screenwriting II**

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 Director's Craft II & Producing for Directors II**

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CINEMATOGRAPHY III

Class sessions are designed to help students master many elements of cinematography using professional high-def cameras and advanced digital cinema 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 II

This class is designed as a creative and academic safe haven for students to develop, write, and polish a feature film script. In order for a student to successfully pass this class, each project must be completed and revised by the end of the term. **Prerequisite(s): Feature Screenplay I**

DIRECTOR'S CRAFT III A

A continuation of Director's Craft II; students build upon skills learned previously. These skills provide students with the foundation required to direct creative content such as commercials, music videos, narrative podcasts, VR, web series or others. Each student will direct their own project in addition to collaborating as crewmembers on their classmates' projects. These projects allow students to implement the vision and style refined from previous course experience through alternative methods of storytelling. As with previous projects, students will develop their Director's Workbook for project approval. **Prerequisite(s): Director's Craft II**

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**

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DIGITAL EDITING III

This course seeks to increase students' proficiency as editors and to increase their knowledge of complex post-production elements such as color correction and visual effects. Using industry-standard software, students are given instruction and asked to complete exercises of increasing complexity. The goal is twofold: for students to grow as editors, and to provide them with more complex tools in order bring their final thesis films to a higher stage of completion than in previous terms. **Prerequisite(s): Digital Editing II**

CREATIVE NONFICTION

The nonfiction sector of the film and digital content industry is booming. Through the exploration of various creative nonfiction formats, students expand their filmmaking toolbox as well as their opportunities for artistic expression and employment. Content covered includes narrative documentaries and a variety of creative nonfiction content such as digital social media, web series, and television.

SEMESTER SEVEN

PRODUCTION WORKSHOP III

A continuation of Production Workshop I & II, students stage and shoot exercises, including shooting a commercial, under the supervision of the instructor. Putting into practice the skills learned in Director's Craft III A 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): Production Workshop I & Production Workshop II**

DIRECTOR'S CRAFT III B

A continuation of Director's Craft III A; students will study the language and craft of film directing. Students will increase their comprehension of visual expression and directorial style through a series of in-class exercises, assignments, and lectures. Preparation of the Director's Workbook will assist students in defining their style, tone and visual storytelling for their Thesis Films. **Prerequisite(s): Director's Craft III A**

SCREENWRITING SHORT THESIS B

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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**

PRODUCING FOR DIRECTORS III

An intensive course focusing on creating industry standard proposals for a future work based either upon the student's short form thesis or the feature screenplay written in the Feature Screenplay I and II classes. Case studies of feature films, both large and small will be examined to help students better prepare to develop their projects in the real world. **Prerequisite(s): Producing for Directors II**

SEMESTER EIGHT

SHORT FILM DIRECTING II

Utilizing the skills learned in all previous directing classes, this course examines the director's challenge in directing the short film at a more advanced level. Higher-level concepts such as control of tone and style will be pursued in depth as they relate 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 B**

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 the Previous Semester**

THESIS FILM PRODUCTION

Term Eight culminates in the production of the Thesis Film. This film project is the capstone project of all previous terms. Students are challenged to incorporate lessons from all other courses in the design and execution of these films. **Prerequisite(s): Successful Completion of the Previous Semester**

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THESIS FILM CREW PARTICIPATION

By participating as crewmembers during their classmates' Thesis Films, students will gain further on-set experience and become more intimate with the nuts-and-bolts aspects of filmmaking. By understanding the role of each key member of the crew, students will greatly improve their ability to manage a large production as a director. **Prerequisite(s): Successful Completion of the Previous Semester**

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 the Previous Semester**

DIGITAL EDITING IV

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): Digital Editing III**

ENTERTAINMENT INDUSTRY SEMINAR

Students will examine filmmaking from a business perspective as well as the breadth and diversity of the industry today. Topics include the history of the studio system, the roles of production companies, post-production companies, professional guilds, financing, film festivals, agents and managers. Exposure to the expansive scope of the industry will provide students with knowledge of multiple potential career pathways. Students will meet industry professionals during special guest lectures.

SOUND DESIGN

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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 Thesis Films. **Prerequisite(s): Production Workshop II & Digital Editing II**

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 their own internships with established production companies, 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. In addition, each student creates materials and a strategy for launching their career.

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Addendum #11:

IMMUNIZATION POLICY

REQUIREMENTS

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

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

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

REQUIREMENTS IN RESPONSE TO PUBLIC HEALTH EMERGENCY

In the event of a public health emergency, NYFA may require additional immunizations to protect the health and safety of the NYFA community. Any additional immunizations required of students will be fully described in the NYFA Public Health Emergency Immunization Policy, published and distributed, as needed.

MEASLES

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

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

MUMPS

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

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

RUBELLA

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

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

MENINGITIS

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

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

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

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

HEPATITIS B

All students are required to read the Hepatitis Information Sheet provided in each student's acceptance packet. For students under 18, the Hepatitis Information Sheet must be shared with and read by a student's parent of legal guardian.

HOW TO COMPLY WITH THE NYFA IMMUNIZATION POLICY

All incoming students are required to submit, **30 days prior to the first day of New Student Orientation**, the following:

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

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

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

- a certificate of immunization signed by a physician;
- a copy of the immunization section of the cumulative health record from a prior school;
- a migrant health record;
- a community plan health record;
- a military immunization record
- the immunization portion of a passport;
- an immunization record signed by a physician, physician assistant or nurse practitioner, or an immunization registry record

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

EXEMPTIONS FROM IMMUNIZATIONS FOR MEASLES, MUMPS, RUBELLA

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

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

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

FL Students: immunizationsFL@nyfa.edu

LA Students: immunizationsLA@nyfa.edu

NY Students: immunizationsNY@nyfa.edu

MILITARY WAIVER/EXTENSION (PLEASE READ BELOW)

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

WHERE TO GO TO GET IMMUNIZED

Los Angeles Students:

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

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South Beach Students:

Students may be vaccinated for Mumps, Measles and Rubella at Miami/Dade Health District, 1350 NW 145h Street, Miami, FL, 33125: <http://miamidade.floridahealth.gov/programs-and-services/clinical-and-nutrition-services/immunizations/index.html>.

The MMR vaccination is offered at no cost for students 18 years old and younger. For fees for all vaccinations offered to students over the age of 18, please refer to the website linked above. To schedule an appointment, call 786-845-0550. The facility is open Monday-Friday, 8:00am-4:40pm. MMR immunization services are also available at multiple pharmacies in close proximity to the South Beach campus

New York Students:

Students may be vaccinated at no cost for Mumps, Measles and Rubella at the NYC Health Immunization Clinic, Extension Downtown Brooklyn, 295 Flatbush Avenue, Brooklyn, NY 11201, Mondays-Fridays, 8:30am-2:30pm: <https://www1.nyc.gov/site/doh/services/immunization-clinics.page>

MMR immunization services are also available at multiple pharmacies in close proximity to the NY campus.

CONSEQUENCES OF NONCOMPLIANCE WITH THE NYFA IMMUNIZATION POLICY

Students not eligible for exemptions or waivers are strongly encouraged to fulfill all requirements of the NYFA Immunization Policy, fully described above, **30 days prior to the first day of New Student Orientation.**

New students who have not satisfied the NYFA immunization requirements prior to the first day of New Student Orientation will be granted a 30-day grace period (in-state students) or a 45-day grace period (out-of-state and international students) to complete NYFA's immunization requirements. Students who do not meet the requirements of the NYFA Immunization Policy once their grace periods have expired may be withdrawn from their programs. Tuition refunds for withdrawn students will be granted only in accordance with the NYFA Tuition Refund Policy.

All students not abiding by the NYFA Immunization Policy may be subject to dismissal.

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