

NEW YORK FILM ACADEMY

COLLEGE OF VISUAL AND PERFORMING ARTS

2020-2021 NYFA NEW YORK CATALOG ADDENDUM VOLUME: TWO

Items listed were updated after the submission date of January 11, 2021.

Addendum #6: Two Year Acting for Film

Addendum #7: Two Year Filmmaking

Addendum #8: Fall 2021 Tuition

Addendum #9: Service Animal Policy

Explanation of Addendums

Addendum #6: The Two Year Acting for Film program will no longer be run based on clock hours, but instead issue college credit upon successful completion. The Two Year Acting for Film program will be four (4) semesters long and total sixty-four (64) credits.

Addendum #7: The Two Year Filmmaking program will no longer be run based on clock hours, but instead issue college credit upon successful completion. The Two Year Filmmaking program will be six (6) semesters long and total eighty-two (82) credits.

Addendum #8: The semester tuition and applicable equipment fees for degree programs during the Fall 2021, Spring 2022, and Summer 2021 have been reduced.

Addendum #9: The service animal policy has been updated.

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.



Signature

1/15/2021

Date

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Addendum #6

TWO YEAR ACTING FOR FILM

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.

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. In the second term, in addition to attending classes, students apply what they have learned to a series of on camera exercises designed to develop their screen acting ability and on camera scene work culminating in a fully produced shoot with that is shot and edited by professionals on staff. In addition, students will participate in live presentations performed in front of an invited audience, instructors, and classmates.

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.

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.

No significant prior experience or knowledge of acting is assumed. The program brings everyone to the same level very quickly, beginning with the fundamentals while also filling the inevitable gaps in the understanding of those with some prior experience.

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The educational objectives in the Two Year Acting for Film Program are to instruct students in the art and craft of acting for film and television by offering a strict regimen consisting of lectures, seminars, and total immersion workshops designed to help them excel in the creative art of acting.

From the first day of class, students are immersed in a hands-on education to meet these education objectives. The students rapidly learn the fundamental creative and technical skills they need to act in film and television. The skills our students will learn in the Two Year Acting for Film Program include:

- Understand the fundamental principles of acting for film.
- Grounding in foundational scene study and acting techniques.
- Fundamentals of script and text analysis.
- Survey and exam film performance and filmmaking from an actor's perspective.
- Exposure to and practice in a variety of speech, voice, and movement techniques.
- Shoot in-class on-camera scenes for critique.
- Participate in a Film Craft shoot.
- Intermediate training in acting principles.
- Grounding in intermediate scene study, voice, movement, and acting for film techniques and skills.
- Additional training in acting for television.
- Perform in a short film.
- Perform in a taped, year-end, scene study presentation.
- Experience with multiple modern 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 and additional dialect work for character development.
- Experience multiple modern and classical approaches to performance and script interpretation applicable to work in period, contemporary, and developing scripts.
- Investigate character physically and psychologically to increase personalization.
- Explore classical roles and develop research methods specific to the actor.
- Increase range and stamina of physical life.
- Perform in a live stage production.
- Expand training to include work on classical material.
- Deepen the ability to create specific and believable movement and vocal choices.
- Explore creating online presence with the creation of self-written and produced short-form sketches and videos.
- Long- term development of character for a film role.
- Participate in a location shoot with a faculty director and cinematographer.
- 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
- Perform in an industry showcase with invited industry professionals

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Acting Technique & Scene Study I

Technique & Scene Study I provides students with the preparatory building blocks, which lay a solid foundation from which to go deeper into the craft. They will learn of the rich Acting Technique traditions that have shaped the craft today. Students will learn about their responsibility to the writer, script and fellow students as they analyze their emotional and physical instrument and begin to practice technique exercises which will give them insight into the primary function of the Actor; that of making clear, readable choices for a character in a given imaginary circumstance. Students will practice relaxation, concentration and specificity exercises as well as learn how to prepare emotionally for a performance. Students learn to analyze scripts and break them down into units or 'beats'. They develop a solid grounding in establishing a character based on their own experiences and imagination. In the course, they will begin to understand the differences between techniques and personal process. The focus of Technique & Scene Study I is process not product. Students will work on exercises, monologues and short scenes from plays applying the techniques they have studied.

Intro to Acting for Film

This course introduces the beginning Acting for Film student to the skills necessary for creating a fully realized performance on camera. The primary emphasis of the class is two-fold: a study of film terminology and set etiquette and an introduction to the acting challenges unique to the art of cinema, such as shot size and how it relates to performance, continuity, hitting a mark, eye line, and the importance of subtlety and nuance. The differences and similarities between acting for film and acting for the stage are also explored. Students collaborate in a supervised Production Workshop with film students, which is a full immersion production approach to Acting for Film instruction.

Voice & Speech

In this course students will begin to develop a free and healthy voice and an awareness of vocal tendencies and adverse conditioning. Various techniques will be taught, including and not limited to, Fitzmaurice Voicework, Knight-Thompson Speechwork, Linklater, Lessac, and Skinner. Through exploration of phonetic sounds and optimal vowel formation a deeper, more precise and nuanced experience of sounds will be felt. Students will experience a more visceral and more direct connection to their voice unimpeded by habitual tension. An ability to connect images while letting the image resonate through the voice with supported breath will be emphasized through working with text.

Movement I

In this course students will explore their ability to engage the body in a full and courageously unedited manner as a tool for performance. A focus of this course is to cultivate tools with which the students can externalize their internal life in an authentic manner on impulse and through movement. Various training methods will be taught, including but not limited to Viewpoints, the Suzuki Method, Dance, Yoga, Laban Analysis, Contact Improvisation, Grotowski, and Chekhov Technique. Through immersion in these various techniques this course will provide the foundation of movement analysis and the application of movement exercises to develop the physical life of a character.

Improvisation

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

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Filmcraft

Film Craft provides the Acting for Film students a full-immersion experience into the world of film production. Students gain basic working knowledge of directing, cinematography, writing, producing and editing, inhabiting rotating crew positions, allowing for real-time experience in a short in-class shoot, supervised by the instructor.

Acting for Film I

In Acting for Film I the primary emphasis is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. They will explore the character's motivations and intentions and discover how these are revealed by action. Students will shoot with their instructor in an Advanced Production Workshop, as well as shoot a variety of scenes in class.

Technique & Scene Study II

Technique & Scene Study II continues the exploration of relaxation, sensory awareness, and creative choice-making and individual performance elements in exercises designed to enhance the students' ability to synthesize their own practical techniques for performance on screen or stage. This course will increase the Actor's awareness of their instrument. They will also develop their ability to focus their attention and create detailed and vibrant imaginative worlds. The student will learn the value of observation and replication in character work, and have an increased awareness of real and imagined stimuli to create points of concentration to ground their performances in the given circumstances of their acting work. Students will learn to extract given circumstances from the text, to create strong objectives and to use active verbs to create vibrant performances. Emotional preparation will be more deeply explored and students will further understand the concept of a personal process. Exercises may be taped for in-class critique and evaluation. They will perform in a taped live presentation for an audience at the end of the semester.

Film Art

Film Art is an introduction to the history of film and its evolution as a medium of expression. This course will focus on both the history of American and international filmmaking from 1895 to 1960, with specific emphasis placed on the Hollywood studio system.

Voice & Speech II

Building upon the foundations established in Voice & Speech I students explore the application of learned vocal techniques to text in order to expand vocal variety and organic connection to the character and story. There will be a focused refinement of vocal production and a deeper connection to images and text. Various techniques will be taught, including and not limited to, Fitzmaurice Voicework, Knight-Thompson Speechwork, Linklater, Lessac, and Skinner. The students will explore text work by focusing on the enhancement of the variety of vocal choices, along with intelligibility and breathe support that is connected to image character.

Auditioning 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 participate in an open call for the school's filmmaking students.

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Movement II

Expanding upon the techniques and skills learned in Movement I, students will continue their exploration to refine their ability to express character and emotion through the body. Continuing the use of multiple approaches to movement and its analysis, which includes and is not limited to, Viewpoints, Composition work, Contact Improvisation, Dance, Yoga, Laban Movement Analysis, Grotowski, Chekhov Technique, Movement II will refine and expand students' proficiency of their physical instrument. This course will focus on applying physicalization to character through improvised and scripted performance.

Technique & Scene Study III

Students learn how to assess the needs of the scene through application of text analysis, inhabiting given circumstances, development and pursuit of strong objectives, incorporation of voice and movement training and technique, breaking text into beats and making strong choices, moment to moment communication with a scene partner, and the give and take between scene partners throughout the scene. Performances will be taped in a live presentation at the end of the semester.

Acting for Film II

In Acting for Film II students apply their previous training in Introduction to Acting for Film and Acting for Film I to more complex scenes, bringing more fully realized characters to the screen. Students will prepare and tape a variety of scenes during class. They will apply their editing skills towards editing their own scenes to better understand how the mechanics of a performance affect the final edit. Scenes will be screened for critique in class. Students will also prepare, act in and edit a semester-end shoot shot by an on-staff professional DP and Director.

Play Production Workshop

Initially, students work on basic performance skills through individual and ensemble exercises in acting, voice & speech, and movement. Students expand on basic performance skills with an emphasis on the actor's approach to text, intentionality and motivation. Objectives, obstacles, and tactics used in realizing physical actions in performance, will also be explored through the director-actor relationship in rehearsal. This course focus is on the practical dynamics of the director- actor relationship and the students serving as a member of an acting ensemble. The course culminates in the taping of a full length theatrical performance in front of a live audience chosen from a variety of published plays.

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.

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

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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

This course will allow students to continue to explore their acting and technical skill through studying an advanced and in-depth level of one Acting technique for an entire semester. It is a regimented course that could explore but is not limited to the Acting techniques of: Stanislavsky, Chekhov, Strasberg, Hagen, or Meisner. Upon studying the techniques, the student will then apply the skills to text. The course will culminate in an in-class presentation at the end of the semester.

Acting for Film IV

This course teaches advanced Acting for Film skills necessary for creating a fully realized performance over the course of a short film. 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.

New Media

The New Media course introduces students to New Media landscape and presents an overview of the tools that can help students take control of their careers. Each student will create, pitch and write a “pilot” for a scripted Webisode. The pilot scripts should not exceed five pages, and will be accompanied by a Blueprint for a Pitch Package or “bible” that will outline future episodes for a completed series and introduce the world that the show will create on the web. The class is broken down into both Lecture and Workshop where students will present material for the New Media concept and project.

Performing Shakespeare

This is an Actor’s course for performing Shakespeare. As a realistic/film Actor, the student will learn to evaluate what the language is doing and the action that is implied. Students will develop the fundamental concepts of scansion, meter, text analysis and scene study as it pertains to the demands of performing heightened language. Performing Shakespeare will guide them to further development of the vocal and physical dexterity demanded by the text. The course will culminate in either a taped and/or live performance of Shakespeare’s works via sonnets, monologues, soliloquies and/or scenes from his various plays.

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.

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Course Number & Title	Credits
ACTI111N Acting Technique & Scene Study I	4
ACTI101N Introduction to Acting for Film	2
ACTI121N Voice & Speech	2
ACTI131N Movement I	2
ACTI272N Improvisation	2
ACTI141N Filmcraft	2
Term credit total:	14

Course Number & Title	Credits
ACTI202N Acting for Film I	4
ACTI161N Technique & Scene Study II	4
ACTI171N Voice & Speech II	2
ACTI381N Auditioning Technique	2
ACTI181N Movement II	2
FOUN121N Film Art	3
Term credit total:	17

Course Number & Title	Credits
ACTI201N Technique & Scene Study III	4
ACTI191N Acting for Film II	4
ACTI311N Play Production Workshop	5
ACTI371N Business of Acting	2
ACTI321N Advanced Voice & Movement: Characterization for the Stage	2
Term credit total:	17

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Course Number & Title	Credits
ACTI221N Technique & Scene Study IV	4
ACTI271N Acting for Film IV	4
ACTI301N New Media	2
ACTI281N Performing Shakespeare	2
ACTI341N Industry Showcase	2
ACTI462N Building the Reel	2
Term credit total:	16

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Addendum #7

TWO YEAR FILMMAKING

The New York Film Academy Two – Year Filmmaking Program is an accelerated, immersive, hands-on program split into six (6) semesters. The overall goal of the second year is to challenge students to grow as film artists and help prepare them for a professional career in the industry. The first year of the Two-Year Filmmaking Program is identical to the One – Year filmmaking program. The Two Year Filmmaking students spend an additional twenty to forty hours a week beyond class time on the production of their film projects. Production or practicum hours are considered separate from lab and lecture hours; however, they are still necessary to successfully complete the program. The New York Film Academy recognizes, as should the students, that these hours will vary from student to student. Students are responsible for making their own film project schedule, which must be supervised and approved by an instructor. Students also need to collaborate with their fellow students

During the first semester, students learn the art and technique of visual storytelling and fundamentals of directing actors. Courses held during this first fifteen weeks include: Director's Craft, Cinematography, Screenwriting, Editing, Storyboarding, Producing, and Acting for Directors. These classes instruct students in methods and strategies for using their visual tools to tell stories, getting better performances from their cast, and scheduling and budgeting their film projects. Students also gain valuable hands-on experience crewing on a series of class shoots or "Production Workshops", designed as *rehearsals* for each of the projects they will shoot on their own. Students use this knowledge to write, direct, and edit seven (7) short films in digital video, culminating in a project, called the *Dialogue Film*, intended to showcase all the basic directorial skills students have learned in the first semester.

The second semester is divided into two (2) phases. The first phase is devoted to post-production of the Dialogue Film, during which students will screen and critique rough-cuts and fine-cuts of their projects, including a final group screening for the cast and crewmembers. In the second phase, students write and perfect the screenplay that will become the basis of their 1st year capstone project, the Intermediate Film. Directing classes focus on further developing students' knowledge of staging and blocking, revealing subtext, and the strategic use of visual elements to create style. These lessons are supported through another series of Production Workshops, in which students get an opportunity to practice directing a scene from their upcoming Intermediate Film on location with a more advanced and professional equipment package. Classes are devoted to training students in the use of high-end digital cameras, 16mm and 35mm cameras, professional quality lights, nets, silks, flags, and scrims to shape and sculpt the light, sophisticated dollies, and high-tech sound recording equipment.

Like second semester, the third semester has two (2) phases. The first phase is the production phase. Each student directs their own 1st year capstone project, the Intermediate Film, and crews on their classmates' final projects. The goal of the Intermediate Film is to enable students to make a fully conceived and executed film, using the advanced equipment package, employing a crew of 10-15 people and shot over the course of a week. Students have the option of shooting in 16mm or 35mm film, or digital video. This production phase can last as long as 12 weeks and is as close to a professional experience as one is likely to get at a film school. It also provides directing students with first-hand experience in every crew position on a film set. The second phase is devoted to post-production. While completing their Final Films in the editing room, students dive deeper into techniques in "AVID Media Composer," the dominant non-linear editing system in the film and television industry; and "DaVinci Resolve," a professional 8K editing, color correction, visual effects and audio post production tool. Toward the end of the term, students attend classes on the professional world, focusing on strategies for showcasing and exhibiting their 1st Year directing work. Lessons include "How to Build a Show Reel," "How to Find the Right Film Festival," "How to Network and Raise Money."

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In the fourth semester, students explore the craft of prepping, shooting, and editing two projects: a professional quality music video and a commercial. In the music video, students are challenged to contact an artist or band and negotiate the acquisition of a pre-recorded song or soundtrack. For their commercial project, students explore the craft of prepping, shooting and editing a TV commercial—defined as a promotional film for a Product ('the Brand'). These commercial spots are produced at lengths of 30, 45, or 60 seconds. Students undergo intensive training in the use of Arriflex 16SR, the 35mm Panavision and the RED Digital Cinema cameras and learn how to support the mood of the story with expressive lighting styles. Screenwriting classes provide an in-depth study and exploration of dialogue in film. The screenwriting course focuses on the writing and rewriting of the script that will be the basis of the 2nd Year Thesis Film. Courses include: Director's Craft, Short Thesis Screenwriting, Feature Film Screenwriting, Cinematography, Producing Commercials and Music Videos and Film Studies, a course in cinema studies.

The fifth semester is devoted to the thorough and in-depth preparation of the Two-Year capstone project – the Thesis Film. Students put the finishing touches on their scripts by conducting live readings of their screenplays and focus on advanced approaches to shot choice, composition, setting, subtext, point of view, character, and camera movement in their Thesis Film. In addition to preparing their Thesis Films, students create and complete an original feature length screenplay, applying the working method of professional screenwriters, from outline to treatment to first draft. Courses include Director's Craft, Short Film Directing, Producing, Digital Editing, Synchronous Sound Production Workshops.

The sixth semester focuses on the production of the Thesis Film project. Courses include Feature Screenplay II, Thesis Film: Prep, Thesis Film Production I, Thesis Film: Crew Participation, Thesis Film: Picture Editing, and Sound Design. In their last semester, students revise and polish their scripts, finalize the schedule and budget of their film, shoot camera and makeup tests, and put the finishing touches on their director's notebook before launching into production. Thesis Films are shot over a period of 2 weeks utilizing our most advanced equipment and a crew size of up to 20-25 people. Students have the option of shooting their thesis films, on the format of their choice, including 35mm film. To complete their films, students take on the challenges inherent in cutting a more complex narrative film with dialogue and multiple sound tracks. Instructor-led post-production classes cover topics such as, location sound, room tone, natural sound, hyper-real sound, emotional realism, sound motif, foley sound, ADR Adobe After Effects and DaVinci Resolve. By the end of the Two-Year Conservatory Filmmaking Program, students will have received over 2,000 hours of hands-on instruction and actual production experience, a director's reel that contains 11 short films, including a professional quality music video and a feature length screenplay that they are intellectually, artistically and technically prepared to direct.

Additionally, students choosing to do so, can direct a feature film in a paid fifth semester.

The educational objectives of the Two Year Filmmaking Program are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

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Skills learned as a result of successful completion of this program, which will translate into successful career skills include:

- Become technically adept in the craft of motion picture storytelling
- Exhibit effective directing and cinematographic techniques
- Demonstrate an understanding of production management techniques and concepts required to produce media productions
- Analyze current trends in cinematic story structure through the composition of short and feature-length screenplays
- Put into practice the fundamentals of directing and visual storytelling
- Explore the foundations of High Definition video production and digital editing
- Begin fundamental training in acting and directing actors
- Experience immersion in screenwriting craft
- Practice the filmmaking craft through directing, screenwriting, producing, synch-sound production, digital and film cinematography, and digital editing study and exercises
- Continued use of collaborative strategies and technique, while onset, and in constructive classroom screen and critique sessions
- Explore the role of the producer and implement advanced production tasks
- Demonstrate the basics of film and media producing
- Acquire an introductory knowledge of the history of motion pictures

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.

CINEMATOGRAPHY I

In this course, students undergo intensive training in the use of the 16mm non-sync motion picture and video cameras and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they progress through the workshop, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

DIGITAL EDITING I

This course presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The course will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate AVID Media digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

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

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will be the forum for preparing, screening and critiquing four short films.

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.

PRODUCING I

This course leads students through the entire process of pre-production, including scouting and securing of locations, permits, and casting. The producing instructor and students design a production schedule for the entire class. The instructor encourages students to form realistic plans for successfully making their films. Using script breakdowns, students learn how to plan and keep to a schedule and budget for their productions. They use their own finished scripts in class as they learn how to take advantage of budgeting and scheduling forms and methods.

DIGITAL PRODUCTION WORKSHOP

Students stage and shoot complex dramatic exercises under the guidance of the instructor. They design shots to heighten the emotion of a sequence, then shoot the sequence on digital video in a supervised environment. The relationship between text and subtext is explored in depth through classroom sessions, screenings and critiques, and in the field production exercises.

SCREENWRITING I

This course introduces the established tools and language used in writing a film project. Students will take a story from initial idea, treatment, and outline to a rough draft and finally a shooting script. Instruction focuses on the fundamentals of visual storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. In-class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.

SCREENWRITING II

In addition to providing an in-depth study and exploration of dialogue in film, Screenwriting II focuses on the writing, rewriting and polishing of the Digital Dialogue Film scripts. Students will conduct live readings of their screenplays and engage in instructor-led discussions of the work. The goal of this semester is to increase the writer's mastery of those aspects of screenwriting as outlined in Screenwriting I.

CINEMATOGRAPHY II

This class immerses students in the technical and creative demands of cinematography. They will learn to go beyond simply "getting an image" and focus on the nuances of visual storytelling. Topics include: Arriflex 16SR camera and accessories, High Definition Camera, Use of Color and Light, and 35mm cameras. In addition to being trained to operate advanced camera equipment, students study basic color theory and learn to control the color palette of their projects. Special attention is given to the emotional attributes that can be assigned to an image by changing the hue, saturation, and contrast of any given image. Students learn to incorporate these theories into their projects, and gain a greater understanding of aesthetic image control.

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.

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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.

PRODUCING 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.

SYNCHRONOUS SOUND PRODUCTION WORKSHOP I

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 high definition video 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.

SCREENWRITING III

A further exploration of the narrative form. This course focuses on the writing and rewriting of the intermediate film script. Narrative lessons learned from the production of the digital dialogue film are incorporated into the more refined and nuanced intermediate film scripts.

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.

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 High Definition Video.

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.

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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.

DIRECTOR'S CRAFT III A

A continuation of Director's Craft II; students study the language and craft of film directing from the perspective of the last thirty years. Students will increase their comprehension of visual expression and directorial style through a series of in class exercises, assignments and lectures. These skills will help prepare students for the Synchronous Sound Production Workshop II which runs concurrently. Preparation of a director's journal will assist students in defining their style and vision for projects in later terms.

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.

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.

CINEMATOGRAPHY III

Class sessions are designed to help students master many elements of cinematography using professional high-def cameras and the Red One camera system. 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.

PRODUCING COMMERCIALS & MUSIC VIDEOS

Students will apply the fundamentals of film producing to their own Music Video 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.

TOPICS IN FILM STUDIES

This course focuses primarily on major film movements, with an emphasis on the study of individual directors, film styles, actors, or themes. Past topics have included: Film Noir, Alfred Hitchcock, New German Cinema, African American Film History, Polish and Czech New Waves. This course varies from semester to semester depending on the instructor.

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DIRECTOR'S CRAFT III B

A continuation of Director's Craft III A; students build upon skills learned previously. These skills provide students with the foundation required to direct a sophisticated music video or commercial using the advanced equipment package. Each student will direct their own project in addition to collaborating as crew on their classmates' projects. These music videos/commercials allow students to implement the vision and style refined in the last term in Director's Craft III A and the production experience gained from Synchronous Sound Production Workshop II. Later stages of the class will focus on advanced scene work, performance, and production of the director's notebook for the upcoming thesis film projects.

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 related to the unique short film format. Lectures and exercises will contribute to this advanced directing class aimed at refining the student's ability to more precisely execute their creative vision.

PRODUCING 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.

SCREENWRITING SHORT THESIS B

A continuation of Screenwriting Short Thesis A, this course takes students through multiple drafts, ultimately leading to the final draft of the thesis project. Workshop and instructor feedback, in addition to class exercises and assignments, will provide crucial insights as these projects become production ready.

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, sound mixing, and both electronic and traditional film finishing. Using AVID Media, 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 to bring their final thesis films to a higher stage of completion than in previous terms.

SYNCHRONOUS SOUND PRODUCTION WORKSHOP II

A continuation of Synchronous Sound Production Workshop I, 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.

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.

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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.

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.

THESIS FILM: CREW PARTICIPATION

By participating as crew members 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.

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.

SOUND DESIGN

Students receive instruction in fundamental post-production sound techniques such as sound effects and sound mixing. In the process they learn the significance of sound design in improving the look of their intermediate films.

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Course Number & Title	Credits
FILM171N Acting for Directors I	1
FILM111N Cinematography I	2
FILM 121N Digital Editing I	3
FILM101N Director's Craft IA	2
FILM151N Director's Craft IB	2
FILM231N Producing I	1
FILM152 Digital Production Workshop	2
FILM131N Screenwriting I	2
FILM141N Screenwriting II	2
Term credit total:	17

Course Number & Title	Credits
FILM241N Cinematography II	2
FILM161N Digital Editing II	2
FILM181N Director's Craft II	1
FILM232N Producing II	2
FILM222N Synchronous Sound Production Workshop I	3
FILM191N Screenwriting III	2
Term credit total:	12

Course Number & Title	Credits
FILM252N Intermediate Film Prep	2
Film251N Intermediate Film Production	4
FILM261N Intermediate Postproduction	4
FILM242N Short Film Directing	2
Term credit total:	12

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Course Number & Title	Credits
FILM322N Director's Craft III A	1
FILM391N Screenwriting Short Thesis A	2
FILM271N Feature Screenplay I	3
FILM281N Cinematography III	2
FILM342N Producing Commercials & Music Videos	1
HATM201N Topics in Film Studies	3
Term credit total:	12

Course Number & Title	Credits
FILM352N Director's Craft III B	2
FILM361N Short Film Directing II	3
FILM372N Producing III	2
FILM221N Screenwriting Short Thesis B	2
FILM402N Digital Editing III	2
FILM362N Synchronous Sound Production Workshop II	2
Term credit total:	13

Course Number & Title	Credits
FILM322N Feature Screenplay II	2
FILM371N Thesis Film: Prep	3
FILM381N Thesis Film Production I	4
FILM382N Thesis Film: Crew Participation	2
FILM391N Thesis Film: Picture Editing	2
FILM211N Sound Design	3
Term credit total:	16

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Addendum #7

NEW TUITION SPRING 2021

Program Name & Location	Semester	Tuition	Equipment Fees	TOTAL TUTION	TOTAL EQUIPMENT	COMBINED
Spring 2021: BFA 1st Semester Filmmaking: New York City	1st Semester	14939	1546			
Spring 2021: BFA 2nd Semester Filmmaking: New York City	2nd Semester	14939	1546			
Spring 2021: BFA 3rd Semester Filmmaking: New York City	3rd Semester	14939	1546			
Spring 2021: BFA 4th Semester Filmmaking: New York City	4th Semester	14939	1546			
Spring 2021: BFA 5th Semester Filmmaking: New York City	5th Semester	14939	1546			
Spring 2021: BFA 6th Semester Filmmaking: New York City	6th Semester	15446	1599			
Spring 2021: BFA 7th Semester Filmmaking: New York City	7th Semester	15446	1599			
Spring 2021: BFA 8th Semester Filmmaking: New York City	8th Semester	15446	1599			
Spring 2021: BFA 9th Semester Filmmaking: New York City	9th Semester	15971	1653	137004	14180	151184
Spring 2021: BFA 1st Semester Acting for Film: New York City	1st Semester	14145	0			
Spring 2021: BFA 2nd Semester Acting for Film: New York City	2nd Semester	14145	0			
Spring 2021: BFA 3rd Semester Acting for Film: New York City	3rd Semester	14145	0			
Spring 2021: BFA 4th Semester Acting for Film: New York City	4th Semester	14145	0			
Spring 2021: BFA 5th Semester Acting for Film: New York City	5th Semester	14145	0			
Spring 2021: BFA 6th Semester Acting for Film: New York City	6th Semester	14626	0			
Spring 2021: BFA 7th Semester Acting for Film: New York City	7th Semester	14626	0			
Spring 2021: BFA 8th Semester Acting for Film: New York City	8th Semester	14626	0	114603	0	114603

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NEW TUITION SUMMER 2021

Program Name & Location	Semester	Tuition	Equipment Fees	TOTAL TUTION	TOTAL EQUIPMENT	COMBINED
Summer 2021: BFA 1st Semester Filmmaking: New York City	1st Semester	14939	1546			
Summer 2021: BFA 2nd Semester Filmmaking: New York City	2nd Semester	14939	1546			
Summer 2021: BFA 3rd Semester Filmmaking: New York City	3rd Semester	14939	1546			
Summer 2021: BFA 4th Semester Filmmaking: New York City	4th Semester	14939	1546			
Summer 2021: BFA 5th Semester Filmmaking: New York City	5th Semester	15446	1599			
Summer 2021: BFA 6th Semester Filmmaking: New York City	6th Semester	15446	1599			
Summer 2021: BFA 7th Semester Filmmaking: New York City	7th Semester	15446	1599			
Summer 2021: BFA 8th Semester Filmmaking: New York City	8th Semester	15971	1653			
Summer 2021: BFA 9th Semester Filmmaking: New York City	9th Semester	15971	1653	138036	14287	152323
Summer 2021: BFA 1st Semester Acting for Film: New York City	1st Semester	14145	0			
Summer 2021: BFA 2nd Semester Acting for Film: New York City	2nd Semester	14145	0			
Summer 2021: BFA 3rd Semester Acting for Film: New York City	3rd Semester	14145	0			
Summer 2021: BFA 4th Semester Acting for Film: New York City	4th Semester	14145	0			
Summer 2021: BFA 5th Semester Acting for Film: New York City	5th Semester	14626	0			
Summer 2021: BFA 6th Semester Acting for Film: New York City	6th Semester	14626	0			
Summer 2021: BFA 7th Semester Acting for Film: New York City	7th Semester	14626	0			
Summer 2021: BFA 8th Semester Acting for Film: New York City	8th Semester	15123	0	115581	0	115581

NEW YORK CITY

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COLLEGE OF VISUAL AND PERFORMING ARTS

Addendum #9

SERVICE AND EMOTIONAL SUPPORT ANIMALS

It is the policy of the New York Film Academy to afford individuals with disabilities requiring the assistance of a Service Animal equal opportunity to access New York Film Academy property, courses, programs, and activities. NYFA Accessibility Services would like to ensure that the campus community is aware of the NYFA's policies relating to Service Animals.

What is a Service Animal? Under the Americans with Disabilities Act, a Service Animal is defined as a dog or a miniature horse that has been individually trained to do work or perform tasks for an individual with a disability. The task(s) performed by the dog must be directly related to the person's disability.

Service Animals: Service animals are trained to perform specific jobs or tasks for persons with disabilities.

- A guide animal is trained to serve as a travel tool for a person who is legally blind.
- A hearing animal is trained to alert a person with significant hearing loss or who is deaf when a sound occurs, such as a knock on the door.
- A service animal is trained to assist a person who has a mobility, health or psychiatric disability. Duties may include carrying, fetching, opening doors, ringing doorbells, activating elevator buttons, steadying a person while walking, or providing an environmental assessment when an owner shows signs of anxiety, etc. Service animals sometimes are called assistance animals.
- A seizure response animal is trained to assist a person with a seizure disorder. The animal's service depends on the person's needs. The animal may go for help or may stand guard over the person during a seizure. Some animals have learned to predict a seizure and warn the person.

Emotional Support Animals: Emotional support animals are not trained to perform work or a specific task for a persons with disabilities, but assist persons needing psychological or emotional support.

- An emotional support animal, companion animal or "therapy dog" assists a person who does not necessarily have a disability, but does benefit from the psychological support the animal can provide. Emotional support animals can help alleviate symptoms such as depression, anxiety, stress and difficulties regarding social interactions, allowing students to live independently and fully use and enjoy their living environment. Because an emotional support animal is not trained to perform work or a specific task for an individual with a disability, an emotional support animal is not covered by same laws protecting service animals and do not have the same access to the campus.

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What should you do, as a student or employee, if you have a Service Animal or Emotional Support Animal?

A student or employee assisted by a Service Animal is encouraged to schedule an appointment with Accessibility Services or Human Resources to review the accommodation. Students are to schedule an appointment with the Dean of Students (deanofstudents@nyfa.edu). Employees are to schedule an appointment with Human Resources (domingo.morales@nyfa.edu). New York City requires all dogs to be licensed and to obtain a license from the city, dog owners must show proof of spay/neuter and rabies vaccination. During such meeting, students and employees assisted by a Service Animal will be asked to present proof of licensure.

NYFA does not require documentation relating to a person's disability or a Service Animal's training before allowing the Service Animal entry to one of its facilities. When a Service Animal's function is not readily apparent, a NYFA employee may ask the animal's owner if the Service Animal is required due to a disability. The NYFA employee may also ask what task the Service Animal is trained to perform. For Service Animals whose use is obvious, asking either or both of these questions is prohibited and illegal.

Students or employees assisted by Emotional Support Animals are required to schedule an appointment with Accessibility Services (students) or Human Resources (employees). Student and employees assisted by emotional support animals are required to submit a Request for Accommodations Form and provide medical documentation that stipulates the need for an Emotional Support Animal; additional documentation may also be required. Once the documentation is reviewed and approved by Accessibility Services or Human Resources, students and employees granted permission to be assisted on campus by their Emotional Support Animals, will be required to read and acknowledge their rights and responsibilities as someone with an animal on campus. For those students with Emotional Support Animals, an Accommodation Letter will then be sent to the appropriate Department Chairs, alerting them of accommodation granted. Department Chairs will notify students' instructors of the accommodation granted.

When can Service Animal or Emotional Support Animal be excluded? Service animals cannot be excluded from any NYFA facility. Allergies and fear of dogs, for example, are not valid reasons for denying access or refusing service to people using Service Animals (unless the animal is out of control or not housebroken). When a person who is allergic to dog dander and a person who uses a Service Animal must spend time in the same room or facility, efforts will be made to accommodate both parties by assigning them, if possible, to different locations within the room or different rooms in the facility. Buildings not wholly controlled by NYFA may have rules that supersede NYFA's policies with regards to Emotional Support Animals. Service Animals will always have access to buildings not controlled by NYFA.

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