

NEW YORK FILM ACADEMY

COLLEGE OF VISUAL AND PERFORMING ARTS

September 8, 2020

State of New York
DIVISION OF VETERANS' SERVICES
Bureau of Veterans Education

New York Film Academy
17 Battery Place, 5th Floor
New York, NY 10004

I certify that this catalogue is true and correct in content and policy.



Elli Ventouras, Campus Dean

9/8/2020

Date

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*SUMMER ONLY

**NEW YORK
FILM
ACADEMY**

NEW YORK

2020 - 2021

COURSE CATALOG

<http://www.nyfa.edu>

17 Battery Place
New York, NY 10004

New York Film Academy Course Catalog
Published yearly by THE NEW YORK FILM ACADEMY

New York Film Academy
17 Battery Place
New York, NY 10004

All information contained in this catalog is factual as of 09/03/2020

Information can be found at:

<http://www.nysed.gov/college-university-evaluation>

or requested by email at: ocueinfo@nysed.gov

or requested by phone at : (518) 474 - 1551

or requested by mail at:

Office of Higher Education
New York State Education Department
Room 960
Education Building Annex
Albany, New York 12234

Certified true and correct in content and policy

A handwritten signature in black ink, appearing to read 'Michael Young', with a stylized flourish at the end.

Michael Young
President

Students should review this approved catalog for all factual information.

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The Course Catalog is the document of authority for students commencing their programs in September 2020 until a new catalog is issued in September 2021

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INTRODUCTION

HISTORY

The New York Film Academy was founded in 1992 in the belief that a top-quality education in filmmaking should be accessible to anyone with the drive and ambition to make films. The school opened at Robert De Niro's Tribeca Film Center in New York City, and has expanded worldwide to include campuses in New York; Los Angeles; South Beach, Miami; and Gold Coast, Australia.

MISSION

Through its educational programs, NYFA propagates visual literacy and visual storytelling through hands-on intensive learning. It seeks to make visual storytelling education accessible to the most diverse, international, and broadest possible spectrum of students, and to hone the skills of future professionals so that they may one day serve the visual storytelling arts as industry leaders.

STATEMENT OF PURPOSE

The New York Film Academy seeks to promote and advance the art of Visual Storytelling (Film and related media, including staged performance) as a transformational and ennobling vehicle for both the creator and audience, and providing a profound impact on individuals, communities and global society.

VISION/CONTEXT

Visual communication plays an increasingly vital role in our globally- connected lives. Motion picture content in its innumerable manifestations has entered virtually every aspect of daily life, work, culture, and our constructed environment. Indeed, visual communication is a fast predominant form of communication worldwide. Visual storytelling, in all its historical and evolving forms, has the unique power of allowing us to experience the life of others through the imagination and perspective of the storyteller.

The ability to effectively harness this means of expression will be ever more essential to a successful member of the creative industries. In order to serve aspiring visual storytelling artists, educators in this field should act as conservator and innovator, passing on the accrued knowledge, techniques, and methods of the art while incorporating new technology and innovations.

We believe the process of creation itself can be ennobling to the artist, and the artist's creation can have a profound impact on others. By giving the audience the chance to experience the world from the perspective of another, visual stories have the power to create empathy, bridge differences, and open new avenues of thought. Therefore, the motion picture artist has a power and a responsibility. Those who master this form of communication will be instrumental in the development and advancement of society, and institutions that hope to educate and train visual storytellers to play an essential role in that same mission.

OBJECTIVES

NYFA has set the following objectives to fulfill:

- To provide a learning environment conducive to creative thought and artistic expression, as well as hands-on collaboration.
- To help students better appreciate the art and craft of visual storytelling so that they may develop as artists and better express their personal artistic visions.
- To empower students to find and develop a creative voice.
- To teach and develop new capabilities in a students' approach to the art and craft of visual storytelling.

CORE VALUES

In pursuit of its institutional mission and goals, The New York Film Academy adheres to the following core values. These core values inform NYFA's decision-making processes, institutional policies, and commitment of institutional resources:

STUDENT SUCCESS:

As a student-centered institution, the New York Film Academy recognizes that the success of its students is inseparable from and synonymous with the success of the college itself. The New York Film Academy strives for its students' success as learners, professionals, and global citizens.

INTEGRITY:

The New York Film Academy expects its students, faculty, staff and administration to act with integrity, honesty, and the highest ethical standards.

EXCELLENCE:

In every area, at every level, and among all stakeholders, the New York Film Academy strives for excellence. The institution sees as its main function to create an intellectual, physical, and social environment that promotes and supports excellence among its stakeholders and the community at large.

GLOBAL REACH:

In an increasingly interconnected global society, The New York Film Academy (is committed to graduating global citizens with the communication, collaboration, and critical skills necessary to address issues facing our modern world. To this end, NFYA seeks to offer programming to the widest possible array of global populations, with a physical presence in as many locations as possible, while continuing to deliver visual storytelling education of the highest quality.

BOARD OF DIRECTORS

Kristi Nelson (<i>Chair</i>)	Michael Young
Jean Sherlock	Dan Cogan
Matthew Modine	Clay Tarvar
Avy Eschenasy	Denise Mullen
Cheng Davis	
Oscar Bleetstein	
Jeffery Haber	
Paul Kelly	

LICENSING AND APPROVALS

New York Film Academy is accredited by the WASC Senior College and University Commission (WSCUC).

Address:
985 Atlantic Avenue, Suite 100, Alameda,
CA 94501

Telephone:
510.748.9001

The New York Film Academy is a private postsecondary institution, also accredited by the National Association of Schools of Art and Design (NASAD).

New York Film Academy is registered by the New York State Education Department to confer the degree of Bachelor of Fine Arts on graduates of programs in *Acting for Film* and *Filmmaking*. New York Film Academy is registered by the New York State Education Department to confer certificates of completion on graduates of one-year and two-year programs in *Acting for Film*, *3D Animation & Visual Effects*, *Broadcast Journalism*, *Cinematography*, *Documentary Filmmaking*, *Filmmaking*, *Game Design & Writing*, *Graphic Design*, *Musical Theatre*, *Photography*, *Producing*, and *Screenwriting*; and to confer certificates of completion on graduates of workshop programs in *Acting for Film*, *3D Animation & Visual Effects*, *Broadcast Journalism*, *Documentary Filmmaking*, *Filmmaking*, *Musical Theatre*, *Photography*, *Producing*, and *Screenwriting*.

As of this catalog's publication, NYFA does not have a pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition within the preceding five years, and does not have a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec. 1101 et seq.)

This institution is approved for attendance by non-immigrant students by the United States Citizenship and Immigration Services, a Bureau of the Department of Homeland Security (formerly the United States Department of Justice, Immigration and Naturalization).

STUDENT INTERACTION

Intra and inter-departmental interaction between students is a vital component of the collaborative experience fostered by The New York Film Academy education. Assigned studio and lab work is often collaborative in nature (as are in-class critiques of student work), but additional interaction is encouraged and supported by the NYFA outside of the framework of the curriculum. All students from all departments are encouraged to attend the final screenings and live performances.

NOTE ABOUT OUR SCHOOL

Consistent with the mission and educational objectives of The New York Film Academy programs and workshops at NYFA aim to develop each student's artistic and creative potential in the art of visual storytelling. In each workshop and program, students are exposed to a particular aspect of visual storytelling, and each is means by which a student may express his or her personal artistic visions. The school makes no promise that any of its workshops will result in employment or in a career in any particular area related to their field of study. NYFA's main goal is to enrich its students as visual storytellers by helping them to realize their personal artistic visions, as stated in the mission statement. The fact that some of our graduates may go on to become successful in their chosen industry means that they accomplished this on their own, due to their own talent, hard work, and persistence.

DISCLOSURE STATEMENT

The student should be aware that information in this catalog is subject to change. It is recommended that students considering

enrollment check with the Campus Dean to determine if there is any change from the information provided in the catalog. In addition, a catalog will contain information on the school's teaching personnel and courses/curricula offered. Please be advised that the State Education Department separately licenses all teaching personnel and independently approves all courses and curricula offered. Therefore, it is possible that courses/curricula listed in the school's catalog may not be approved at the time that a student enrolls in the school or the teaching personnel listed in the catalog may have changed. It is again recommended that the student check with the Campus Dean to determine if there are any changes in the courses/curricula offered or the teaching personnel listed in the catalog.

This Catalog is the document of authority for students commencing their programs in January 2020 until a new catalog is issued in September of 2020.

All programs are solely owned and operated by The New York Film Academy. NYFA reserves the right to change any policies, procedures and course offerings. All students enrolled at NYFA are required to follow the institutional and campus-wide policies stated in the newest catalog.

DEGREES, CERTIFICATE PROGRAMS, & COMMUNITY EDUCATION WORKSHOPS

COMMUNITY EDUCATION SHORT-TERM WORKSHOPS

Eight-Week Acting for Film
Eight-Week Broadcast Journalism
Eight-Week Filmmaking
Eight-Week Musical Theatre
Eight-Week Photography
Eight-Week Producing
Eight-Week Screenwriting
Eight-Week Cinematic Virtual Reality
Eight-Week Narrative Virtual Reality
Introduction to Virtual Reality
Introduction to Interactive Virtual Reality
Virtual Reality Game Design
Six-Week Acting for Film
Six-Week Holiday Acting for Film
Six-Week Documentary Filmmaking
Six-Week Filmmaking
Six-Week Holiday Filmmaking
Four-Week Acting For Film
Four-Week Broadcast Journalism
Four-Week Digital Editing
Four-Week Filmmaking
Four-Week Musical Theatre
Four-Week Photography
Four-Week Fashion Photography
Four-Week Producing
Four-Week Music Video
Animation and Title Design (Four-Week)
3D Animation Workshop (Four-Week)
One-Week Acting for Film
One-Week Filmmaking
One-Week Musical Theatre
One-Week Photography
Two-Week Photography
Two-Day Line Producing & Movie Magic
Maya Certification
Game Coding Intensive

COMMUNITY EDUCATION PART- TIME EVENING WORKSHOPS

Twelve-Week Evening Acting for Film
Twelve-Week Evening Broadcast Journalism
Twelve-Week Evening Digital Editing
Twelve-Week Evening Filmmaking
Twelve-Week Evening Photography
Twelve-Week Evening Producing
Twelve-Week Evening Screenwriting
Twelve-Week Evening After Effects
3D Animation Workshop (Twelve-Week Evening)

CERTIFICATE PROGRAMS

One-Year Acting for Film
One-Year 3D Animation & Visual Effects
One-Year Broadcast Journalism
One-Year Cinematography
One-Year Documentary Filmmaking
One-Year Filmmaking
One-Year Game Writing & Design
One-Year Musical Theatre
One-Year Photography
One-Year Producing
One-Year Screenwriting for Film & TV
Two Year Acting for Film
Two-Year Musical Theatre
Two-Year Filmmaking
Two-Year Photography
Musical Theatre Ensemble Conservatory

BACHELOR OF FINE ARTS

Acting for Film
Filmmaking

2020 – 2021 Academic Calendar

BACHELOR OF FINE ARTS IN ACTING FOR FILM

Fall 2019

Semester	Dates
4 th	09/21/20 – 01/16/21
5 th	01/19/21 – 05/01/21
6 th	05/10/21 – 08/21/21
7 th	08/30/21 – 12/14/21
8 th	01/10/22 – 04/23/22

Spring 2020

Semester	Dates
3 rd	09/21/20 – 01/16/21
4 th	01/19/21 – 05/01/21
5 th	05/10/21 – 08/21/21
6 th	08/30/21 – 12/14/21
7 th	01/10/22 – 04/23/22
8 th	05/02/22 – 08/13/22

Fall 2020

Semester	Dates
Registration & Orientation Week	09/08/20 – 09/18/20
1 st	09/21/20 – 01/16/21
2 nd	01/19/21 – 05/01/21
3 rd	05/10/21 – 08/21/21
4 th	08/30/21 – 12/14/21
5 th	01/10/22 – 04/23/22
6 th	05/02/22 – 08/13/22
7 th	08/29/22 – 12/13/22
8 th	01/09/23 – 04/22/23

Spring 2021

Semester	Dates
Registration & Orientation Week	01/11/21 – 01/16/21
1 st	01/19/21 – 05/01/21
2 nd	05/10/21 – 08/21/21

3 rd	08/30/21 - 12/14/21
4 th	01/10/22 - 04/23/22
5 th	05/02/22 - 08/13/22
6 th	08/29/22 - 12/13/22
7 th	01/09/23 - 04/22/23
8 th	05/01/23 - 08/12/23

Summer 2021

Semester	Dates
Registration & Orientation Week	05/03/21 - 05/07/21
1 st	08/30/21 - 12/14/21
2 nd	01/10/22 - 04/23/22
3 rd	05/02/22 - 08/13/22
4 th	08/29/22 - 12/13/22
5 th	01/09/23 - 04/22/23
6 th	05/01/23 - 08/12/23
7 th	08/28/23 - 12/12/23
8 th	01/08/24 - 04/20/23

BACHELOR OF FINE ARTS IN FILMMAKING

Fall 2019

Semester	Dates
4 th	09/21/20 - 01/16/21
5 th	01/19/21 - 05/01/21
6 th	05/10/21 - 08/21/21
7 th	08/30/21 - 12/14/21
8 th	01/10/22 - 04/23/22
9 th	05/02/22 - 08/13/22

Spring 2020

Semester	Dates
3 rd	09/21/20 - 01/16/21
4 th	01/19/21 - 05/01/21
5 th	05/10/21 - 08/21/21
6 th	08/30/21 - 12/14/21
7 th	01/10/22 - 04/23/22
8 th	05/02/22 - 08/13/22
9 th	08/29/22 - 12/13/22

Fall 2020

Semester	Dates
Registration & Orientation Week	09/08/20 - 09/18/20
1 st	09/21/20 - 01/16/21
2 nd	01/19/21 - 05/01/21
3 rd	05/10/21 - 08/21/21
4 th	08/30/21 - 12/14/21
5 th	01/10/22 - 04/23/22
6 th	05/02/22 - 08/13/22
7 th	08/29/22 - 12/13/22
8 th	01/09/23 - 04/22/23
9 th	05/01/23 - 08/12/23

Spring 2021

Semester	Dates
Registration & Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 08/21/21
3 rd	08/30/21 - 12/14/21
4 th	01/10/22 - 04/23/22
5 th	05/02/22 - 08/13/22
6 th	08/29/22 - 12/13/22
7 th	01/09/23 - 04/22/23
8 th	05/01/23 - 08/12/23
9 th	08/28/23 - 12/12/23

Summer 2021

Semester	Dates
Registration & Orientation Week	05/03/21 - 05/07/21
1 st	05/10/21 - 08/21/21
2 nd	08/30/21 - 12/14/21
3 rd	01/10/22 - 04/23/22
4 th	05/02/22 - 08/13/22
5 th	08/29/22 - 12/13/22
6 th	01/09/23 - 04/22/23
7 th	05/01/23 - 08/12/23
8 th	08/28/23 - 12/12/23
9 th	01/08/24 - 04/20/23

TWO-YEAR ACTING FOR FILM

Fall 2019 & Spring 2020

Semester	Dates
3 rd	09/21/20 - 01/16/21
4 th	01/19/21 - 05/01/21

Fall 2020, Spring 2021, Summer 2021

TBA

TWO-YEAR FILMMAKING

Fall 2019

Semester	Dates
3 rd	09/21/20 - 01/16/21
4 th	01/19/21 - 08/21/21

Spring 2020, Fall 2020, Spring 2021, Summer 2021

TBA

TWO-YEAR MUSICAL THEATRE

Fall 2020

Semester	Dates
Registration & Orientation Week	09/08/20 - 09/18/20
1 st	09/21/20 - 01/16/21
2 nd	01/19/21 - 05/01/21
3 rd	08/30/21 - 12/14/21
4 th	01/10/22 - 04/23/22

Spring 2021

Semester	Dates
Registration & Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 08/21/21
3 rd	08/30/21 - 12/14/21
4 th	01/10/22 - 04/23/22

TWO-YEAR PHOTOGRAPHY

Fall 2020

Semester	Dates
Registration & Orientation Week	09/08/20 - 09/18/20
1 st	09/21/20 - 01/16/21
2 nd	01/19/21 - 05/01/21
3 rd	05/10/21 - 08/21/21
4 th	08/30/21 - 12/14/21

Spring 2021

Semester	Dates
Registration & Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 08/21/21
3 rd	08/30/21 - 12/14/21
4 th	01/10/22 - 04/23/22

ONE-YEAR ACTING FOR FILM

Fall 2020

Semester	Dates
Registration & Orientation Week	09/08/20 - 09/18/20
1 st	09/21/20 - 01/16/21
2 nd	01/19/21 - 05/01/21

Spring 2021

Semester	Dates
Registration & Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 08/21/21

Summer 2021

Semester	Dates
Registration & Orientation Week	05/03/21 - 05/07/21
1 st	05/10/21 - 08/21/21
2 nd	08/30/21 - 12/14/21

ONE-YEAR ANIMATION

Fall 2020

Semester	Dates
Registration & Orientation Week	09/08/20 - 09/18/20
1 st	09/21/20 - 01/16/21
2 nd	01/19/21 - 05/01/21
3 rd	05/10/21 - 08/21/21

Spring 2021

Semester	Dates
Registration & Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 08/21/21
3 rd	08/30/21 - 12/14/21

ONE-YEAR BROADCAST JOURNALISM

Fall 2020

Semester	Dates
Registration & Orientation Week	09/08/20 - 09/18/20
1 st	09/21/20 - 01/16/21
2 nd	01/19/21 - 05/01/21

Spring 2021

Semester	Dates
Registration & Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 08/21/21

ONE-YEAR CINEMATOGRAPHY

Fall 2020

Semester	Dates
Registration & Orientation Week	09/08/20 - 09/18/20
1 st	09/21/20 - 01/16/21
2 nd	01/19/21 - 07/18/21

Spring 2021

Semester	Dates
Registration & Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 11/06/21

ONE-YEAR DOCUMENTARY FILMMAKING

Fall 2020

Semester	Dates
Registration & Orientation Week	09/08/20 - 09/18/20
1 st	09/21/20 - 01/16/21
2 nd	01/19/21 - 08/21/21

Spring 2021

Semester	Dates
Registration & Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 12/14/21

ONE-YEAR FILMMAKING

Fall 2020

Semester	Dates
Registration & Orientation Week	09/08/20 - 09/18/20
1 st	09/21/20 - 01/16/21
2 nd	01/19/21 - 05/01/21
3 rd	05/10/21 - 08/21/21

Spring 2021

Semester	Dates
Registration & Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 08/21/21
3 rd	08/30/21 - 12/14/21

Summer 2021

Semester	Dates
Registration & Orientation Week	05/03/21 - 05/07/21
1 st	05/10/21 - 08/21/21
2 nd	08/30/21 - 12/14/21
3 rd	01/10/22 - 04/23/22

ONE-YEAR GAME DESIGN

Fall 2020

Semester	Dates
Registration & Orientation Week	09/08/20 - 09/18/20
1 st	09/21/20 - 01/16/21
2 nd	01/19/21 - 05/01/21

Spring 2021

Semester	Dates
Registration & Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 08/21/21

ONE-YEAR MUSICAL THEATRE

Fall 2020

Semester	Dates
Registration & Orientation Week	09/08/20 - 09/18/20
1 st	09/21/20 - 01/16/21
2 nd	01/19/21 - 05/01/21

Spring 2021

Semester	Dates
Registration & Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 08/21/21

ONE-YEAR PHOTOGRAPHY

Fall 2020

Semester	Dates
Registration & Orientation Week	09/08/20 - 09/18/20
1 st	09/21/20 - 01/16/21
2 nd	01/19/21 - 05/01/21

Spring 2021

Semester	Dates
Registration & Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 08/21/21

ONE-YEAR PRODUCING

Fall 2020

Semester	Dates
Registration & Orientation Week	09/08/20 - 09/18/20
1 st	09/21/20 - 01/23/21
2 nd	01/25/21 - 05/22/21

Spring 2021

Semester	Dates
Registration & Orientation Week	01/18/21 - 01/22/21
1 st	01/25/21 - 05/15/21
2 nd	05/24/21 - 09/11/21

ONE-YEAR SCREENWRITING FOR FILM & TV

Fall 2020

Semester	Dates
Registration & Orientation Week	09/08/20 - 09/18/20
1 st	09/21/20 - 01/16/21
2 nd	01/19/21 - 05/01/21

Spring 2021

Semester	Dates
Registration & Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 08/21/21

Short Term Programs: Due to COVID-19, the New York Film Academy will not be hosting on-campus short term programs during the Fall 2020 semester. Our institution will continue to monitor the pandemic situation. The dates posted below for the Spring 2021 and Summer 2021 semesters are listed on a contingent basis. The New York Film Academy reserves the right to cancel any or all of these programs.

EIGHT-WEEK ACTING FOR FILM

01/04/21 - 02/27/21
02/01/21 - 03/27/21
03/01/21 - 04/24/21
05/03/21 - 06/26/21
07/06/21 - 08/28/21

EIGHT-WEEK BROADCAST JOURNALISM

01/25/21 - 03/20/21
07/06/21 - 08/28/21

EIGHT-WEEK FILMMAKING

01/04/21 - 02/27/21
02/01/21 - 03/27/21
03/01/21 - 04/24/21
04/05/21 - 05/28/21
05/03/21 - 06/26/21

06/07/21 - 07/31/21
07/06/21 - 08/28/21
08/02/21 - 10/02/21

EIGHT-WEEK MUSICAL THEATRE

TBA

EIGHT-WEEK PHOTOGRAPHY

01/04/21 - 02/27/21
03/01/21 - 04/24/21
07/06/21 - 08/28/21

EIGHT-WEEK PRODUCING

02/01/21 - 03/27/21
06/07/21 - 07/31/21

EIGHT-WEEK SCREENWRITING

01/04/21 - 02/27/21
03/01/21 - 04/24/21
05/03/21 - 06/26/21
07/06/21 - 08/28/21

EIGHT-WEEK CINEMATIC VIRTUAL REALITY

TBA

EIGHT-WEEK NARRATIVE VIRTUAL REALITY

01/04/21 - 02/27/21
03/01/21 - 04/24/21
05/03/21 - 06/26/21
07/06/21 - 08/28/21

INTRODUCTION TO VIRTUAL REALITY

TBA

INTRODUCTION TO INTERACTIVE VIRTUAL REALITY

TBA

VIRTUAL REALITY GAME DESIGN

01/04/21 - 02/27/21

03/01/21 - 04/24/21

05/03/21 - 06/26/21

07/06/21 - 08/28/21

SIX-WEEK (HOLIDAY) ACTING FOR FILM

12/07/20 - 01/30/21

SIX-WEEK (HOLIDAY) FILMMAKING

12/07/20 - 01/30/21

SIX-WEEK FILMMAKING

06/07/21 - 07/17/21

07/06/21 - 08/14/21

SIX-WEEK DOCUMENTARY

02/01/21 - 03/17/21

05/03/21 - 06/16/21

07/06/21 - 08/18/21

FOUR-WEEK ACTING FOR FILM

01/04/21 - 01/30/21

02/01/21 - 02/27/21

03/01/21 - 03/27/21

04/05/21 - 05/01/21

05/03/21 - 05/28/21

06/07/21 - 07/03/21

07/06/21 - 07/31/21

08/02/21 - 08/28/21

FOUR-WEEK BROADCAST JOURNALISM

09/01/20 – 09/26/20
01/25/21 – 02/20/21
07/06/21 – 07/31/21

FOUR-WEEK DIGITAL EDITING

02/01/21 – 02/27/21
07/06/21 – 07/31/21

FOUR-WEEK FILMMAKING

01/04/21 – 01/30/21
02/01/21 – 02/27/21
03/01/21 – 03/27/21
04/05/21 – 05/01/21
05/03/21 – 05/28/21
06/07/21 – 07/03/21
07/06/21 – 07/31/21
08/02/21 – 08/28/21

FOUR-WEEK MUSICAL THEATRE

01/04/21 – 01/30/21
07/06/21 – 07/31/21

FOUR-WEEK PHOTOGRAPHY

01/04/21 – 01/30/21
03/01/21 – 03/27/21
07/06/21 – 07/31/21

FOUR-WEEK FASHION PHOTOGRAPHY

01/04/21 – 01/30/21
03/01/21 – 03/27/21
07/06/21 – 07/31/21

FOUR-WEEK PRODUCING

01/04/21 - 01/30/21
02/01/21 - 02/27/21
03/01/21 - 03/27/21
04/05/21 - 05/01/21
05/03/21 - 05/28/21
06/07/21 - 07/03/21
07/06/21 - 07/31/21
08/02/21 - 08/28/21

FOUR-WEEK MUSIC VIDEO

01/04/21 - 01/30/21
05/03/21 - 05/28/21
07/06/21 - 07/31/21

ANIMATION & TITLE DESIGN (FOUR-WEEK)

01/04/21 - 01/30/21
07/06/21 - 07/31/21

3D ANIMATION WORKSHOP (FOUR-WEEK)

TBA

TWO-WEEK PHOTOGRAPHY

TBA

ONE-WEEK ACTING FOR FILM

01/11/21 - 01/11/21
05/17/21 - 05/22/21
06/14/21 - 06/19/21
07/12/21 - 07/17/21
08/09/21 - 08/14/21

ONE-WEEK FILMMAKING

01/11/21 - 01/11/21
05/17/21 - 05/22/21
06/14/21 - 06/19/21

07/12/21 - 07/17/21
08/09/21 - 08/14/21

ONE-WEEK MUSICAL THEATRE

01/11/21 - 01/11/21
06/14/21 - 06/19/21

ONE-WEEK PHOTOGRAPHY

TBA

TWO - DAY LINE PRODUCING & MOVIE MAGIC

TBA

TWELVE-WEEK EVENING ACTING FOR FILM

01/11/21 - 04/01/21
03/08/21 - 05/28/21
06/14/21 - 09/03/21

TWELVE-WEEK EVENING BROADCAST JOURNALISM

01/11/21 - 04/01/21
03/08/21 - 05/28/21
06/14/21 - 09/03/21

TWELVE-WEEK EVENING DIGITAL EDITING

TBA

TWELVE-WEEK EVENING FILMMAKING

01/11/21 - 04/01/21
03/08/21 - 05/28/21
06/14/21 - 09/03/21

TWELVE-WEEK EVENING PHOTOGRAPHY

01/11/21 - 04/01/21
03/08/21 - 05/28/21
06/14/21 - 09/03/21

TWELVE-WEEK EVENING PRODUCING

01/11/21 - 04/01/21
03/08/21 - 05/28/21
06/14/21 - 09/03/21

TWELVE-WEEK EVENING SCREENWRITING

01/11/21 - 04/01/21
03/08/21 - 05/28/21
06/14/21 - 09/03/21

TWELVE-WEEK EVENING AFTER EFFECTS

01/11/21 - 04/01/21
06/14/21 - 09/03/21

3D ANIMATION WORKSHOP (TWELVE-WEEK EVENING)

01/11/21 - 04/01/21
03/08/21 - 05/28/21
06/14/21 - 09/03/21

GAME CODING INTENSIVE WORKSHOP (12 - WEEKS EVENING)

TBA

2020 - 2021 HOLIDAY BREAKS:

Classes will not be held on these dates

Labor Day	09/07/2020
Yom Kippur	09/28/2020
Election Day * no class before noon	11/03/2020
Veterans Day	11/11/2020
Thanksgiving Day	11/26/2020 – 11/27/2020
Martin Luther King, Jr. Day	01/20/2021
Good Friday	04/10/2021
Memorial Day	05/25/2021
U.S.A. Independence Day	04/04/2021

WINTER BREAK	12/20/20 – 01/03/21
WINTER BREAK	12/19/21 – 01/09/22
WINTER BREAK	12/18/22 – 01/01/23

*Some programs may be excluded from Spring Break, please check with your Department Chair.

REFUND POLICY

Should a student's enrollment be terminated or cancelled for any reason, all refunds will be made according to the following refund schedule:

- Students must officially withdraw and submit a Refund Request form to the Registrar's office in person, by electronic mail, or by Certified Mail.
- A student who officially withdraws before the first day of class from all courses will be refunded the total tuition minus the application fee, a \$100.00 registration fee, and any institutional fees that may apply.
- Students who officially withdraw from all courses after the first day of class will be refunded on a prorated basis up to 40% of the semester, or in the case of a short term program, up to 40% of the program. After 40% of the program is completed, there will be no refund.

Title IV Financial Aid Funds will be refunded according to the Federal Title IV Refund Formula.

The full refund process can take up to thirty (30) business days. The application fee, processing fee, all credit card convenience fees, and the International Student Fees (ISF) are NOT refundable.

In calculating the refund due to a student, the last date of actual attendance by the student is used in the calculation, unless earlier written notice is received.

A student's enrollment can be terminated at the discretion of the institution for insufficient academic progress, non-payment of academic costs, or failure to comply with rules and policies established by the institution as outlined in this Catalog.

FALL 2020 • SPRING 2021 • SUMMER 2021

BACHELOR OF FINE ARTS TUTITION

All tuition costs are listed in USD and are subject to change. Please check the NYFA website for any updates in tuition, equipment or lab fees. Students will also incur additional expenses on their own productions. This varies depending on the scale of the projects, how much film they shoot or how much of their work they choose to print.

Total tuition costs are based on the prescribed length of the program. Students who receive transfer credit for previous academic work or training may be entitled to a reduction in tuition. This reduction in tuition would be on a pro-rated, per credit unit basis, depending on the number and type of units transferred, and the course(s)/semester(s) to which they apply.

Students have the option to pay tuition and institutional fees & charges in full, after the student has been accepted and enrolled.

Tuition is due 30 days prior to the first day of class.

ACTING FOR FILM

FALL 2020

TUITION

1st Semester	14145
2nd Semester	14145
3rd Semester	14145
4th Semester	14626
5th Semester	14626
6th Semester	14626
7th Semester	15123
8th Semester	15123
TOTAL	116559

SPRING 2021

TUITION

1st Semester	14145
2nd Semester	14145
3rd Semester	14626
4th Semester	14626
5th Semester	14626
6th Semester	15123
7th Semester	15123
8th Semester	15123
TOTAL	117537

SUMMER 2021**TUITION**

1st Semester	14145
2nd Semester	14626
3rd Semester	14626
4th Semester	14626
5th Semester	15123
6th Semester	15123
7th Semester	15123
8th Semester	15637
TOTAL	119029

FILMMAKING

FALL 2020**TUITION****EQUIPMENT FEE**

1st Semester	14939	1546
2nd Semester	14939	1546
3rd Semester	14939	1546
4th Semester	15446	1599
5th Semester	15446	1599
6th Semester	15446	1599
7th Semester	15971	1653
8th Semester	15971	1653
9th Semester	15971	1653
TOTAL	139068	14394

SPRING 2021**TUITION****EQUIPMENT FEE**

1st Semester	14939	1546
2nd Semester	14939	1546
3rd Semester	15446	1599
4th Semester	15446	1599
5th Semester	15446	1599
6th Semester	15971	1653
7th Semester	15971	1653
8th Semester	15971	1653
9th Semester	16514	1709
TOTAL	140643	14557

SUMMER 2021**TUITION****EQUIPMENT FEE**

1st Semester	14939	1546
2nd Semester	15446	1599
3rd Semester	15446	1599
4th Semester	15446	1599
5th Semester	15971	1653
6th Semester	15971	1653
7th Semester	15971	1653
8th Semester	16514	1709
9th Semester	16514	1709
TOTAL	142218	14720

FALL 2020 • SPRING 2021 • SUMMER 2021
CERTIFICATE PROGRAMS

Department	Duration	Semester	Tuition	Equipment Fees	Total Tuition	Total Equipment Fee	Total Combined
Acting	One Year	1st Semester	18001	0			
Acting	One Year	2nd Semester	18001	0	36002	0	36002
Animation	One Year	1st Semester	13716	1142			
Animation	One Year	2nd Semester	13716	1142			
Animation	One Year	3rd Semester	13716	1142	41148	3426	44574
Broadcast Journalism	One Year	1st Semester	17145	1142			
Broadcast Journalism	One Year	2nd Semester	17145	1142	34290	2284	36574
Cinematography	One Year	1st Semester	21717	2285			
Cinematography	One Year	2nd Semester	21717	2285	43434	4570	48004
Documentary	One Year	1st Semester	17144	1142			
Documentary	One Year	2nd Semester	17144	1142	34288	2284	36572
Filmmaking	One Year	1st Semester	14477	1523			
Filmmaking	One Year	2nd Semester	14477	1523			
Filmmaking	One Year	3rd Semester	14477	1523	43431	4569	48000
Game Design	One Year	1st Semester	17145	1142			
Game Design	One Year	2nd Semester	17145	1142	34290	2284	36574
Graphic Design	One Year	1st Semester	17716	570			
Graphic Design	One Year	2nd Semester	17716	570	35432	1140	36572
Musical Theatre	One Year	1st Semester	18288	0			
Musical Theatre	One Year	2nd Semester	18288	0	36576	0	36576

Department	Duration	Semester	Tuition	Equipment Fees	Total Tuition	Total Equipment Fee	Total Combined
Photography	One Year	1st Semester	21717	1142			
Photography	One Year	2nd Semester	21717	1142	43434	2284	45718
Producing	One Year	1st Semester	21717	1142			
Producing	One Year	2nd Semester	21717	1142	43434	2284	45718
Screenwriting	One Year	1st Semester	16002	0			
Screenwriting	One Year	2nd Semester	16002	0	32004	0	32004
Photography	Two Year	1st Semester	21003	1105			
Photography	Two Year	2nd Semester	21003	1105			
Photography	Two Year	3rd Semester	21003	1105			
Photography	Two Year	4th Semester	21003	1105	84012	4420	88432
Musical Theatre	Two Year	1st Semester	18288	0			
Musical Theatre	Two Year	2nd Semester	18288	0			
Musical Theatre	Two Year	3rd Semester	18288	0			
Musical Theatre	Two Year	4th Semester	18288	0	73152	0	73152

FALL 2020 • SPRING 2021 • SUMMER 2021

COMMUNITY EDUCATION PROGRAMS

PROGRAM	TUTITION	EQUIPMENT FEE	TOTAL
1 Week Music Video	1601	137	1738
1 Week Film	1657	137	1794
1 Week Acting	1214	0	1214
4 Week Animation	4421	0	4421
4 Week Filmmaking	3647	552	4199
4 Week Photography	3978	276	4254
4 Week Musical Theatre	4255	0	4255
4 Week Acting	4200	0	4200
4 Week digital editing	4034	0	4034
4 Week Music Video	3647	552	4199
4 Week Producing	4200	0	4200
4 Week Broadcast Journalism	3924	276	4200
4 Week Fashion Photography	5612	801	6413
8 Week Filmmaking	5858	1105	6963
8 Week Acting	6079	0	6079
8 Week Broadcast Journalism	6410	552	6962
8 Week Producing	5858	552	6410
8 Week Photo	6410	552	6962
8 Week Screenwriting	3647	0	3647
8 Week Introduction to Interactive Reality	5858	1105	6963
8 Week Narrative Virtual Reality	5858	1105	6963
8 Week Virtual Reality Game Design	5858	1105	6963
12 Week Evening Acting	3647	0	3647
12 Week Evening Editing	4034	0	4034
12 Week Evening Photography	3978	276	4254
12 Week Evening Film	3647	552	4199
12 Week Evening Broadcast Journalism	3924	276	4200
12 Week Evening producing	4255	0	4255
12 Week Evening Screenwriting	3094	0	3094
6 Week Holiday Acting	2431	0	2431
6 Week Holiday Film	2431	552	2983
6 Week Filmmaking	4642	829	5471
6 Week Documentary	4365	829	5194
Game Coding Intensive	9354	1069	10423
Maya Certification	2672	0	2672
Animation & Title Design	4034	0	4034
Two Day Line Producing	473	0	473
Online Screenwriting	1870	0	1870
1 Week Photo	1034	0	1034

BFA FILMMAKING

EXPECTED SUPPLIES COSTS

SEMESTER ONE

Mise-En-Scene Film

- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fees
- Transportation

Continuity Film

- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fees
- Transportation

Music Video

- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fees
- Transportation

Non-Sync Film

- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fee
- Transportation

SEMESTER ONE ADDITIONAL COSTS

- Hard drive (G Drive Mini 1TB)

SEMESTER TWO

POV

- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Transportation
- Location Fees

Chekhovian

- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Transportation
- Location Fees

Digital Dialogue - 2 day Production

- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fees
- Transportation

SEMESTER THREE

Synchronous Sound Production

Workshop I/Drawing

- 2 Hard drives (G Drive Mini 1TB)
- Props/Wardrobe
- Location Fee
- Film Expendables (tape, gels, etc.)
- Drawing Kit
- Transportation

SEMESTER FOUR

Intermediate Film (Digital)

- Props/Wardrobe
 - Location Fees
 - Film Expendables (tape, gels, etc.)
 - Student Film Permits
 - Food & Craft Services
 - 1 terabyte hard drive (G Drive Mini 1TB)
 - Transportation
-

SEMESTER FIVE

Cinematography III

- 1 terabyte hard drive (G Drive Mini 1TB)
 - Transportation
-

SEMESTER SIX

Synchronous Sound Production Workshop III

- Props/Wardrobe
 - Location Fees
 - Film Expendables (tape, gels, etc.)
 - Student Film Permits
 - Food & Craft Services
 - 1 terabyte hard drive (G Drive Mini 1TB)
 - Lift Gate Truck Rental + Insurance
 - Transportation
-

SEMESTER SEVEN

Director's Craft IIIB (Music Video/ Commercial)

- Props/Wardrobe
 - Location Fees
 - Film Expendables (tape, gels, etc.)
 - Student Film Permits
 - Food & Craft Services
 - 1 terabyte hard drive (G Drive Mini 1TB)
 - Lift Gate Truck Rental + Insurance
 - Transportation
-

SEMESTER EIGHT

Short Thesis (Digital) - 10 day Production

- 2x 1 terabyte hard drive (G Drive Mini 1TB)
 - Props/Wardrobe
 - Location Fees
 - Film Expendables (tape, gels, etc.)
 - Student Film Permits
 - Food & Craft Services
 - Lift Gate Truck Rental + Insurance
 - Transportation
-

YEARLY TOTAL EXPECTED SUPPLIED COSTS

BFA Year One: \$6,000.00

BFA Year Two: \$4,450.00

BFA Year Three: \$7,750.00

SUPPLIES HARD COSTS

G Drive Mini 1 TB Hard Drive: \$240.00

FINANCIAL AID

The Financial Aid Office is committed to helping students who might not otherwise be able to attend the New York Film Academy (NYFA). The Financial Aid Office facilitates a variety of financial aid programs that assist applicants and students with tuition costs and or living expenses. Financial aid programs may be awarded as grant or loans and are designed to aid students whose personal and family resources cannot meet the full cost of education. Financial aid awards are predominantly supplementary to the family's resources and best efforts to contribute to the student's education.

Financial aid programs include a full array of federal and state grants, student and parent loans and tuition discounts. Most financial aid resources are intended to supplement, not replace, the financial resources of the family. NYFA financial aid is designed to help you with the cost of education, which includes tuition, fees, books, supplies, food, housing and transportation.

Although the primary responsibility for meeting the costs of education rests with the student and family, we recognize that many families have limited resources and are unable to meet educational costs.

Financial aid staff will evaluate the family's financial ability to pay for educational costs in order to distribute limited resources in a fair and equitable manner.

Students that borrow from the federal or private loan programs will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund.

Applicants and students should become familiar with the following information

about the financial aid awards offered at NYFA.

- What basic financial aid is available, including information on all Federal and State programs
- The priority deadlines for submitting applications for each of the financial aid programs available
- How the school determines financial need (i.e. costs for tuition, books and living expenses)
- What resources (outside scholarships and other financial aid, etc.) are considered in the calculating need
- How much financial need has been met
- An explanation of the various programs in the student aid package
- What portion of the financial aid received must be repaid, and what portion is grant aid
- If aid is a loan – interest rates, the total amount to be repaid, payback procedures, length of repayment period time you have to repay the loan and when the repayment is to begin
- The cost of attending the programs
- Any refund policy with which the school is required to comply for the return of unearned tuition and fees
- The requirements and procedures for officially withdrawing from NYFA

It is the student's responsibility to:

- Review all information about school programs prior to enrollment
- Complete all application forms in a timely, accurate manner and send to the correct address

- Accurately complete all applications for student aid (errors can result in delays of receipt of financial aid), intentional reporting of false information on any application forms for federal financial aid is a violation of law and considered a criminal offense subject to penalties under the US Criminal Code.
- Return all additional information, verification, corrections and/or new information requested by the Financial Aid Office
- Read and understand all the forms they are required to sign and keep copies for their own records
- Accept responsibility for all signed agreements
- If the student accepts a loan – notify the lender of any change in name, address or enrollment status
- Know and comply with the deadlines for application or reapplication for aid
- Know and comply with NYFA's refund policy procedure
- Know and comply with NYFA's Satisfactory Academic Progress Policy

FINANCIAL NEED

Students applying for financial aid are required to file the Free Application for Federal Student Aid (FAFSA) in order to be eligible for all financial aid options except for selected tuition discounts. The FAFSA application determines the Expected Family

Contribution (EFC) based on data supplied on the form. Financial need is the difference between the cost of attendance and the EFC determined from the FAFSA for the enrollment period specified on the award notification. After financial need is determined, an aid package is sent. The awards offered are contingent upon when

the student applies, when the student is accepted, college resources available and funding levels set by the Federal and State governments.

HOW TO APPLY

1. Complete the FAFSA by going online to <https://studentaid.gov/>
2. Submit requested verification documentation in a timely manner. Selected applicants may be asked to submit signed copies of their Federal Income Tax forms filled in for the last two years and other verification forms to NYFA for review. Financial aid cannot be disbursed without these documents.
3. Apply for Student Loans. To apply for a Direct Student Loan, students must complete a Master Promissory Note (MPN) and Entrance Interview. The MPN and Entrance Interview are available online at <https://studentaid.gov/> Continuing students who want to reapply for Direct Loans need to file the FAFSA annually.
4. Additional financial options: other loan options include the Parent PLUS Loan for Undergraduate Students (PLUS), and Graduate PLUS Loan for Graduate Students. PLUS Loan MPN and Credit Check forms can be completed at www.studentloans.gov.

FEDERAL EDUCATION LOANS

New York Film Academy participates in the Federal Direct student loan program. The federal loan program offers a secure, government-regulated and reasonably affordable way to invest in yourself and your goal of a higher education.

Student Loans are financial obligations that must be repaid. While some loans are based on financial need, there are loan programs available to all federally-eligible students ~ regardless of income. Keep in mind that you should not borrow more than you need or can comfortably repay after leaving school. We recommend using the Loan Repayment Calculator as a guide to what your monthly payments will be once you enter repayment.

FEDERAL DIRECT LOAN PROGRAM

The Federal Direct Stafford Loan program provides lending options for students as well as supplemental PLUS loans for graduate students or parents of dependent undergraduate students. Direct loans offer a variety of deferment and repayment options, and are financed directly by the U.S. Department of Education so there's no need to choose a lender.

SUBSIDIZED STAFFORD LOANS

A subsidized loan is awarded on the basis of financial need to undergraduate students only. The U.S. government pays (or subsidizes) the interest on this loan while you are enrolled at least half-time, and until the end of the six-month grace period. The interest rate for undergraduates borrowing the 2020-21 federal fiscal year is a fixed interest rate of 2.75 % for the life of the loan.

UNSUBSIDIZED STAFFORD LOANS

An Unsubsidized Stafford Loan is awarded regardless of need. You are charged interest

on the amount disbursed from the date of disbursement and you may either make or defer interest payments while you are in school and during the six-month grace period. If you defer your interest payments, the accumulated interest will be capitalized, or added, to the principal of your loan when you enter repayment. All future interest charges are then based on the new, higher principal amount. The interest rate for the 2020-21 federal fiscal year is 2.75 % for undergraduate borrowers and 4.30 % for students enrolled in a graduate program.

To apply for a Federal Direct Stafford Loan:

- Complete the free application for Federal Student Aid (FAFSA)
- Submit any documentation requested by the Office of Financial Aid.
- When the student's financial aid file is complete, an award package will be generated and sent to your home address.

To accept the loan offer on your award package (you may accept a lesser amount than what is offered):

- Complete the Master Promissory Note (MPN) for Direct Stafford Loans.
- Complete the Online Entrance Counseling

To remain eligible for a Federal Direct Stafford Loan:

- Complete the free application for Federal Student Aid (FAFSA) for all subsequent award years
- Submit any documentation requested by the Office of Financial Aid
- Avoid bankruptcy
- Maintain Satisfactory Academic Progress
- Remain in satisfactory repayment status on prior loans or request an in school

deferment from the NYFA Student Loan Manager

- Complete online or in-person exit counseling 30 days prior to completing your program of study. Students are notified of this requirement with follow-up reminder communications to ensure completion of the Exit Counseling requirement.

PLUS LOANS

The Direct PLUS Loan is a credit-based government-insured loan made to graduate students or parents of dependent undergraduate students. The PLUS loan is a non-need based loan, and eligibility is based on the credit history of the borrower. The maximum amount borrowed cannot exceed the student's cost of education minus any other financial assistance (including scholarships, work-study awards and the Federal Stafford Loan.) PLUS Loans do not have an interest subsidy ~ interest begins accruing on the amount disbursed, from the date of disbursement. PLUS loans are offered to the parents of dependent undergraduate students through the Parent PLUS program. Graduate students may apply for a graduate PLUS loan using the graduate PLUS program.

Interest Rates: The Direct PLUS loan has a fixed interest rate of 5.30% for the life of the loan.

Loan Fee: There is an Origination fee on the PLUS loan. These fees change annually and be found at <http://studentaid.gov/>.

PARENT (PLUS) FOR PARENTS OF DEPENDENT UNDERGRADUATE STUDENTS

Parents or Step-Parent of dependent undergraduate students can take out a Parent PLUS Loan to supplement their student's aid package. Parents may choose to defer payments on a PLUS Loan until six months after the date the student ceases to be enrolled at least half-time and to pay the accruing interest monthly or quarterly, or to defer interest payments and allow interest to be capitalized quarterly. A parent also has the option to choose not to defer payment, and can begin repaying both principal and interest while student is in school.

For more information on the Parent PLUS Loan and credit worthiness, please visit the following website:
<https://studentaid.gov/>.

GRADUATION PLUS LOAN FOR GRADUATE STUDENTS

This program is awarded to students in graduate or doctorate level programs, and is meant to supplement the funding for the Stafford Unsubsidized Loan program. You must be enrolled at least half-time in a degree-granting program and taking courses that lead to your graduate level degree. Students will receive an automatic deferment on the principal amount of the loan while enrolled at least half-time. You are charged interest from the time the loan is disbursed and may either make or defer interest payments while you are in school and during periods of deferment. If you defer your interest payments, the accumulated interest will be capitalized, or added, to the principal of your loan

when you enter repayment. All future interest charges are then based on the new, higher principal amount.

Unlike the Stafford Loan, there is no grace period for the Graduate PLUS loan, you will enter repayment immediately after you graduate, withdraw, or drop to less than half-time enrollment.

For more information on the Graduate PLUS loan and credit worthiness please visit: www.studentloans.gov.

To apply for a Federal Direct PLUS or Graduate PLUS Loan: complete the free application for Federal Student Aid (FAFSA).

OTHER TYPES OF FINANCIAL ASSISTANCE

PRIVATE SCHOLARSHIP SOURCES:

While it takes some effort to find these competitive private sources, it is well worth the time to locate additional funds. High school guidance counsellors, public libraries, the Office of Financial Aid and websites for scholarship searches are the best sources to locate other unique opportunities for financial assistance.

VETERANS EDUCATIONAL BENEFITS:

Many Veterans Educational Benefits are potentially available for veterans and service members. Spouses and family members of veterans may also be eligible for Education and Training Benefits. The New York Film Academy (NYFA) assists veterans and their family members by helping to simplify GI bill educational benefits to the best of their ability but will always defer to the Department of Veterans Affairs (VA), which is the only entity that can provide and approve VA educational benefits eligibility.

For more information please contact the Department of Veterans Affairs at 1-888-442-4551.

NYFA NEED-BASED TUITION DISCOUNT:

NYFA is pleased to offer a need-based tuition discount to qualifying students. This is an institutional-based tuition discount (up to \$15,000.00) to help pay for a portion of the student's cost of education in all NYFA programs.

To qualify for this aid, candidates must show a credible need through documentation (i.e. personal income tax or parents' income tax statement), translated to English and converted to US dollars (if necessary). Additionally, applicants must submit an essay describing accomplishments and justification for consideration of NYFA's Tuition Discount. Completed application, essay and documentation should be submitted to the Financial Aid Office. Completed applications are reviewed and students are notified within four weeks of their funding awards. For more information, students may email: financialaid@nyfa.edu

FINANCIAL AID WARNING

Students will receive notification of their Financial Aid Warning status if they have not met the minimum requirements for Satisfactory Academic Progress in the previous semester.

Students placed in a Financial Aid Warning status will receive federal financial aid for the Warning semester of enrolment but must meet all SAP requirements at the end of the semester. If they do not do so, federal financial aid eligibility will be suspended.

FINANCIAL AID TERMINATION

Financial Aid Termination results from 2 consecutive semesters below the minimum SAP requirements. The student loses eligibility for Federal Student Aid until meeting the minimum SAP requirements for a full semester. Students may appeal this status if they were experiencing extenuating medical or financial circumstances that negatively impacted their academic performance. Appeals must be directed to the student's designated Academic Advisor who will develop an academic plan. Failure to meet the requirements of the academic plan will result in termination of financial aid eligibility.

FINANCIAL AID POLICIES

DISBURSEMENT OF FINANCIAL AID

Federal, state and school grants for each semester are posted to the student's tuition account approximately two weeks after the add/drop period of each semester. Students must meet all academic and financial aid requirements before funds will be posted. The US Department of Education will deduct a loan origination fee for all Direct Loan/Direct PLUS recipients. Direct Loan/Direct PLUS proceeds are sent directly to

the school. Students are notified when loans have been credited and have the option to cancel all or a portion of those loans. Students with outside scholarships should notify the Office of Financial Aid by sending a copy of the award letter. The amount must be included as a financial aid resource and may affect the student's eligibility for previously awarded aid.

FINANCIAL AID REFUND POLICY:

In accordance with the 1998 Code of Federal Regulations (CFR) 668.22, the Office of Financial Aid is required by federal regulation to determine how much federal financial aid was earned by students who withdraw, drop out, have been dismissed or have taken a leave of absence prior to completing 60% of the semester for which they were enrolled.

UNDERGRADUATE ADMISSIONS POLICY: BACHELOR OF FINE ARTS

All students pursuing an undergraduate Bachelor of Fine Arts (BFA) degree from The New York Film Academy must be proficient in English and have earned a high school diploma (at a minimum) or an acceptable equivalent. In addition to the Supporting Materials required, each applicant must submit a Creative Portfolio that illustrates the applicant's ability to take on undergraduate level study, and shows a potential for success within the profession.

All transcripts and supporting materials should be submitted to:

**New York Film Academy
Admissions Review Office
17 Battery Place
New York City, NY 10004**

REQUIRED APPLICATION MATERIALS

Undergraduate (BFA) applicants must submit the following materials for admission:

1. Completed Undergraduate (BFA) Program Application
2. Application Fee
3. High School Transcript
4. Narrative Statement
5. Letters of Recommendation
6. Creative Portfolio
7. Proof of English Proficiency

The following sections provide detailed information regarding each required

application material.

APPLICATION

Students must submit a completed undergraduate program application. Applications are available online at:

www.nyfa.edu/applications/bfa1.php.

APPLICATION FEE

Students must submit a non-refundable \$75 application fee, payable online as part of the online application.

HIGH SCHOOL TRANSCRIPT

- All students pursuing an undergraduate degree from the New York Film Academy must submit an official, final high school transcript in order to complete their application.
- Hard copies of official transcripts must be mailed to New York Film Academy directly from the high school in a sealed envelope.
- Students wishing to submit transcripts digitally can do so by contacting their NYFA admissions representative for instructions. Digital transcripts may be submitted using a digital submission service (such as Parchment) or your high school's own digital delivery service.

- Home-schooled students must submit an official, original transcript accredited by their home state.
- GED earners must submit an official, original state-issued high school equivalency certificate.
- The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above.

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services.

NARRATIVE STATEMENT

The narrative statement should be a mature and self-reflective essay (max. 3 typed pages) detailing the applicant's reasons for pursuing a Bachelor of Fine Arts degree in the visual arts. The essay should take into account the individual's history, formative creative experiences, contemporary influences and inspirations, and personal artistic dreams.

LETTERS OF RECOMMENDATION

BFA applicants must submit a minimum of two (2) letters of recommendation verifying the applicant's ability to successfully take on undergraduate study in the relevant field. Recommenders should be in a position to evaluate the applicant's readiness, such as teachers, supervisors, counselors, or coaches. Letters must be submitted directly to the

Admissions Office by the individual writing on the applicant's behalf. Hard copy letters must be sealed and stamped. Alternatively, letters may be sent via email by the individual writing on the applicant's behalf.

CREATIVE PORTFOLIO

BFA applicants must submit a creative portfolio, according to the below requirements:

All creative portfolio materials must be submitted digitally. Applicants should consult with their admissions representative for guidance on acceptable formats (such as pdf, text files, web links, etc.). All video submissions must be uploaded by the applicant to a streaming video site (such as Vimeo or YouTube), and a link to the site must be provided in the application materials.

All portfolio materials must be submitted with an accompanying description contextualizing the nature and purpose of the project.

Collaborative work may be submitted, but applicants must detail what role they had in the creation of the work.

Portfolio materials will not be returned.

ACTING FOR FILM BFA

The creative portfolio for Acting programs should be a selection of filmed monologues that show the breadth and depth of the actor's abilities. Applicants should submit two contrasting audition pieces in their portfolio: ideally, one dramatic monologue and one comedic monologue.

Monologue requirements:

- 2 contemporary (published after 1960) monologues.
- Monologues should be contrasting: one dramatic, one comedic.
- Monologues should be approximately 60-90 seconds in length each.

FILMMAKING BFA

Portfolios may consist of:

Writing Sample (select from a, b, or c):

- Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

Visual Sample (select from a or b):

- Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing the submission
- Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the form of:

- TOEFL (Test of English as a Foreign Language) score of 520 or higher (190 for computer-based test or 68 for internet-based test);
- IELTS 5.5 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.

Students might be eligible to receive an English proficiency waiver under the following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or
- Verification that the applicant has been studying in a high school where the sole language of instruction is English for at least 3 full years at the time of his or her application.

OPTIONAL SAT /ACT

For US Citizens, Permanent Residents or applicants from English speaking countries:

New York Film Academy asks all applicants to submit SAT or ACT test scores. This allows us to gain a better understanding of

our applicants throughout the admissions process in an effort to serve them better when they become students.

New York Film Academy does not have required minimum test scores. Above all, our undergraduate programs are intensive, rigorous and specialized, where standardized test scores are not always the most useful factor in predicting success. However, when considered thoughtfully among many other factors, test scores can help give the admissions committee a useful indication of the applicant's academic abilities. Applicants are encouraged to discuss the use of SAT and ACT test scores with their admissions representative.

Please use the following institution DI codes when submitting test scores:

Los Angeles Campus: 6513
New York Campus: 7863
South Beach Campus: 7862

INTERVIEW

As part of the admissions process, BFA applicants may be required to have an interview by phone or in person with a New York Film Academy representative. The purpose of the interview is to identify the applicant's goals and prior experience. The ideal applicant has a passion for storytelling, creative expression, and artistic collaboration. The interview is also an opportunity to review the curriculum of the program with the applicant and to ensure that s/he fully understands the level of commitment required to successfully complete the degree.

TUITION DEPOSIT

Once admitted to NYFA, students must pay a required deposit to secure their place in the BFA program.

The deposit for all long-term programs (one year or longer) is \$500, which is applied toward the first term's tuition payment. Most of the deposit is refundable, except a \$100 administrative processing fee.

ADMISSION STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

MATERIALS REQUIRED FOR STUDENTS RE-APPLYING TO NYFA

There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of

individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office.

In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year up until Fall semester of the following calendar year) will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:

- Petition to the Director of Admissions.

Students who have withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:

- Petition to the Director of Admissions
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

Students who have withdrawn from one NYFA program and apply to a new program may require one or more of the following:

- Petition to the Director of Admissions
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)

- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have successfully completed one degree program and apply for a new degree program at a higher level (e.g., AFA to BFA; BFA to MFA) will require:

- Updated personal narrative
- New letters of recommendation (must include letters from at least 1 NYFA

instructor and 1 non-NYFA recommender)

- Sample of creative work from the NYFA program the student completed.

Students previously denied admission to a NYFA program now re-applying for the same or different NYFA program will require:

- All materials needed
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

CERTIFICATE PROGRAM ADMISSIONS POLICY

All students pursuing a certificate program at The New York Film Academy must be proficient in English and have earned a high school diploma (at a minimum) or an acceptable equivalent. Though no prior experience is required, applicants are required to submit a Creative Portfolio, to demonstrate their artistic sensibilities and passion and commitment towards pursuing their chosen discipline.

All application materials should be submitted to:

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

REQUIRED APPLICATION MATERIALS

Applicants must submit the following materials for admission:

1. Completed Program Application
2. Application Fee
3. Proof of High School Completion
4. Creative Portfolio
5. Proof of English Proficiency

The following sections provide detailed information regarding each required application material.

APPLICATION

Students must submit a completed

certificate program application.
Applications are available online at:

www.nyfa.edu/applications/1year1.php.

APPLICATION FEE

Students must submit a non-refundable \$75 application fee, payable online as part of the online application.

PROOF OF HIGH SCHOOL COMPLETION

All students pursuing a degree from the New York Film Academy must show proof of high school graduation. To fulfill this requirement, applicants must submit ONE of the following documents:

- Copy of a high school academic transcript
- Copy of high school diploma
- Copy of state-issued high school equivalency certificate
- Copy of Associate's degree or college transcript from a regionally or nationally accredited college or university (for students who have completed partial undergraduate coursework.)
- Copy of a fully-completed Department of Defense form DD-214 indicating that the applicant completed high school prior to or during his/her armed forces service
- Home school transcript accredited by the state

Students completing high school in a foreign country, where a language other than English

is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services.

CREATIVE PORTFOLIO

All certificate program applicants must submit a creative portfolio, according to the below requirements:

All creative portfolio materials must be submitted digitally. Applicants should consult with their admissions representative for guidance on acceptable formats (such as pdf, text files, web links, etc.). All video submissions must be uploaded by the applicant to a streaming video site (such as Vimeo or YouTube), and a link to the site must be provided in the application materials.

All portfolio materials must be submitted with an accompanying description contextualizing the nature and purpose of the project.

Collaborative work may be submitted, but applicants must detail what role they had in the creation of the work.

Portfolio materials will not be returned.

3-D ANIMATION

Portfolios may consist of:

3-5 works, including drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, digital images, slides of 3-D models, sculptures, or other visual designs which display the applicant's creative abilities.

ACTING FOR FILM

The creative portfolio for Acting programs should be a selection of filmed monologues that show the breadth and depth of the actor's abilities. Applicants should submit two contrasting audition pieces in their portfolio: ideally, one dramatic monologue and one comedic monologue.

Monologue requirements:

- 2 contemporary (published after 1960) monologues.
- Monologues should be contrasting: one dramatic, one comedic.
- Monologues should be approximately 60-90 seconds in length each.

CINEMATOGRAPHY

Applicants should submit ONE Writing Sample OR Visual Sample of the following:

Writing Sample (select from a, b, or c):

- Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

Visual Sample (select from a or b):

a. Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing the submission.

b. Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

DOCUMENTARY FILMMAKING

Applicants should submit ONE Writing Sample OR ONE Visual Sample of the following:

Writing Sample (select from a, b, or c):

a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)

b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)

c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

Visual Sample (select from a or b):

a. Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an

accompanying description contextualizing the submission.

b. Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

FILMMAKING

Portfolios may consist of:

Writing Sample (select from a, b, or c):

a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)

b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)

c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

Visual Sample (select from a or b):

a. Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing the submission

b. Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

GAME DESIGN

Portfolios may consist of (select from a, b, or c):

a. 3-5 drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, storyboards, digital images, slides of 3-D models, sculptures, character designs, storyboards, 2D art and animation, 3D art and animation or other visual designs which display the applicant's creative abilities.

b. 3-5 Unity prototypes, game modifications, Github profiles, code samples, paper game prototypes, level maps, design documents, skill trees, or system diagrams.

c. 1-3 Game business plans and marketing one-sheets.

PHOTOGRAPHY

Portfolios may consist of:

5-10 photographs with an accompanying description contextualizing the submission.

PRODUCING

Portfolios may consist of (select from a, b, or c):

a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)

b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television

series, film, etc.) (3-7 pgs.).

c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

SCREENWRITING

Portfolios may consist of (select from a, b, or c):

a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)

b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.).

c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.).

PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the form of:

- A TOEFL (Test of English as a Foreign Language) exam results
- IELTS exam results
- Duolingo English Assessment Test exam results
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.

Students might be eligible to receive an English proficiency waiver under the

following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or
- Verification that the applicant has been studying in a high school where the sole language of instruction is English for at least three (3) full years at the time of his or her application.

TUITION DEPOSIT

Once admitted to NYFA, students must pay a required deposit to secure their place in the program.

The deposit for all long-term programs (one year or longer) is \$500, which is applied toward the first term's tuition payment. Most of the deposit is refundable, except a \$100 administrative processing fee.

ADMISSION STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

MATERIALS REQUIRED FOR STUDENTS RE-APPLYING TO NYFA

There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office.

In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year up until Fall semester of the following calendar year) will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:

- Petition to the Director of Admissions.

Students who have withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:

- Petition to the Director of Admissions
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

Students who have withdrawn from one NYFA program and apply to a new program may require one or more of the following:

- Petition to the Director of Admissions
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have successfully completed one degree program and apply for a new degree program at a higher level (e.g., AFA to BFA; BFA to MFA) will require:

- Updated personal narrative
- New letters of recommendation (must include letters from at least 1 NYFA instructor and 1 non-NYFA recommender)
- Sample of creative work from the NYFA program the student completed.

Students previously denied admission to a NYFA program now re-applying for the same or different NYFA program will require:

- All materials needed
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

COMMUNITY EDUCATION PROGRAM

ADMISSIONS POLICY

OVERVIEW

All applicants to New York Film Academy's Community Education programs must have a high school diploma or acceptable equivalent by the time of the program start date. There is no minimum GPA required; however, students must speak English and express a serious desire to explore the art and craft of visual storytelling. An Admissions Committee member may interview students applying for Community Education programs by phone or in person.

All students must possess the drive and commitment necessary to complete a rigorous, total immersion program. They must be able to communicate well and work collaboratively with others in an artistic environment.

In addition to completing the application, students must submit an academic transcript or high school diploma, verifying proof of high school completion.

Applications and transcripts should be submitted to:

**New York Film Academy
Admissions Review Office
17 Battery Place
New York City, NY 10004**

REQUIRED APPLICATION MATERIALS

Applicants must submit the following materials for admission:

1. Completed Program Application
2. Application Fee
3. Proof of High School Completion
4. Proof of English Proficiency

The following sections provide detailed information regarding each required application material.

APPLICATION

Students must submit a completed certificate program application. Applications are available online at:

www.nyfa.edu/applications/short-term1.php.

APPLICATION FEE

Students must submit a non-refundable \$50 application fee, payable online as part of the online application.

PROOF OF HIGH SCHOOL COMPLETION

All students pursuing a certificate from the New York Film Academy must show proof of high school graduation. To fulfill this requirement, applicants must submit ONE of the following documents:

- Copy of a high school academic transcript
- Copy of high school diploma
- Copy of state-issued high school equivalency certificate
- Copy of Associate's degree or college transcript from a regionally or nationally accredited college or university (for students who have completed partial undergraduate coursework.)
- Copy of a fully-completed Department of Defense form DD-214 indicating that the applicant completed high school prior to or during his/her armed forces service
- Home school transcript accredited by the state

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services.

PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the form of:

- A TOEFL (Test of English as a Foreign

Language) exam results

- IELTS exam results
- Duolingo English Assessment Test exam results
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.

Students might be eligible to receive an English proficiency waiver under the following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or
- Verification that the applicant has been studying in a high school where the sole language of instruction is English for at least three (3) full years at the time of his or her application.

STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

MATERIALS REQUIRED FOR STUDENTS RE-APPLYING TO NYFA

There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office.

In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year up until Fall semester of the following calendar year) will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students who have withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:

- Petition to the Director of Admissions.

Students who have withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:

- Petition to the Director of Admissions
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

Students who have withdrawn from one NYFA program and apply to a new program may require one or more of the following:

- Petition to the Director of Admissions
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

Students previously denied admission to a NYFA program now re-applying for the

same or different NYFA program will require:

- All materials needed
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

AUDITION REQUIREMENTS

ACTING FOR FILM AUDITION REQUIREMENTS

In order to apply for New York Film Academy's Acting for Film's Conservatory Programs, prospective students, must submit an application. Applications can be completed [online](#) or brought to the audition. There is a required \$75 for the 1 & 2-Year Acting for Film Conservatory Programs and a \$50 application fee for Acting for Film Workshops.

Please prepare two (2) contrasting contemporary monologues of approximately 60-90 seconds per monologue.

Monologues must be age appropriate and from a legitimate source material, published play or screenplay.

For video submissions, prospective students should include their name, the title of their piece they are performing, and the program that they are applying to.

We suggest reading as many plays as possible. This will help you recognize the structure of a good monologue and character arc. We want you to find pieces that excite you, that showcase your unique talent, and that you connect with personally. The more connected you are to the character's circumstances, the more we get to see your talent and personality shine.

An Admissions Representative will contact you shortly after your audition with an admissions decision.

For Students Applying for the Two-Year Acting for Film 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. New York Film Academy One-Year students or students from other programs with comparable curriculum wishing to transfer to the NYFA Two-Year program will be held to the same performance and academic standards as those initially accepted into the program.

1. Audition:

Student will be required to perform a 1-2 minute monologue to be adjudicated by the Chair and/or Creative Director. This monologue will demonstrate thorough preparation and depth of imaginative work. The audition will be assessed based on: preparation, comfort with the material, ability to express through voice and movement, and appropriate choices.

2. Interview

The Chair and/or Creative Director will conduct a brief interview to determine the student's commitment level to in-depth professional training and an on-going career in the field.

MUSICAL THEATRE AUDITION REQUIREMENTS

In order to apply for New York Film Academy's Musical Theatre's Conservatory Programs, prospective students must submit an application. Applications can be completed online or brought to the audition. There is a required \$65 application fee for the 1 & 2-Year Musical Theatre Conservatory Programs and a \$50 application fee for the 4-Week Musical Theatre Workshop.

Please prepare two contrasting musical theatre songs and one monologue from a contemporary American play (each piece should be approximately 60-90 seconds in length).

When auditioning at the New York City location, a pianist will be provided. Prospective students should bring sheet music in a three-ring binder and in the correct key. For all other auditions outside

of the NYC campus, please bring an accompaniment-backing track with you on a USB or mobile device (instrumental only, no vocals included). *We will not accept a cappella auditions (singing without music).*

For video submissions, prospective students should include their name, the titles of their pieces and shows they are performing from, and the program that they are applying to.

Prospective students should not choreograph their auditions, use props, or perform into a microphone. Material should be age and type-appropriate. It is important to remember that you must act your songs, so find pieces that excite you and that you have a personal connection to. The more connected you are to the character's circumstances, the more we are able to see your talent and personality.

An Admissions Representative will contact you shortly after your audition with an admissions decision.

TRANSFER CREDIT POLICY

New York Film Academy accepts transfer credits towards the Liberal Art and Sciences courses in the BFA programs. To be accepted for transfer, courses must have been taken at an accredited institution, taken for a letter grade of a C or higher (where the C grade has the numerical equivalent of at least 2.0 on a 4.0 point scale); be a college-level course and must be the substantial equivalent of a course offered at the New York Film Academy. Decisions regarding the awarding of credit rest with the Associate Dean for Academic Affairs, or her/his designee. If credit is awarded, the length and/or requirements of the program may be adjusted. Only official transcripts, official score reports and official evaluations of foreign units shall be used for this review.

Transfer students must meet the same overall academic standards and requirements as students who enter the BA or BFA as freshmen. The studio arts curriculum at NYFA is highly specialized and integrated with very few electives and it is the general policy of New York Film Academy not to accept transfer units in studio arts from other academic postsecondary institutions. Grades from transfer courses are not used to calculate the NYFA grade-point average; only the course units transfer. NYFA may place further restrictions on the acceptance of transfer units in order to maintain the integrity of the BFA degree program. For this reason, courses, practica or internships, taken at other institutions may not transfer. Acceptance of units in transfer does not guarantee that those units will be applicable to the BFA degree.

INSTRUCTIONS TO APPLY FOR TRASFER CREDIT

1. Complete a Request For Transfer Credit Evaluation form. This form can be found in the appendix of this Catalog and on the NYFA Student Hub: <https://hub.nyfa.edu>.

*If more than one institution was attended, use a separate form for each.

2. Review the New York Film Academy's transfer credit policies at:

<http://www.nyfa.com/admissions/bfa-admissions.php>.

3. Match your transfer course(s) with what you believe to be an equivalent New York Film Academy Course.

4. Attach a course description or syllabus for every transfer course.

5. Have an official transcript from each transfer institution mailed directly to:

New York Film Academy
Office of the Registrar
17 Battery Place
New York City, NY 10004

6. Email packet to your admissions counselor.

Credit from institutions outside the country must be equated to those at accredited US colleges and universities. It is the responsibility of the student to

furnish NYFA with an original certified copy of an evaluation of his/her international units performed by World Educational Services or an equivalent service approved by the Office of the Registrar.

TRANSFER OF INTERNATIONAL CREDIT

Credit from institutions outside the country must be equated to those at accredited US colleges and universities. It is the responsibility of the student to furnish NYFA with an original certified copy of an evaluation of his/her international units performed by World Educational Services or an equivalent service approved by the Office of the Registrar.

CREDIT FOR NON- TRADITIONAL EXPERIENCE

The Vice President for Academic Affairs may authorize non-traditional course work for transfer upon review of relevant transcripts and other supportive materials. Such units, if granted, are only to be used for program requirements.

The institution maintains a written record of prior education and training of veterans and eligible persons and the record will clearly indicate that credit has been granted, if appropriate, with the training period shortened proportionately and the student notified accordingly.

TRANSFER OF CREDITS WITHIN NYFA

There are instances when students successfully complete one degree program at New York Film Academy and enroll in a subsequent NYFA degree program. In certain cases, these students may be able to transfer some credits from the original NYFA degree into the subsequent degree program by successfully testing or waiving out of a particular course or courses. In these situations, all decisions on credit transfer rest solely with the receiving program's academic department, and are subject to the following parameters:

A student who has completed a BFA or BA at NYFA and subsequently enrolls in an MFA or MA in the same or a different discipline:

- The maximum number of credits a student can test out of is 12.
- The student must have earned at least an A in the equivalent BFA/BA course to be eligible for testing out.
- Testing out will only be available for specific courses that are equivalents. The receiving department will determine which courses may serve as equivalents for others.
- The testing out process will need to be completed during the add/drop period at the beginning of the semester.
- The student must receive an A on the test to get credit for the course.
- A different course with the same credit value may be added to the student's schedule to make up for the waived coursework.
- The transcript will list the grade as Pass/Fail.
- An administrative fee may be applied.

A student who has completed an MFA or MA at NYFA and subsequently enrolls in an MFA or MA in a different discipline:

- The maximum number of credits a student can be waived out of 9.
- The same or equivalent courses taken at the same level will be waived if the student has a B or higher. The receiving department will determine which courses may serve as equivalents for others.
- A different course with the same credit value may be added to the student's schedule to make up for the waived coursework.
- The request will need to be completed during the add/drop period at the beginning of the semester.
- The transcript will list the grade as Pass/Fail.

To maintain the integrity of its programs, NYFA only accepts transfer credits in the student's major area or discipline from its branch campuses, and transfer credits for Liberal Arts & Science courses towards their AFA, BA or BFA degrees. NYFA does not accept more than 30 units of Liberal Arts & Science from other schools. From NYFA's branch campuses, the LA campus will accept no more than 50 % of the total credits required to complete a degree or program.

Students desiring credit for previous academic work or training must submit a written request for such credit to the Associate Dean for Academic Affairs, along with transcripts and/or official score reports. No requests for transfer credits can be evaluated until students have submitted evidence of completed coursework. All transfer credit requests must be made within the Add/Drop period, and students are encouraged to contact the

Registrar's office or the Associate Dean for Academic Affairs prior to the first day of class, in order to ensure that all requisite material is received and evaluated in a timely manner. Students who fail to submit a transfer credit request and provide all required documents by the deadline will not have their credits transferred and must attend all mandatory courses in their program. Students are advised to check the Add/Drop Change dates listed under Academic Policies.

OTHER COURSE WORK

Approved Internships or NYFA Summer Abroad programs shall be listed on the NYFA transcript as "transfer units."

NOTICE CONCERNING TRANSFERABILITY OF CREDITS & CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at NYFA is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree, diploma or certificate you earn in Filmmaking, Film & Media Production, Acting for Film, Screenwriting, Producing, Photography, Cinematography, Documentary Filmmaking, 3-D Animation, Game Design and Media Studies is also at the complete discretion of the institution to which you may seek to transfer. If the credits or degree, diploma or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that

your attendance at New York Film Academy will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending NYFA to determine if your credits or degree, diploma or certificate will transfer.

TUITION CREDIT

Students who receive transfer credit for previous academic work or training may be entitled to a reduction in tuition. This reduction in tuition would be on a pro-rated, per credit unit basis, depending on the number and type of units transferred, and the course(s)/semester(s) to which they apply.

CREDIT TRANSFER TO OTHER INSTITUTIONS

The New York Film Academy offers curricula measured in both credits and clock hours, depending on the program. Certificates of Completion are issued to students who meet clock hour requirements, of all programs, except the Bachelor of Fine Arts degrees. The degree programs will issue a Bachelor of Fine Arts in Acting for Film or Filmmaking. The granting of any college credit to students who participated in and /or completed a program operating under clock hours is solely at the discretion of the institution of higher education that the student may opt to subsequently attend.

The New York Film Academy makes no representation whatsoever that any coursework taken at the New York Film Academy in New York City will be accepted toward the completion of any degree or certificate by any other postsecondary institution. The receiving school always governs the acceptance of coursework for credit at another institution.

INSTITUTIONAL POLICES

ACADEMIC FREEDOM POLICY

The New York Film Academy believes in the free pursuit of intellectual and artistic inquiry and exchange of ideas by and between instructors and students. Controversial subjects may be explored without fear of censure, retribution or reprisal, so long as the work occurs within the scope of the New York Film Academy education and is consistent with its stated Academic Freedom Policy. This Institutional Academic Freedom Policy will be made available to any person upon request. Students, staff and faculty are free to express themselves and explore their artistic horizons as they see fit, provided that they remain in compliance with local, state, and federal law, and so long as they can successfully demonstrate that the work discussed/performed/completed was created with an artistic intent. Pornographic depictions created with commercial intent or used for commercial purposes will not be tolerated, and the creators of such work will be subject to expulsion/dismissal from the New York Film Academy. Instructors are free to discuss controversial subjects in class and screen controversial works without fear of reprisal, so long as the work serves the overall goal of New York Film Academy curriculum. Work that contains nudity, graphic sexual depictions, extreme violence, and/or excessive profanity may be precluded from a public screening at the discretion of the administration. Films precluded from public presentation will be screened in private for an appropriate, invited audience.

ACADEMIC HONESTY & CREATIVE INTEGRITY

The New York Film Academy expects all students to be responsible individuals who insist on high standards of honesty, personal conduct and creative integrity.

Academic honesty extends to all school projects, productions and exercises, both on and off the NYFA campus. Students must maintain a high standard of honesty in declarations and descriptions of these projects to faculty, administration and staff, as well as other agencies and vendors.

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

The New York Film Academy expects all students to be responsible individuals who insist on high standards of honesty, personal conduct and creative integrity. All assignments and exams must represent the student's own work, and all quotes and other external sources used in research papers must be properly cited.

All reported incidents of plagiarism, cheating, persistent and severe hindrance in other students' work and other forms of dishonesty and misconduct are considered serious offenses and will be investigated per the Student Conduct Code and may result in an automatic zero for the assignment. The student will be subject to a mandatory Disciplinary Review Hearing with the Campus

Deans, Dean of Students, and department chair at which further penalties – failing the course, suspension, and/or expulsion – may be imposed.

FREEDOM OF SPEECH

The New York Film Academy is an open, artistic environment. While we embrace the artist's right to free speech and expression, any form of discrimination (whether based on age, race, religion, gender, gender identity or sexual orientation, etc.) will not be tolerated. Libel and slander are strictly prohibited. Any NYFA student, faculty or staff found guilty of defamation against any other student, faculty or staff is subject to disciplinary action, including probation, expulsion or termination.

COPYRIGHT INFRINGEMENT POLICY

Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work.

In the file-sharing context, downloading or uploading parts or whole copyrighted works without authority constitutes an infringement. Students are reminded that copyright infringement is a criminal offense and convictions may include jail time and/or severe fines, with a maximum penalty of \$150,000 per instance in the United States.

New York Film Academy students are forbidden from illegally downloading, uploading or sharing pirated material on

campus, including, but not limited to, software, torrents, films and television shows. Failure to comply with the institution's policy will result in disciplinary action.

INTELLECTUAL PROPERTY

Intellectual property refers to exclusive copyright, trademarks, patents and other legally recognized rights to intangible assets, including literary, cinematic and artistic works.

Students must adhere to industry standards and institutional policies regarding copyright laws, with respect to material they wish to produce. For New York Film Academy coursework, students may be advised not to use, or may be prohibited from using, characters, music, and other source material to which they do not have rights. Students working on adaptations are encouraged to use material that is in the public domain. Students may direct any questions they have regarding appropriate use of intellectual property to faculty or administration.

OWNERSHIP POLICY

The creative works produced by students at the New York Film Academy in fulfillment of class assignments, or as individual study projects, with or without NYFA equipment, and with or without extra funds (hereafter called, "Student Works"), have a dual nature. First and foremost, the production of Student Works is intended as an educational experience. However, the product of that educational experience is an item of property that may have a market value for its creator(s) after the end of the program of study.

Student Works are prepared for educational purposes, not as commercial products, and

the potential financial value of Student Works is, at most, a secondary benefit of their creation. Therefore, it is in the interest of NYFA students and NYFA as a whole that each Student Work remains subject to certain restrictions until the educational experience associated with it has been completed.

All Student Works are subject to the following ownership policy:

All Student Works are owned by the student(s) who create(s) them.

Division of ownership among students who co-create Student Work is based on agreement among themselves and NYFA has no interest or authority to determine the division of that shared ownership.

Any income from distribution of any Student Work shall be the property of the student(s) who creates such work.

All students who create Student Work are responsible for such Student Work, including without being limited to, for determining and ensuring that such Student Work does not violate or infringe on any copyright, any right of privacy, or any other right of any person, and that such Student Work is not libelous, obscene, or otherwise contrary to law. Such students shall also be responsible for obtaining any necessary permission for the use of any copyrighted materials included in such Student Work.

Any advice or assistance given by any faculty member or other representative of NYFA to any student in relation to the foregoing responsibilities, or otherwise in relation to the preparation or production of a Student Work, shall not be construed (a) as the assumption of such responsibility or of any liability by such person, by NYFA; (b) to deem NYFA or such person a joint venturer with such student; or (c) to grant such student the power, right, or

authority to create any obligation or responsibility on behalf of, or otherwise, to bind NYFA, or such person.

Each student who creates or participates in the creation of a Student Work agrees to indemnify and hold harmless NYFA against any loss, damage, liability, or expense that they incur as a result of the preparation or production of such Student Work, including, without being limited to, any material in such work that infringes or violates any copyright, right of privacy, or any other right of any person, or is libelous, obscene, or contrary to law.

During a student's matriculation in a NYFA program, to ensure that each student and faculty member has a meaningful opportunity to participate in the educational process occasioned by the production of each Student Work, the student(s) who owns each Student Work agrees not to distribute such Work in any manner, whether by sale or other transfer of the ownership or other rights, license, lease, loan, gift, or otherwise, except for entering such Work in festivals or competitions. Further, student agrees to make such Student Work available to other students and to faculty members of NYFA for any use relating to his or her education or to the education of such other students, until such student, or if more than one student owns such Student Work, until all such students have either graduated from NYFA or are no longer matriculating there. The senior administration of NYFA may, in its sole discretion waive these restrictions for any reason satisfactory to the administration.

The student(s) who owns each Student Work grants NYFA a perpetual license to use, reproduce, display, or perform such prints or other copies anywhere and for any reason,

including, without being limited to, publicizing NYFA, without any royalty or other payment of any kind to the student(s). Such student(s) also agrees that he or she will not make any contract or commitment regarding the Student Work contrary to this policy or in derogation of the rights granted to NYFA by this policy, and that he or she will sign any document reasonably requested by NYFA to confirm or enforce any of the rights granted to the School by this policy.

The New York Film Academy reserves the right to use a student's name, likeness, and creative works in brochures, advertising, the web, and in any other promotional materials or for educational purpose.

All Student Works must include the following credit as written:

PRODUCED AT THE NEW YORK FILM ACADEMY

PLEASE NOTE: This ownership policy does not apply to any group work done as part of class, such as Production Workshops or Acting for Film productions. Those works are explicitly produced and owned by the New York Film Academy with all rights reserved by the New York Film Academy.

STUDENT & INSTRUCTOR NON-FRATERNIZATION POLICY

Intimate relationships/dating between students and faculty or staff of the New York Film Academy is strictly prohibited.

Students and faculty may also not engage on personal online social media accounts. This does not include social media accounts created for professional work (i.e., an

instructor's professional Facebook page as an actor, or professional Instagram account as a photographer) or pages created expressly for the use of the class approved by NYFA.

DIVERSITY POLICY

At the New York Film Academy, we believe Diversity is an asset to bring to bear, an ideal to strive for, and a guiding principle for all we do.

Diversity promotes a greater mutual understanding of our differences, which fosters empathy to reach across cultural, political, and socioeconomic boundaries. It encourages leadership, inclusive decision-making, and global citizenship that respectfully consider other points of view. Diversity empowers members of the NYFA community to tell their own stories, creating a wider array of perspectives for storytelling worldwide.

Diversity goes beyond the traditional constructs of individual differences and cultivates a community that promotes the acceptance of people's distinguishable qualities while respecting each other's observations, perspectives, and experiences.

NYFA works to identify deficiencies in diversity within our community and around the globe, and to create actionable goals to address these deficiencies.

The New York Film Academy's commitment to diversity is central to its role in training artists to enter an increasingly global arts community. We believe that the arts play an essential role in communicating cultural ideas and creating dialogue that enriches the lives of all those who participate. We further assert

that as the arts are essential to a healthy society, the inclusion of all voices in

the arts is essential to the health of a globally diverse community.

Our mission is therefore to increase the inclusion of voices that are underrepresented or frequently misrepresented in Visual, Performing, and Cinematic Arts to create a globally inclusive environment for artists and their vital work.

NYFA has identified the following goals in working toward successful achievement of our mission.

1. 1) The New York Film Academy actively seeks to create a safe environment for a globally diverse community of students and educators to study their craft and exchange ideas.
2. 2) NYFA expands its education in communication to provide students and educators training in the use of positive communication skills to resolve conflicts and increase leadership capacity in diverse communities.
3. 3) NYFA provides resources to identify and reduce discrimination on the basis of race, gender, age, religion, sexual orientation, or any basis protected by law.
4. 4) NYFA provides opportunities for students and faculty to broaden their perspectives through participating in multicultural activities and volunteering with communities in need.
5. 5) Any student who has witnessed or experienced discrimination, harassment or retaliation on campus should immediately report through

the Student Grievance Review & Resolution Process.

Any faculty or staff member who has witnessed or experienced discrimination, harassment, or retaliation on campus should immediately report to Human Resources.

NON-DISCRIMINATION POLICY

To foster a diverse, safe and productive learning and work environment, every student, instructor and staff is entitled to be treated in a fair and appropriate manner irrespective of:

- Race
- Ethnicity
- Nationality
- Disability
- Gender
- Age
- Sexual orientation
- Religion
- Political beliefs

NYFA embraces gender diversity. We welcome transgender students/faculty/staff/guests to utilize the school restrooms that correspond with their gender identity.

This list is intended to be illustrative and is not exhaustive. Striving for a bias-free environment is central to our mission. All students, staff and faculty are obliged to adhere to the Diversity Policy.

REPORTING DISCRIMINATION

Discrimination is defined as treating members of a protected class less favorably because of

their membership in that class. The protected groups are set forth in the School's Diversity & Non-Discrimination Policy (see above).

Harassment is a type of discrimination involving oral, written, graphic or physical conduct relating to an individual's race, color, or national origin (including an individual's ancestry, country of origin, or country of origin of the individual's parents or other family member) or other protected characteristic that is sufficiently severe, pervasive, or persistent so as to interfere with or limit the ability of an individual to work for, participate in or benefit from the educational institution's programs or activities.

The New York Film Academy is committed to responding quickly and constructively to bias and discrimination complaints, and ensuring that all individuals feel comfortable coming forward with a complaint. Any student, faculty or staff member who has witnessed or experienced discrimination, or harassment on campus should immediately report the incident in one of the following ways:

- Complete and submit the online Complaint Form found on the NYFA Student Hub at <https://hub.nyfa.edu/>
- Send an email to the Campus Dean, Elli Ventouras (elli@nyfa.edu)

NYFA will take the appropriate action to protect faculty, staff and students from discrimination, investigate any allegations or complaints and interview all parties involved to find effective resolutions. Depending on the findings of the investigation and at the discretion of the school, any student, faculty or staff member who violates the policy may be suspended or dismissed. In some cases, students, faculty or staff members who wish to continue their study or employment may be

required to attend a Diversity/Sensitivity Training course at their own expense.

STUDENT GRIEVANCE AND RESOLUTION PROCESS

The New York Film Academy welcomes students' opinions and feedback, positive and negative, regarding policies, programs, and services. We view student complaints as opportunities for NYFA to identify and rectify any serious or systematic problems or issues affecting the quality of student life.

NYFA will address all appropriate student grievances promptly. A grievance is considered appropriate if a student expresses feelings of dissatisfaction concerning any application or interpretation of the NYFA administration or management-related policy. The grievance process is as follows:

- Complaints or grievances should be completed and submitted online via <https://www.nyfa.edu/complaint-procedure-form/>
- The Dean of Students will forward with immediacy all received and completed complaint forms to the Campus Dean.
- Within two weeks of receiving a complaint, the NYFA administration will investigate the received complaint/grievance; all relevant parties will be interviewed and all documents related to the complaint/grievance will be reviewed.
- NYFA Administration will render a decision and the complainant will be notified of the decision in writing (provided the complainant is not anonymous).
- NYFA Administration will provide the complainant one week (seven days) to

respond; the complainant can either agree or disagree to the decision. All responses must be submitted to the dean of students in writing. The dean of students will immediately forward the received responses to the Campus Dean. Failure of the complainant to respond in one week (seven days) will be interpreted as acceptance of the decision).

- If the complainant disagrees, he/she has the option of appealing the decision by submitting a written appeal to the dean of students, or contacting the New York State Education Department. The Dean of Students will immediately forward all received appeals to the Campus Dean.
- If the complaint is determined to be valid, all necessary steps will be taken to provide the appropriate remedy for the complaint.
- Grievances or complaints may be submitted anonymously; however, when the complaint is submitted anonymously, NYFA administration will not be able to inform the complainant of its decision and response.
- A written summary of all complaints will be kept in Student Records for a minimum of six years, following the date that the complaint was first received.
- For specific sex-based discrimination and sexual misconduct student rights and grievances, please see the Sex-Based Discrimination & Misconduct Procedures.

The following matters are not handled as student complaints within the scope of this reporting procedure, but may be directed for attention as follows:

- Grade appeal (Registrar's Office)
- Curriculum matters (Academic Department)
- Certificate requirements (Registrar's Office)

- Sexual misconduct, harassment or discrimination (Title IX Coordinator)
- Financial Aid/Tuition disputes (Financial Aid and/or the Bursar's Office)

EXTERNAL COMPLAINT PROCEDURE

A student or any member of the public may file a complaint about this institution with the Office of College and University Evaluation by mailing a completed

(1) Complaint Form

<http://www.nysed.gov/common/nysed/files/complaint-form.pdf>

(2) To the following address:

**New York State Education Department
Office of College and University Evaluation
89 Washington Avenue
EBA Room 960
Albany, New York 12234**

Additional information can be found at <http://www.nysed.gov/college-university-evaluation/filing-complaint-about-college-or-university>

Please note that the office of College and University Evaluation will not review a complaint until all grievance procedures at this institution have been followed, all avenues of appeal exhausted, and documentation is provided that such procedures have been exhausted.

The Office of College and University Evaluation handles only those complaints that concern educational programs or practices of degree-granting institutions subject to the

Regulations of the Commissioner of Education, with the exceptions, noted below.

- The Office does not handle anonymous complaints.
- The Office does not intervene in matters concerning an individual's grades or examination results, as these are the prerogative of the college's faculty.
- The Office does not handle complaints concerning actions that occurred more than five years ago.
- The Office does not intervene in matters that are or have been in litigation.

Complainants should be aware the Office of College and University Evaluation does not conduct a judicial investigation and has no legal authority to require a college or university to comply with a complainant's request.

Civil Rights complaints involving discrimination based on race, color, national origin, age, disability, and sex, including sexual harassment, should be filed with the U.S. Office for Civil Rights:

U.S. Department of Education
32 Old Slip
26th Floor
New York, NY 10005-2500

The Office for Civil Rights Enforcement can be reached by telephone at **(646) 428 – 3900** or by fax at **(656) 428 – 3843**.

Email Address: OCR.NewYork@ed.gov

A complaint of consumer fraud on the part of the institution should be directed to:

Office of the New York State Attorney General
Empire State Plaza
Albany, New York 12223

For a complaint about state student financial aid matters, contact the Higher Education Services Corporation (HESC) Customer Communication Center at 1-888-NYS-HESC.

EDUCATIONAL PRACTICES PETITION

According to Title 8, Education Department, Chapter 1, Board of Regents, Part 19, Education practices:

(A) A petition filed by or on behalf of a person aggrieved by alleged unfair educational practices as defined in section 313 of the Education Law shall be in writing, the original being signed and verified, and shall contain the following:

(1) If the petition is filed by the applicant, the full name, address and age of the person filing the petition. If the petition is filed by parent or guardian, the full name and address of the person filing the petition and the full name and address of the person in whose behalf the petition is filed.

(2) The full name and address of the institution against which the petition is filed.

(3) A specific charge of discrimination because of race, religion, creed, color or national origin, followed by a clear and concise statement of the facts which constitute the alleged unfair educational practice.

(4) The date or dates of the alleged unfair education practice.

(5) A transcript of the academic record (high school or college) and the academic rank

(position, decile or quartile) of the applicant, signed by the registrar or other appropriate official.

(6) A statement (to be made on a blank supplied by the Education Department) of other facts about the applicant which might be influential in his acceptance or rejection for admission, such as his test scores on scholastic aptitude or achievement examinations, academic honors or awards received, his main interests, his extracurricular activities and the names of his references.

(7) A statement as to any action or proceeding instituted in any other form for the unfair educational practice alleged in the petition, together with a statement as to the disposition of such action or proceeding.

(B) Education Practices Administration, State Education Department, at its office in Albany, NY, and may be filed by personal delivery, ordinary mail or registered mail, addressed to the Office of the Education Practices Administration.

(C) A petition may be amended by the petitioner.

(D) When a petitioner is unable to supply his test score in a scholastic aptitude test, the administrator may require the petitioner to take a standard scholastic aptitude test.

THE FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)

The Family Educational Rights and Privacy Act of 1974 (FERPA) is a federal law that pertains to the release of and access to student education records. FERPA affords students the right to have access to their education records, the right to seek to have their records amended, and the right to have some control over the disclosure of personally-identifiable information from their education records. The law applies to all schools that receive funds under applicable programs administered by the U.S. Department of Education. In accordance with FERPA, issued by the Department of Education, the New York Film Academy has adopted the following policies and procedures.

EDUCATION RECORDS

Under FERPA, “education records” are defined as records that are directly related to a student and are maintained by an educational agency or institution, or by a party acting for the agency or institution. Education records can exist in any medium, including: typed, handwritten, digital, videotape, audiotape, film, and email, among others.

Not all records are considered education records under FERPA. For example: records that are kept in the sole possession of the maker and not shared with others, certain medical treatment records, law enforcement unit records, and certain employment records. Also, records created or received after an individual is no longer a student, and which are not directly related to the individuals

attendance as a student, are not considered education records under FERPA.

DIRECTORY INFORMATION

In accordance with FERPA, NYFA may disclose Directory Information without a student’s consent and without a record being made of these disclosures. NYFA acknowledges that some Directory Information may be considered more sensitive to some community members and therefore, will make reasonable efforts to only share Directory Information with those who have a legitimate need to obtain such information.

NYFA defines Directory Information as follows:

- Name
- E-mail address
- Major field of study
- Enrollment status
- Dates of attendance
- Degrees, certificates, and awards received
- Date of graduation
- Participation in officially recognized activities and sports
- Photographs

Students may withhold their Directory Information from disclosure. Information on withholding or restricting Directory Information can be found by accessing the form entitled NYFA Request to Restrict Student Directory Information.

The request for confidentiality will remain in effect until the student submits a written request authorizing the release of information. The request for confidentiality applies to insurance companies, potential employers, and other third parties. Students are advised to consider carefully the impact of having directory information withheld.

DISCLOSURE OF EDUCATION RECORDS

In general, NYFA may not disclose personally-identifiable information from a student's education records without the student's prior consent. Students may grant permission to access FERPA-protected records to individuals such as a parent, relative, spouse/partner etc. by indicating the individual(s) name(s) and relationship to the student in the NYFA FERPA Authorization Form.

However, FERPA allows NYFA to disclose such information under the following conditions, among others:

- School officials with legitimate educational interest
- Other schools to which a student is transferring
- Specified officials for audit or evaluation purposes
- Appropriate parties in connection with financial aid to a student
- Organizations conducting certain studies for or on behalf of the school
- Accrediting organizations
- To comply with a judicial order or lawfully issued subpoena
- Appropriate officials in cases of health and safety emergencies
- Custodial parents or guardians if a student, under the age of 21 at the time of notification, commits a

disciplinary violation involving alcohol or a controlled substance

INSPECTION OF EDUCATION RECORDS

NYFA Students have the right to inspect and review their education records. Requests to inspect records can be submitted to the Registrar's Office. NYFA does not maintain education records in any one central office but the Registrar's Office will provide contact details of the appropriate official in each office to the requesting student. Requests for access will receive a response within forty-five days and the student will be notified of the time and place where the records may be inspected.

NYFA students do not have the right to access certain records, such as:

- Confidential letters of recommendation if the student has waived the right to access in writing
- Records of NYFA faculty and staff members that are made for, and restricted to, their personal use
- Custodial parents' or guardians' financial records
- Records that also contain information on other students. Unless otherwise permitted or required by law, students may only inspect, review, or be informed of information directly related to themselves

AMENDING EDUCATION RECORDS

NYFA students have the right to have their education records maintained accurately and may request amendments of records that they believe are inaccurate, misleading, or in violation of their rights under FERPA. A

student may also ask that additional material be inserted in the education record. Requests for an amendment to an education record, or the addition of material, should be submitted at the conclusion of the record review.

The reasons for the amendment request should clearly identify the part of the education record the student wants changed and specify why it is inaccurate or misleading. There is no obligation on the part of NYFA to grant such a request.

The process of amending a student's education record applies only to information that has been recorded inaccurately, incorrectly, or that violates the student's rights under FERPA. It is not a process to appeal grades or other subjective judgments with which a student disagrees but that have been recorded correctly.

COMPLAINT PROCEDURE

NYFA students have the right to file a complaint with the Family Policy Compliance Office of the U.S. Department of Education concerning alleged failures by NYFA to comply with the requirements of FERPA. Complaints must be submitted within 180 days of the date of the alleged violation or of the date that the student knew or reasonably should have known of the alleged violation and must contain specific factual allegations giving reasonable cause to believe that a violation of FERPA has occurred. Complaints may be sent to:

Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue, SW
Washington, DC
20202-4605

Any questions regarding this policy should be directed to the Registrar's Office.

PARENT/GUARDIAN NOTIFICATION POLICY

The purpose of this policy is to clarify rare and specific circumstances by which the New York Film Academy will disclose information to a parent or legal guardian about a student without the student's expressed and prior consent. Such communication pursuant to this policy is motivated by the determined need of the institution to promote the student's safety and/or welfare and/or to ally with the parent/legal guardian in providing the student urgent and needed care, support and assistance.

LAWS REGULATING ACCESS TO STUDENT RECORDS

NYFA observes and is guided by all federal and state laws and regulations governing disclosures of information about students by an institution of higher learning. Nothing in this parental notification policy supersedes provisions of federal and state laws governing such disclosures.

The Family Educational Rights and Privacy Act is a federal law enacted in 1974 to protect students' rights to privacy. The law grants each student the right to control disclosure of information contained in the student's educational record. Parents and students are encouraged to understand the various aspects of FERPA regulations, including but not limited to students' rights under FERPA, what defines the student educational record, and the specific circumstances by which FERPA permits institutions of higher education to grant parents/legal guardians access to

students' educational records. NYFA's complete statement on FERPA is published in the NYFA Catalog.

Counseling records are not part of students' educational records. The rights of access to students' counseling records and/or information disclosed in the context of a counseling session is governed by professional licensing laws and statutes governing the disclosure of privileged communication between client and mental health care provider. A breach of confidentiality is legally required to prevent imminent violence and to investigate credible reports of child and elder abuse. NYFA's Counseling Services Consent to Treatment Form, presented to all students prior to their participation in counseling, details the nature and limitations of confidentiality and instances upon which the disclosure of privileged and protected mental health care information is required by law. Students 18 years or older own the privilege of their protected counseling record. Students under 18 years of age must obtain parental consent to participate in counseling; the parents of minors participating in NYFA Counseling Services hold the privilege of their child's protected counseling record.

CIRCUMSTANCES WHEN PARENT/LEGAL GUARDIAN NOTIFICATION MAY OCCUR

To prevent harm and promote student health and safety, NYFA reserves the right to disclose information from the student's educational record to a student's parent or legal guardian without the student's expressed consent under the following circumstances:

- The student is seriously injured and/or seriously ill and is transported

to a medical facility for urgent evaluation and treatment.

- The student is transported to a medical facility to receive evaluation and treatment in immediate response to a suicide attempt, alcohol poisoning, or drug overdose.
- The student, regardless of age, is found responsible for a third violation of the NYFA Alcohol and Drug Policy or demonstrates a pattern of behaviors indicative of high risk substance use.
- The student is arrested, taken into police custody, and/or incarcerated for behavior that transpired on NYFA premises, facilities contracted to house NYFA students, or during attendance of NYFA sponsored events.
- The dependent (as defined by the IRS) student is withdrawn from NYFA in response to not fulfilling academic expectations.
- The academic standing of a dependent (as defined by the IRS) student negatively impacts student's financial aid.
- The dependent (as defined by the IRS) student is found in violation of the NYFA Student Code of Conduct or NYFA Sex-Based Discrimination and Sexual Misconduct Policy and is sanctioned with suspension, expulsion, or loss of housing privileges.

PROCESS OF PARENT/LEGAL GUARDIAN NOTIFICATION

Whenever possible, the Dean of Students or designee will inform the student of the intent of the college to contact the student's parent or legal guardian. If the student's parents are divorced or legally separated, the student will

be requested to designate the parent to be contacted.

The Dean of Students or designee will make contact with the parent or legal guardian via phone with immediacy in the event the student is experiencing a health and/or safety emergency. The Dean of Students or designee will make contact with the student's parent or legal guardian within 48 hours in the event the student is safe but needs urgent parental support.

The name and address of the Office that administers FERPA is:

**Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue, SW
Washington, DC 20202-5901**

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, 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).

The NYFA Student Conduct Code shall apply to a student's conduct even if the student withdraws from NYFA while a disciplinary matter is pending. The Dean of Students, using their sole discretion, shall decide whether the Student Conduct Code shall be applied to conduct occurring off campus on a case-by-case basis.

B. TYPES OF MISCONDUCT

Students may be held accountable for committing, or attempting to commit, a violation of the NYFA Student Conduct Code. Violations include the following types of misconduct:

1. Academic Dishonesty

Any form of academic misconduct that gains an unfair academic advantage.

2. Cheating

Cheating includes, but is not limited to, the use of unauthorized materials, information, or study aid in any academic exercise; the use of sources beyond those authorized by the faculty member in academic assignments or solving academic problems; the acquisition, without permission, of tests or other academic material; the alteration of any answers on a graded document before submitting it for regrading; engaging in any behavior specifically prohibited by the faculty member in the course syllabus or class discussion; or the failure to observe the expressed procedures or instructions of an academic exercise.

3. Plagiarism

Plagiarism includes, but is not limited to, the use, by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement. Work can include words, ideas, designs, images, or data. This includes, but is not limited to, representing another's work as the student's own original or new work, with or without the intent to deceive, and may include part or all of another's work. It also includes the unacknowledged use of material prepared by another person or agency engaged in the selling of academic materials.

4. Fabrication

Fabrication includes, but is not limited to, falsification or invention of any information or citation in an academic exercise, and can include manipulating, omitting, or inaccurately representing research, data, equipment, processes, or records.

5. Multiple Submissions

Multiple submissions include, but are not limited to, the resubmission of academic material, whether in identical or similar form, when the work has been previously submitted for credit, whether at NYFA or any other institution, without the permission or consent of the faculty member.

6. Unauthorized Assistance

Unauthorized assistance includes, but is not limited to, working with individuals, services, materials, or devices, without the permission or consent of the instructor, on any academic work, whether in draft or final form.

7. Solicitation

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

8. Forgery

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

9. Falsifying Information

Falsifying information includes, but is not limited to, any individual who knowingly files a false Complaint and who knowingly provides false information to NYFA.

administration, or who intentionally misleads NYFA administration involved in the investigation or resolution of a Complaint.

10. Theft

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

11. Vandalism, Damage, or Destruction of NYFA Property

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

12. Trespassing or Unauthorized Entry

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

13. Misuse of NYFA Property, Materials, or Resources

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

14. Housing 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.

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 students' 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

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. Fraternization

Fraternization includes, but is not limited to, intimate relationships and socialization outside of professional and academic reasons between NYFA students and NYFA faculty members or staff. This includes social media fraternization such as, "friending" or accepting "friend requests," or "following" NYFA faculty or staff on Facebook, Twitter, Instagram, Snapchat, and any other social media sites. LinkedIn, or other professional sites, are considered exceptions.

28. Disorderly, Disruptive, or Disturbing Behavior

Disorderly, disruptive, or disturbing behavior includes, but is not limited to, obstruction or intrusion of teaching, research, administrative procedures, disciplinary procedures, or other NYFA activities.

29. Failure to Comply

Failure to comply includes, but is not limited to, a failure to abide by the directions, instructions, or request(s) of a NYFA employee or agent acting in an official capacity.

30. Controlled Substances

Use, possession, manufacture, distribution, sale of, or the attempted manufacture, distribution, or sale of, controlled substances (including medical marijuana), identified as unlawful in federal or state law or regulations; the misuse of legal pharmaceutical drugs; use or possession of drug-related paraphernalia; and impairment, being under the influence, or being unable to care for one's own safety because of controlled substances. Further information may be found in NYFA's *Drug and Alcohol Policy*.

31. Alcohol

Use, possession, manufacture, distribution, sale of, or the attempted manufacture, distribution, or sale of, alcohol which is identified as unlawful in federal or state law or regulations; and impairment, being under the influence, or being unable to care for one's own safety because of alcohol. Except as permitted or authorized by NYFA.; Further information may be found in NYFA's *Drug and Alcohol Policy*.

32. Smoking

Smoking of any kind, including vaporizers or e-cigarettes, in or around any NYFA property,

or at NYFA activities, except at designated smoking areas.

33. Professional Courtesy

Professional courtesy includes, but is not limited to, remaining quiet in the hallways, and in general areas in and around NYFA property. Students must not approach or enter neighboring offices or solicit neighboring offices for employment.

34. Weapons

Possession, use, misuse, or distribution of explosives (including fireworks and ammunition), guns (including air, BB, paintball, replica guns, or pellet guns – 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

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.

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 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 or the Academic Advisor. The Dean of Students, the Academic Advisor, 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.
- 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.
- Provide the student with information about the student's right to review documents relevant to the case. (Note: documents may be redacted to comply with state and federal laws and regulations and NYFA policies.)
- Describe potential outcomes and/or a range of sanctions.
- Disclose the length of time NYFA keeps record of disciplinary matters.

If a student requires 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).

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.
- 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

1. 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).

2. 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.

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

- **Warning**

Notice to the student that a violation of NYFA policies or regulations has occurred and that continued or repeated violations of NYFA policies or regulations may be cause for further disciplinary action.

i. A warning carries no transcript notation.

- **Disciplinary Probation**

A status imposed for a specific period of time in which a student must

demonstrate conduct that abides by NYFA's Student Conduct Code. Conditions restricting the student's privileges or eligibility for NYFA activities may be imposed. A temporary transcript notation may accompany the probationary period. Further misconduct during the probationary period or violation of any conditions of the probation may result in additional disciplinary action, including but not limited to, suspension or expulsion.

- i. 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.

c. 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.

- i. 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.

d. 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.

- i. After the period of Suspension, the student will be reinstated if:
 - o The student has complied with all conditions imposed as part of the suspension.
 - o The student is academically eligible.
 - o 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.
- ii. 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.
- iii. If a student is suspended for more than one academic term, a transcript notation will be permanently noted, indicating the duration of the suspension.

e. 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.

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

f. 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.

- i. 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.
- ii. Expulsion carries a permanent transcript notation.

g. 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:

- i. The Student Conduct Administrator will submit a recommendation of revocation of the degree or certificate to NYFA's Campus Dean.
- ii. 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.

- iii. 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.

h. 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:

- i. Reflective or research papers, presentations, or assignments
- ii. Community Service
- iii. Restitution
- iv. Participation in designated educational programs, services, or activities
- v. Letter of apology

• Additional Actions

Additional actions are intended to help repair any harm that resulted from a violation or protect the safety of the NYFA campus community. Additional actions may include, but are not limited to:

- Exclusion from entering specified areas, or all areas, of NYFA property
- Loss of privileges and/or exclusion from NYFA activities

• Limits on Sanctions

The loss of NYFA employment or removal from paid student positions

will not be a form of sanction under NYFA's Student Conduct Code. However, when maintaining student status or good disciplinary standing is a condition of employment or the paid position, the loss of student status or good disciplinary standing will result in termination of the student's employment or removal from the paid student position.

2. PARALLEL CONDUCT PROCEEDINGS

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

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

3. 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. 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 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.

1. 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.

2. 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.
3. 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:

- a) If the Procedural Hold is necessary
- b) 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.

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 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.

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, 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.

ZOOM CLASSROOM EXPECTATIONS

The classroom is a learning-centered environment in which faculty, staff, and students are unhindered by disruptive behavior. NYFA's classroom expectations during this period of remote learning require that all students are held accountable to the same standards in the remote instructional environment as in a campus classroom. As when students are on-campus, students are expected to follow NYFA's expectations and values that are found in the NYFA South Beach Course Catalog.

Student behavior that is not consistent with NYFA's expectations or values are subject to possible disciplinary action through the Student Code of Conduct. These expectations include but are not limited to: attending class, arriving to class on time, wearing appropriate clothing and attire, respecting the instructor, supporting fellow classmates, coming to class prepared, and turning work in on time. The institution expects students to act in a mature manner and to be respectful of the learning process. As such, faculty members have the authority to manage their online classrooms to ensure

an environment conducive to learning.

In remote teaching, advising, chatting, and other engagement in course activities remotely there is a reasonable expectation that photographing, screen capture, or other copying methods or recordings will not occur without express permission from all participants.

Do not record your courses and do not release or sell course materials to others.

Violation of this policy may result in dismissal from class and will be reported as a violation of the Student Conduct Code.

Students must have their camera on at all times during their Zoom Classroom. If extenuating circumstances require that a student turn their camera off, the student must reach out to the class instructor PRIOR to the start of class to ask for permission to attend class without video. Students who receive permission for a particular class to turn their video off are required to listen and fully participate in class.

SEXUAL MISCONDUCT POLICY

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Published: August 14, 2020

Technical Corrections Updated: September 1, 2020

INTRODUCTION

The New York Film Academy (NYFA) is committed to creating and maintaining a learning, living, and working environment free of sexual and interpersonal violence, where healthy, respectful, and consensual conduct represents the campus cultural norm.

For the purposes of this Policy, sexual and interpersonal violence is referred to as sexual misconduct and includes any act of sex-based discrimination, sexual harassment, sexual assault, stalking, sexual battery, sexual exploitation, dating violence or domestic violence that does not fall under “covered sexual harassment” or within NYFA’s educational program or activity per the Final Rule under the Title IX of the Education Amendments of 1972, *See*, [85 Fed. Reg. 30026](#) (May 19, 2020).

Consistent with this commitment and complying with all applicable laws and governmental regulations, this Policy establishes a standard of zero tolerance for sexual misconduct in all its forms. NYFA will promptly respond in a fair and impartial manner to all allegations of sexual misconduct, provide assistance and support to those affected, and take appropriate disciplinary action upon finding a violation of this Policy.

What is the Purpose of the Sexual Misconduct Policy?

Prior to August 14, 2020, NYFA’s Sex-Based Discrimination and Sexual Misconduct Policy was used to investigate and resolve all complainants of a sex-based discrimination and sexual misconduct

experienced by a member of the NYFA community, regardless of when or where the alleged conduct occurred. This Policy was written and enforced in accordance with Title IX of the Education Amendments of 1972, prior to the effective date of the Final Rule on August 14, 2020.

On May 19, 2020, the U.S. Department of Education issued a Final Rule under Title IX of the Education Amendments of 1972 that:

- Defines the meaning of “sexual harassment” (including forms of sex-based violence)
- Addresses how NYFA **must** respond to reports of misconduct falling within that definition of sexual harassment, and
- Mandates a grievance process that NYFA **must** follow to comply with the law in these specific covered cases before issuing a disciplinary sanction against a person accused of sexual harassment.

NYFA created the **Title IX Grievance Policy and Procedure**, to comply with the Final Rule under Title IX of the Education Amendments of 1972. NYFA is committed to creating and maintaining a safe learning, living, and working environment, and responding to complaints of sexual harassment that do not meet the narrow standards defined under the Title IX Final Rule. This **Sexual Misconduct Policy** addresses the types of sex-based offenses constituting a violation of campus policy and the procedures for investigating and adjudicating those sex-based offenses that **do not** fall within the

scope of NYFA's Title IX Grievance Policy and Procedure.

To the extent that alleged misconduct falls outside the Title IX Grievance Policy, or misconduct falling outside the Title IX Grievance Policy is discovered in the course of investigating sex-based discrimination, NYFA retains authority to investigate and adjudicate the allegations under the policies and procedures defined within this Sexual Misconduct Policy through these procedures.

THE SEXUAL MISCONDUCT POLICY

GENERAL RULES OF APPLICATION

Effective Date

NYFA's Sexual Misconduct Policy will become effective on August 14, 2020, and will apply to alleged sexual misconduct which occurs on or after August 14, 2020. Alleged sexual misconduct that occurs prior to August 14, 2020 will be resolved through the policies or procedures in place at that time. This Sexual Misconduct Policy will not be applied retroactively.

Policy Application

This Sexual Misconduct Policy covers sexual misconduct that falls outside the Title IX Grievance Policy and Procedure, but covers sexual misconduct that would interfere with an individual's ability to equally access NYFA educational activities

and programs, or for employees and staff, work activities. This Policy applies in its entirety to NYFA students, student groups, faculty, and staff.

This Policy shall govern the behavior of students, student groups, faculty, and staff on NYFA premises or facilities contracted by NYFA or under which NYFA has substantial control, at NYFA-sponsored events or activities, at NYFA-related activities that occur in-person or online, or at other off-campus or online locations if the reported conduct meets the definition of sexual misconduct defined within this Policy.

Reported acts of sexual misconduct that fall outside of NYFA's education program or activity, as defined in the Title IX Grievance Policy, may be adjudicated using this Policy, NYFA's Sexual Misconduct Policy. If the alleged sexual misconduct, as defined in this Policy, is reported to have occurred within NYFA's educational program or activity, NYFA's Title IX Policy and Grievance Procedure may be used.

This Policy, specifically the sections on information, resources, and procedures, also applies to third parties who report sexual misconduct they have allegedly experienced by a member of NYFA's community, and for members of the NYFA community who have allegedly experienced sexual misconduct by a third party. Although NYFA is at times limited in its control of third parties, the prohibited behaviors defined in this Policy describes the behavioral expectations NYFA holds for third parties.

This Sexual Misconduct Policy covers sexual misconduct that falls outside the Title IX Grievance Policy and Procedure. NYFA also prohibits other forms of discrimination, harassment, and retaliation. NYFA does not discriminate on the basis of sex or gender in its educational programs and activities, including admissions, financial aid, and/or other types of NYFA programs or NYFA-related activities. NYFA's policies and procedures outside of the Sexual Misconduct Policy and the Title IX Grievance Policy, including NYFA's Diversity and Non-Discrimination Policy, NYFA's Student Grievance Review & Resolution Process, NYFA's Student Code of Conduct, and NYFA's Employee Prohibition Against Harassment, Discrimination & Retaliation, address such conduct if a member of the NYFA community has experienced discrimination, harassment, or retaliation on the basis of race, ethnicity, nationality, disability, gender, age, sexual orientation, religion, political beliefs, military status, or any basis protected by law.

Non-Discrimination in Application

The requirements and protections of this Policy apply equally regardless of sex, sexual orientation, gender identity, gender expression, or other protected classes covered by federal or state law. All requirements and protections are equitably provided to individuals regardless of such status or status as a Complainant, Respondent, or Witness. Individuals who wish to file a complaint about the institution's policies or processes may contact the Department of Education's Office for Civil Rights:

Students, faculty, and staff at the New York City campus may contact:
Office for Civil Rights U.S. Department of Education
32 Old Slip, 26th Floor, New York, NY 10005-2500
Telephone: 646-428-3900; Fax: 646-428-3843; TDD: 800-877-8339
Email: OCR.NewYork@ed.gov

Students, faculty, and staff at the Los Angeles campus may contact:
Office for Civil Rights U.S. Department of Education
50 United Nations Plaza, San Francisco, CA, 94102
Telephone: 415-486-5555; Fax: 415-486-5570; TDD: 800-877-8339
Email: OCR.SanFrancisco@ed.gov

Students, faculty, and staff at the South Beach campus may contact:
Office for Civil Rights U.S. Department of Education
61 Forsyth St. S.W., Suite 19T10, Atlanta, GA, 30303-8927
Telephone: 404-974-9406; Fax: 404-974-9471; TDD: 800-877-8339
Email: OCR.Atlanta@ed.gov

Other Relevant NYFA Policies and Procedures

- Title IX Grievance Policy and Procedure
- Student Code of Conduct
- Student Grievance and Resolution Process
- Employee Prohibition Against Harassment, Discrimination & Retaliation
- Employee Standards of Conduct
- Employee Grievance Policy

DEFINITIONS

Affirmative Consent

For the purposes of this Sexual Misconduct Policy, “affirmative consent” means a knowing, voluntary, and mutual decision among all participants to engage in sexual activity.

1. Consent can be given by words or actions, as long as those words or actions create clear permission regarding willingness to engage in sexual activity.
2. Silence or lack of resistance, in and of itself, does not demonstrate consent.
3. Consent to any sexual act or prior consensual sexual activity between or with any Party does not necessarily constitute consent to any other sexual act.
4. Consent is active, not passive, and cannot be assumed. If there is confusion or ambiguity, individuals need to stop sexual activity and communicate about each person’s willingness to continue.
5. Consent is required regardless of whether the person initiating the act is under the influence of drugs and/or alcohol.
6. Consent may be initially given but withdrawn at any time.
 - a. When consent is withdrawn or can no longer be given, sexual activity must stop.

7. Consent cannot be given when a person is incapacitated, which occurs when an individual lacks the ability to knowingly choose to participate in sexual activity.
 - a. Incapacitation may be caused by the lack of consciousness or being asleep, being involuntarily restrained, or if an individual otherwise cannot consent.
 - b. Depending on the degree of intoxication, someone who is under the influence of alcohol, drugs, or other intoxicants may be incapacitated and therefore unable to consent.
8. Consent cannot be given when it is the result of any coercion, intimidation, force, or threat of harm.

The definition of affirmative consent does not vary based on a participant’s sex, sexual orientation, gender identity, gender expression or relationship status.

DEFINITIONS OF PROHIBITED CONDUCT

Sexual Misconduct

For the purposes of this Sexual Misconduct Policy, sexual misconduct is a broad term encompassing any unwelcome and/or unwanted behavior of a sexual nature that is committed without consent, creates a hostile environment, and/or has

the purpose or effect of threatening, intimidating, or coercing a person. Sexual misconduct may vary in severity and may consist of a range of behaviors or attempted behaviors. It can occur between strangers or acquaintances, including people involved in an intimate or sexual relationship. Sexual misconduct can occur between members of the same or different sex or gender.

1. Sexual Assault

For the purposes of this Sexual Misconduct Policy, sexual assault (as defined in the Clery Act), includes any sexual act directed against another person, without the consent of the victim, including instances where the victim is incapable of giving consent. This includes the penetration, no matter how slight, of the vagina or anus with any body part or object, or oral penetration by a sex organ of another person, without the consent of the victim.

2. Dating Violence

For the purposes of this Sexual Misconduct Policy, dating violence (as defined in the Violence Against Women Act (VAWA) amendments to the Clery Act), which includes any violence committed by a person:

- a. Who is or has been in a social relationship of a romantic or intimate nature with the victim; and
- b. Where the existence of such a relationship shall be determined based on a consideration of the following factors:
 - i. The length of the relationship;
 - ii. The type of relationship,

- iii. The frequency of interaction between the persons involved in the relationship.

3. Domestic Violence

For the purposes of this Sexual Misconduct Policy, domestic violence (as defined in the VAWA amendments to the Clery Act), which includes any felony or misdemeanor crimes of violence committed by a current or former spouse or intimate partner of the victim, by a person with whom the victim shares a child in common, by a person who is cohabitating with or has cohabitated with the victim as a spouse or intimate partner, by a person similarly situated to a spouse of the victim under state domestic or family violence laws or by any other person against an adult or youth victim who is protected from that person's acts under the domestic or family violence laws of the state. For acts of domestic violence occurring at the New York campus, New York state law will apply; for the Los Angeles campus, California state law will apply; for the South Beach campus, Florida state law will apply.

4. Stalking

For the purposes of this Sexual Misconduct Policy, stalking (as defined in the VAWA amendments to the Clery Act), meaning engaging in a course of conduct directed at a specific person that would cause a reasonable person to:

- a. Fear for their safety or the safety of others; or
 - b. Suffer substantial emotional distress.
- Acts are considered stalking when there are two or more acts that include directly, indirectly, or through third parties, monitoring, observing, surveilling,

threatening, or communicating to or about a person, or interfering with a person's property. These repeated acts cause the victim mental suffering or anguish that may (but does not necessarily) require medical or other professional treatment or counseling.

5. Sexual Harassment

For the purposes of this Sexual Misconduct Policy, sexual harassment is defined as unwelcome conduct of a sexual nature when:

- a. It is implicitly or explicitly suggested that submission to or rejection of the conduct will be a factor in academic or employment decisions, evaluations, or permission to participate in a NYFA activity; or
- b. The conduct is sufficiently severe, pervasive, and/or objectively offensive that it unreasonably interferes with, denies or limits an individual's ability to receive access to education. The terms in this prohibited conduct are defined as follows:
- c. Conduct of a sexual nature: This includes conduct that is verbal, visual, or physical. Conduct of a sexual nature may either be explicitly sexual or may involve conduct that derives its sexual nature from the circumstance in which the conduct occurs or when combined with other conduct that occurs in a sexual context. Conduct does not need to express any sexual desire or be directed to a specific person and can include conduct that attempts to demean, control, or stereotype others on the basis of their sex.
- d. Unwelcome conduct: Conduct is considered "unwelcome" if, under the totality of the circumstances, it is 1)

neither solicited nor incited, and 2) is regarded by the recipient as undesirable or offensive.

- e. Objectively Offensive: Conduct that would be offensive to reasonable persons under similar circumstances and with similar identities; considering the totality of the known circumstances.

6. Sex-Based Discrimination

For the purposes of this Sexual Misconduct Policy, sex-based discrimination is defined as any act of discrimination on the basis of sex that creates a hostile learning, living, or working environment or limits an individual the ability to participate in or benefit from any NYFA educational programs. Sex-based discrimination includes any act of intimidation or hostility against an individual because of gender identity or sexual orientation.

7. Sexual Battery

For the purposes of this Sexual Misconduct Policy, sexual battery is defined as any intentional sexual contact, however slight, with any body part or object, without consent. Sexual contact includes contact above or beneath clothing with the breasts, buttocks, genitals, or areas directly adjacent to genitals (for instance, the inner thigh); touching another with any of these body parts; making another touch someone or themselves with or on any of these body parts; or any other bodily contact in a sexual manner. ill

8. Sexual Exploitation

For the purposes of this Sexual Misconduct Policy, sexual exploitation is

defined as taking non-consensual or abusive sexual advantage of another person for the benefit or advantage of anyone, other than the exploited party. Examples of sexual exploitation include, but are not limited to, the following:

- a. Causing or attempting to cause the incapacitation of another person to gain a sexual advantage
- b. Prostituting another person
- c. Non-consensual streaming, sharing, or recording of audio, video, or photography, or any type of distribution of such
- d. Engaging in sexual activity in the presence of a non-consenting third party
- e. Exposing genitals to a non-consenting third party or in a public area
- f. Watching others when they are naked or engaged in sexual activity without their consent
- g. Knowingly transmitting a sexually transmitted infection/disease to another individual without their consent
- h. Stealing of clothing

Retaliation

For the purposes of this Sexual Misconduct Policy, retaliation is defined as any adverse action taken against anyone for reporting, supporting, or assisting in the reporting and/or adjudication of any of the behaviors prohibited in this Policy, or against anyone perceived to be involved in any of these actions, whether or not the alleged conduct involves sexual misconduct. No person may intimidate, threaten, coerce, or discriminate against any individual because the individual has made a report or complaint, testified,

assisted, or participated or refused to participate in any manner in an investigation, proceeding or hearing under this Policy Retaliation is a violation of this policy whether or not the underlying complaint is found to be a violation of policy.

Bad Faith Complaint of Sexual Misconduct

Knowingly reporting a false allegation of sexual misconduct, making a false counter-complaint, or providing false information related to a complaint of sexual misconduct.

Other Relevant Policy Definitions

Formal Complaint

For the purposes of this Sexual Misconduct Policy, “Formal Complaint” means a document - including an electronic submission - filed by a Complainant with a signature or other indication that the Complainant is the person filing the Formal Complaint, or signed by the Title IX Coordinator, alleging sexual misconduct against a Respondent requesting initiation of the procedures consistent with this Sexual Misconduct Policy to investigate the allegation of sexual misconduct.

Complainant

For the purposes of this Sexual Misconduct Policy, Complainant means any individual who has reported being or is alleged to be the victim of conduct that could constitute covered sexual harassment as defined under this policy.

Respondent

For the purposes of this Sexual Misconduct Policy, Respondent means any individual who has been reported to be the perpetrator of conduct that could

constitute covered sexual harassment as defined under this policy.

Privacy vs. Confidentiality

Consistent with the Title IX Grievance Policy, references made to “confidentiality” refer to the ability of identified confidential resources to not report crimes and violations to law enforcement or NYFA officials without permission, except for extreme circumstances, such as a health and/or safety emergency or child abuse. For NYFA, the services and work product of NYFA’s licensed counselors in Counseling Services are confidential.

References made to “privacy” mean NYFA offices and employees who cannot guarantee confidentiality will maintain privacy to the greatest extent possible. Information provided to a non-confidential resource will be relayed only as necessary for the Title IX Coordinator to investigate, provide supportive measures, and/or seek a resolution.

Student

A student is defined as any person enrolled in or registered for courses at NYFA, either full-time or part-time, pursuing a degree or certificate program. Persons who withdraw after allegedly violating this Policy, 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, this Policy defines a student as a person who has previously been enrolled and is eligible to return following a voluntary or involuntary medical withdrawal, leave of absence, or vacation break. This Policy also applies to former students who

committed violations of this Policy during their time as a student.

Employee

Any person hired by NYFA to perform a job function as a faculty or staff.

Student Group

A student group is defined as any number of persons from the NYFA community who have created a group or organization which:

1. Has satisfied the administrative procedures for recognition, or
2. Is functioning within NYFA’s community in the capacity of a student group.

Third Party

A third party is an individual who is not a NYFA student, faculty, or staff member. Third parties may be visitors and guests who enter NYFA property or a NYFA-sponsored event.

Working Days

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

DISABILITY ACCOMMODATIONS

This Policy does not alter any institutional obligations under federal disability laws including the Americans with Disabilities Act of 1990, and Section 504 of the Rehabilitation Act of 1973. The Complainant and Respondent (Parties) and Witnesses may request reasonable accommodations for disclosed disabilities to the Title IX Coordinator at any point before or during this Sexual Misconduct Policy that do not fundamentally alter the

process or procedures. The Title IX Coordinator will not affirmatively provide disability accommodations that have not been specifically requested by the Parties or Witnesses, even where the Parties or Witnesses may be receiving accommodations in other institutional programs and activities.

TITLE IX COORDINATORS AND MAKING A REPORT

NYFA's Title IX Coordinators are responsible for carrying out the day-to-day responsibilities of enforcing this Sexual Misconduct Policy and the Title IX Grievance Policy. Responsibilities include coordination of training, education, communications about, and administration of the Policies, and assisting the Complainant and Respondent (Parties) in applying the appropriate NYFA policy to the alleged conduct. Title IX Coordinators collaborate with appropriate NYFA staff to implement supportive measures and help to effectively end sexual misconduct in a prompt and equitable manner.

Any person may report sexual misconduct (whether or not the person reporting is the person alleged to be the victim of conduct that could constitute sexual misconduct) in person, by mail, by telephone, or by electronic mail, using the contact information listed for the Title IX Coordinator, or by any other means that results in the Title IX Coordinator receiving the person's verbal or written report.

Contact Information for the Title IX Coordinator(s)

New York Campus and Online Programs

Carlye Bowers

Director of Campus Life & Title IX Coordinator

17 Battery Place, 5th Floor, Suite 501

New York, NY 10004

NYtitle9@nyfa.edu

[NY Title IX Online Reporting Tool](#)

212-674-4300, ext. 209

Los Angeles Campus

Susan Ashe

Dean of Students & Interim Title IX Coordinator

3300 Riverside Drive, 2nd Floor, Suite 220

Burbank, CA 91505

LAtitle9@nyfa.edu

[LA Title IX Online Reporting Tool](#)

818-333-3558, ext. 1134

South Beach Campus

Carlye Bowers

Interim Title IX Coordinator

17 Battery Place, 5th Floor, Suite 501

New York, NY 10004

SBtitle9@nyfa.edu

[SB Title IX Online Reporting Tool](#)

212-674-4300, ext. 209

Reports may be made at any time (including during non-business hours) by using the campus-specific Title IX Office email address, using the campus-specific Title IX online reporting tool, or by mail to the office address listed for the campus-specific Title IX Offices.

CONFIDENTIAL REPORTING

Student Complainants, Respondents, and Witnesses who want someone to talk to, but do not want to report the incident to NYFA, may have a conversation with the individuals on campus identified below who have a professional requirement to maintain confidentiality. The individuals on campus who are privileged and confidential resources when working in the following roles are listed below:

New York Campus - Counseling Services

Jacquelyn Hunt, LCSW
17 Battery Place, 1st Floor
New York, NY 10004
counseling@nyfa.edu
212-674-4300, ext. 276

Los Angeles Campus - Counseling Services

Stanley Tam, PsyD
Kathia Rabelo, LMFT
3300 W. Riverside Drive, 4th Floor
Burbank, CA 91505
stanley.tam@nyfa.edu
kathia.rabelo@nyfa.edu
818-333-3558

South Beach Campus - Counseling Services

Vivina Eglueta, PhD
420 Lincoln Road, 3rd Floor
Miami, FL 33139
vivina.eglueta@nyfa.edu
305-318-7859

Faculty and staff Complainants, Respondents, and Witnesses may seek confidential consultation through NYFA's Employee Assistance Program. Faculty and staff can log into their

online Paycom account for information on how to access this program and/or contact Human Resources for more information.

There are certain circumstances under state and federal law that require or allow mental health professionals to break confidentiality, without consent if necessary. These include circumstances where there is serious danger to self or others, suspicion of child or elder abuse, or by court subpoena.

Community Resources and National Hotlines

Students, faculty, and staff may also access confidential resources located throughout the state and local communities. These organizations and national hotlines can provide a variety of resources including crisis intervention services, counseling, medical attention, and assistance dealing with the criminal justice system.

New York City

- NYC Alliance Against Sexual Assault:
<http://www.svfreennyc.org>
- New York State Domestic Hotline:
<http://www.opdv.ny.gov/help/dvhotlines.html>
- Office for the Prevention of Domestic Violence:
<http://www.opdv.ny.gov/help/index.html>
- Legal Momentum:
<https://www.legalmomentum.org/>
- NYSCASA: <http://nyscasa.org/>
- NYSCADV: <http://www.nyscadv.org/>
- Anti-Violence Project: <http://www.avp.org>
- Safe Horizons: <http://www.safehorizon.org/>
- New York City Family Justice Centers:

<http://www1.nyc.gov/site/ocdv/programs/family-justice-centers.page>

Los Angeles / Burbank

- Peace Over Violence:
<https://www.peaceoverviolence.org>
- Strength United:
<https://www.csun.edu/extension-education/strength-united/services>
- Rape Treatment Center, UCLA Medical Center:
<https://www.uclahealth.org/santa-monica/rape-treatment>
- YWCA Los Angeles:
<https://ywcagla.org/what-we-do/programs/sexual-assault/>
- YWCA Glendale, DV Project;
<https://www.glendaleywc.org>
- Victim Assistance Program:
<https://www.helplacrimevictims.org>
- Family Violence Program Burbank:
<https://familyserviceagencyofburbank.org/>
- Rainbow Services:
<http://rainbowservicesdv.org/>
- Jewish Family Services of Los Angeles:
<https://www.jfsla.org>
- 1736 Family Crisis Center:
<http://www.1736familycrisiscenter.org/>

South Beach / Miami

- Victim Response Inc. The Lodge:
<https://www.thelodgemiami.org>
- Florida Council Against Sexual Violence:
<https://www.fcav.org>
- Coordinated Victims Assistance Center:
<https://casvus.org/cvac-office/>
- The Florida Bar : <https://www.floridabar.org>
- Roxy Bolton Rape Treatment Center:
<http://jacksonhealth.org/services-rape-treatment.asp>
- Kristi House: <http://www.kristihouse.org/>

- Help Miami:

<https://jcsfl.org/services/helpline/>

National Hotlines

- National Sexual Assault Hotline: 1-800-646-HOPE(4673)
- National Domestic Violence Hotline: 1-800-799-7233
- National Suicide Prevention Lifeline: 1-800-273-8255
- Rape Abuse and Incest National Network (RAINN) 1-800-656-4673

INFORMATION ON REPORTING

Timely Warnings

When an incident of sexual misconduct is reported to NYFA and involves an alleged crime that constitutes a serious or active threat to the campus community, NYFA will evaluate each incident on a case-by-case basis to determine if a timely warning notice will be distributed to the community to protect the health and safety of the community, in a manner consistent with the requirements of the Clery Act. In these instances, NYFA will not release personally identifying information about persons involved in an incident, unless identification of a Respondent is required by the timely warning for the safety of the campus community or is required by law. In addition, Counseling Services (confidential resources at NYFA) may submit anonymous statistical information for Clery Act purposes, unless they believe it would be harmful to their client, patient, or student.

NYFA may also share non-personally identifying information about reports

received in aggregate form, including data about outcomes and sanctions. All NYFA proceedings are conducted in compliance with the requirements of the Family Educational Rights and Privacy Act (FERPA), the Clery Act (as amended by VAWA), Title IX, state and local law, and NYFA policy.

Preserving Information

Physical information such as receipts, text messages, pictures, videos, emails, Facebook posts or messages, Snapchats, or other social media posts may be helpful during an investigation. Complainants, Respondents, and Witnesses are encouraged to gather said information because they will have the opportunity to present it during the investigation process. It is recommended that all emails, text messages, and social media posts related to the complaint be preserved in their entirety, even if the decision to submit a Formal Complaint has yet to be made.

In incidents of sexual harassment, sexual assault, dating violence, domestic violence, or stalking, it is important to preserve evidence to aid in an institutional investigation, a legal process, and/or obtaining a protection order. Evidence may be collected whether or not a Complainant chooses to make a report to law enforcement. Evidence of violence such as bruising or other visible injuries following an incident of dating or domestic violence should be documented and preserved with photographic evidence. Evidence of bullying, stalking and sexual harassment, such as cyber communications, should also be preserved and not altered in any way.

Reporting to Hospitals and Medical Professionals

Seeking medical attention through emergency and follow-up services is recommended and can address physical well-being, health concerns, such as sexually transmitted diseases, and may provide a sexual assault forensic examination. While medical attention can be accessed at any medical facility, there are certain facilities that have specially-trained staff to conduct forensic exams. A forensic exam collects physical evidence, through vaginal and anal examinations, collections of fingernail scrapings and clippings, blood testing, etc., that may aid in an institutional investigation, a legal process, and/or the procurement of a protection order. A forensic exam may also test for and treat sexually transmitted diseases and pregnancy. The decision to obtain a forensic exam does not commit any individual to any course of action but does preserve the full range of options to seek resolution, if the individual chooses to in the future.

As time passes, evidence may dissipate or become unavailable, therefore it is recommended to obtain a sexual assault forensic exam as soon as possible following the alleged incident. Individuals are encouraged to not bathe, douche, smoke, use the toilet, or clean the location where the alleged incident occurred. Items that were worn during or sheets and towels used during the alleged incident should be placed in a paper bag and brought to the forensic exam.

NYFA does not have health or medical centers on its campuses. If a student, faculty, or staff member is in need of medical assistance, NYFA will not provide transportation from campus but may assist in securing transportation and may accompany an individual, if requested. The hospitals and medical centers listed below have the ability to conduct a sexual assault forensic examination:

New York City

Beth Israel Medical Center, Manhattan
10 Nathan D Perlman Pl,
212-420-2000

NYC Health + Hospitals/Gotham Health, Brooklyn
295 Flatbush Avenue Extension
718-388-5889

Los Angeles/ Burbank

Lakeside Community Healthcare
Urgent Care
191 S Buena Vista St #150
Burbank, CA 91505
818-295-5920

Cedars-Sinai Medical Center
8700 Beverly Blvd
Los Angeles, CA 90048
310-423-3277

Santa Monica-UCLA Medical Center
Rape Treatment Center
1250 16th Street
Santa Monica, CA 90404
424-259-7208

Keck Hospital - University of Southern California
1500 San Pablo Street
Los Angeles, CA 90033
1-800-872-2273

South Beach/ Miami

Jackson Memorial Hospital
Roxy Bolton Rape Treatment Center
1611 NW 12th Avenue
Institute Annex, 1st Floor
Miami, FL 33136
305-585-7273

Nancy J. Cotterman Center
Sexual Assault Treatment Center
400 NE 4th Street
Fort Lauderdale, FL 3301
954-761-7273

Reporting to Law Enforcement

Complainants have the option to report to law enforcement in lieu of or in addition to reporting to the Title IX Coordinator. Reporting to law enforcement may start a criminal investigation and adjudication within the criminal justice system, which is a separate process from this Policy. NYFA supports any Complainant who chooses to make a police report and encourages Complainants to contact the law enforcement agency in the city where the incident occurred. The Title IX Coordinator can assist the Complainant in locating the appropriate law enforcement agency. All Complainants will be informed of this reporting option and assured that the Title IX Coordinator will cooperate with any investigation to the extent possible under federal and local laws.

Students, faculty, and staff who want to make a police report in addition to, or in lieu of, reporting to NYFA may contact law enforcement directly by calling 911 for emergencies or:

- New York City Campus: New York Police Department, 1st Precinct, 212-741-4811
- Los Angeles Campus: Burbank Police Department, 818-238-3000
 - NYFA Security, 818-415-3837
- South Beach Campus: Miami Beach Police Department, 305-673-7900

If a Complainant obtains a restraining order or protection order against another individual, the Complainant should notify the appropriate NYFA office for reasonable accommodations. A student Complainant is encouraged to disclose that information to the Title IX Coordinator, Dean of Students, or Campus Dean so NYFA can assist in making reasonable accommodations. A faculty or staff Complainant is encouraged to share information of a restraining order or protection order with Human Resources, in addition to the Title IX Coordinator.

The Title IX Coordinator or NYFA Security (LA) is available to assist individuals with obtaining a restraining order or protection order and assist law enforcement in effecting an arrest when an individual violates a restraining order or protection order. The Title IX Coordinator or NYFA Security (LA) is also available to help obtain more information about restraining orders or protection orders, specifically:

1. Answer questions about it, including information from the order about the Respondent's

obligation to stay away from the person(s) seeking protection.

2. Explain the consequences for violating a restraining order or protection order, including but not limited to arrest, Student Conduct violations, Procedural Hold, or Administrative Leave.

Reporting to the Title IX Office

NYFA encourages the campus community to report all incidents of sexual misconduct to the Title IX Coordinator. The Title IX Coordinator is available to address any concerns, answer questions about this Policy, or receive a complaint of sexual misconduct. Contact information for the Title IX Coordinators at each campus are located in the Title IX Coordinators section of this Policy (above).

To file a Formal Complaint, a Complainant must provide the Title IX Coordinator a written, signed complaint describing the facts alleged.

All NYFA employees (faculty and staff) are expected to report any allegations of conduct that may violate this Policy to the Title IX Coordinator, or a member of the Title IX Office, who may be able to address the violations. NYFA employees are encouraged to disclose all information, including the names of Parties, even when the person has requested anonymity. NYFA Counseling Services clinicians are able to keep information confidential, per licensing agreement regulations.

NYFA encourages prompt reporting to allow for the collection and preservation of evidence that may be

helpful during an investigation or criminal proceeding. A delay in filing a complaint may limit the Title IX Coordinator's ability to respond.

Students, faculty, and staff who report to NYFA will be advised of their right to:

1. Notify NYFA Security (LA), local law enforcement, and/or state police;
2. Have emergency access to a Title IX Coordinator or other appropriate official trained in interviewing victims of sexual assault who shall be available upon the first instance of disclosure by a reporting individual to provide information regarding options to proceed, and, where applicable, the importance of preserving evidence and obtaining a sexual assault forensic examination as soon as possible, and detailing that the criminal justice process utilizes different standards of proof and evidence and that any questions about whether a specific incident violated the penal law should be addressed to law enforcement or to the district attorney. The Title IX Coordinator or other appropriate official shall explain their abilities or limitations regarding confidentiality or privacy, and shall inform the reporting individual of other reporting options;
3. Privately disclose the incident to NYFA Counseling Services, who may offer confidentiality pursuant to applicable laws and can assist in obtaining services for reporting individuals;
4. Privately disclose the incident and obtain services from the state or local government;
5. Privately disclose the incident to NYFA staff who can offer privacy or confidentiality, as appropriate, and can assist in obtaining resources for reporting individuals;
6. File a report of sexual misconduct and the right to consult the Title IX Coordinator and other appropriate NYFA staff for information and assistance. Reports shall be investigated in accordance with this Policy and a reporting individual's identity shall remain private upon request;
7. Privately disclose, if the accused is a NYFA employee, the incident to the Director of Human Resources or designee or the right to request that a confidential or private employee assist in reporting to the Director of Human Resources or designee;
8. Receive assistance from the Title IX Coordinator or NYFA Security (LA) in initiating legal proceedings in family court or civil court; and
9. Withdraw a complaint or involvement at any time.

Request for Anonymity or Not to Proceed

A Complainant may request anonymity or ask that the Title IX Coordinator not pursue an investigation or take any other action. Such requests will be evaluated by the Title IX Coordinator. The Title IX Coordinator will determine whether the request can be honored and will determine the appropriate manner of resolution that is consistent with the Complainant's request to the degree possible. However, NYFA may need to take action to protect the health and safety of the Complainant and the campus community.

Requests for anonymity will be taken seriously, but cannot be guaranteed, as such requests may limit the Title IX Coordinator's ability to investigate and take reasonable action in response to a complaint. NYFA is committed to making reasonable efforts to protect the privacy of all individuals involved in the process and respect requests of Complainants. If the Title IX Coordinator determines that NYFA must proceed with an investigation despite the request of the Complainant, the Title IX Coordinator will notify the Complainant. The Complainant is not required to participate in the investigation, nor any subsequent actions taken by the institution.

Anonymity and non-investigation requests will be weighed against various factors, including but not limited to the following:

1. Whether the accused has a history of violent behavior or is a repeat offender;
2. Whether the incident represents escalation in unlawful conduct on behalf of the accused from previously noted behavior;
3. The increased risk that the accused will commit additional acts of violence;
4. Whether the accused used a weapon or force;
5. Whether the reporting individual is a minor; and
6. Whether NYFA possesses other means to obtain evidence such as security footage, and whether available information reveals a pattern of perpetration at a given location or by a particular group.

In all cases, the final decision as to whether, how, and to what extent NYFA will conduct an investigation and whether other measures will be taken, is at the sole discretion of the Title IX Coordinator.

Timeframe for reporting

A complaint under this Sexual Misconduct Policy may be filed at any time, regardless of the length of time between the alleged incident and the decision to come forward. NYFA understands the sensitive nature of these incidents and acknowledges that many reports of sexual misconduct may be delayed.

NYFA encourages prompt reporting of allegations to allow for the collection and preservation of evidence that may be helpful during an investigation or criminal proceeding. Delay in filing a complaint may limit the Title IX Coordinator's ability to respond. If the complaint is delayed to the point where one of the Parties has graduated or is no longer employed, NYFA will still seek to meet its obligation under this Policy by taking reasonable action to end the misconduct, prevent its recurrence, and remedy its effects.

Documentation and Records Retention

NYFA will create and maintain the following records for a period of seven (7) years: records of any actions, including any supportive measures, taken in response to a report or Formal Complaint of sexual misconduct; records of investigations, including any determination regarding responsibility and any audio or audiovisual recording(s) or transcript(s) created, any disciplinary sanctions

imposed on the Respondent, and any remedies provided to the Complainant, Respondent, or Witnesses; any appeal and the result of that appeal; and any informal or alternative resolution, and the result of such resolution processes. Records may be kept longer than seven (7) years in cases with outcomes that include suspension, expulsion, or termination, in accordance with NYFA records policies. Records will be maintained in accordance with the privacy protections set forth in Title IX, Title VII, the Clery Act, FERPA, and applicable state law regarding the privacy of personnel records.

Amnesty for Students Who Report or Participate as Witnesses

The health and safety of every student at NYFA is of utmost importance. NYFA recognizes that students who have been drinking and/or using drugs (whether such use is voluntary or involuntary) at the time that violence, including but not limited to domestic violence, dating violence, stalking, or sexual assault occurs may be hesitant to report such incidents due to fear of potential consequences for their own conduct. NYFA strongly encourages students to report domestic violence, dating violence, stalking, or sexual assault to the Title IX Coordinator. A bystander acting in good faith or a reporting individual acting in good faith that discloses any incident of domestic violence, dating violence, stalking, or sexual assault to NYFA or law enforcement will not be subject to NYFA's Student Code of Conduct for violations of alcohol and/or drug use policies occurring at or near the time of the domestic violence, dating violence, stalking, or sexual assault.

Student Bill of Rights

During the process outlined within this Policy, Complainants and Respondents are afforded specific procedures that provide them the right(s) to:

1. Make a report to local law enforcement and/or state police;
2. Have disclosures of domestic violence, dating violence, stalking, and sexual assault treated seriously;
3. Make a decision about whether or not to disclose a crime or violation and participate in the judicial or conduct process and/or criminal justice process free from pressure by the institution;
4. Participate in a process that is fair, impartial, and provides adequate notice and a meaningful opportunity to be heard;
5. Be treated with dignity and to receive from NYFA courteous, fair, and respectful health care and counseling services, where available;
6. Be free from any suggestion that the reporting individual is at fault when these crimes and violations are committed, or should have acted in a different manner to avoid such crimes or violations;
7. Describe the incident to as few NYFA representatives as practicable and not be required to unnecessarily repeat a description of the incident;
8. Be protected from retaliation by NYFA, any student, the accused and/or the Respondent, and/or their friends, family and acquaintances within the jurisdiction of NYFA;
9. Have access to at least one level of appeal of a determination;
10. Be accompanied by an Advisor of their choice who may assist and advise a reporting individual, accused, or

respondent throughout the judicial or conduct process including during all meetings and hearings related to such process; and

11. Exercise civil rights and practice of religion without interference by the investigative, criminal justice, or judicial or conduct process of NYFA.

SUPPORTIVE AND PROTECTIVE MEASURES

Supportive Measures

When a student, faculty, or staff member reports to the Title IX Coordinator that they have experienced sexual misconduct, whether the incident(s) occurred on or off campus, the Title IX Coordinator will provide written information that identifies existing counseling, health, mental health, victim advocacy, legal assistance, visa and immigration assistance, and other services available on campus and within the community. The written notification will also describe options for available assistance in - and how to request changes to - academic, living, transportation, and working situations. Students, faculty, and staff may also contact the Title IX Coordinator to request information about the available options.

Complainants who report allegations that could constitute sexual misconduct under this Policy have the right to and shall be offered supportive measures from NYFA regardless of whether they desire to file a complaint. Students, faculty, and staff who are Complainants, Respondents, or Witnesses can make requests to the Title IX Coordinator, who will help identify available options, determine the best

course of action, and coordinate effective implementation of supportive measures.

Supportive measures are non-disciplinary and non-punitive individualized services intended to restore or preserve access to NYFA's educational programming and activities, without disrupting the other individuals (Complainant, Respondent, or Witness); protect the safety of all individuals and the educational environment; and deter sexual misconduct. NYFA will maintain the confidentiality of supportive measures provided to the Complainant, Respondent, and Witnesses to the extent that maintaining such confidentiality will not impede the provisions of such supportive measures, and as permitted by law.

NYFA may provide the following options, temporarily or ongoing, if requested to the Title IX Coordinator and reasonably available:

Supportive measures for students, as appropriate, may include but are not limited to:

1. Academic assistance: transferring to another section or class time slot, rescheduling an assignment or test, extensions of deadlines or other course-related adjustments, accessing academic support such as tutoring, arranging for incompletes, a leave of absence or withdrawal from course(s), preserving eligibility for financial aid, needs-based or talent-based discounts, or international student visas
2. Mental health services, such as counseling

3. Providing resources available for medical assessment, treatment, and crisis response
4. Change in housing: switching residence hall rooms or assistance in finding alternative third-party housing
5. Providing resources and options available for contacting law enforcement
6. Providing an escort for the student to move safely between NYFA classes and programs
7. Providing increased security and monitoring of certain areas of the campus
8. Transportation and parking assistance
9. Assistance in identifying additional resources off campus
10. No Contact Order (NCO)

Supportive measures for faculty and staff members, as appropriate, may include but are not limited to:

1. Change in the nature or terms of employment, such as adjustments to working schedule, change in supervisor, or taking a leave of absence
2. Mental health services through NYFA's Employee Assistance Program or through employee health insurance
3. Providing an escort for the employee to move safely between NYFA classes and programs
4. Providing increased security and monitoring of certain areas of the campus
5. Transportation and parking assistance
6. Assistance in identifying additional support resources

7. No Contact Order (NCO)

Emergency Protective Measures

When NYFA determines a need to enact Emergency Protective Measures for the safety of the institution and the members of the NYFA community, NYFA may enact a Procedural Hold for student Respondents or an Administrative Leave for employee Respondents.

Procedural Hold for Student Respondents

NYFA retains the authority to remove a student Respondent from NYFA's educational program or activity on an emergency basis, where NYFA (1.) undertakes an individualized safety and risk analysis, and (2.) determines that an immediate threat to the physical health or safety of any student or other individual arising from the allegations of covered sexual harassment justifies a removal. For NYFA, this process is referred to as a Procedural Hold.

If the Title IX Coordinator or designee determines a Procedural Hold is necessary, the Respondent will be provided notice and an opportunity to challenge the decision immediately following the implementation of the Procedural Hold. A Procedural Hold may include exclusion from classes, or from specified NYFA activities, or from NYFA property.

1. Within twenty-four (24) hours after the imposition of the Procedural Hold, 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 rescinds 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 every reasonable effort will be made to inform the Complainant and Respondent that the Procedural Hold is vacated.

- a. Should the Procedural Hold be vacated, that will have no bearing on the Title IX Grievance proceedings arising from the conduct which prompted the Procedural Hold.
2. Upon imposition of the Procedural Hold, the Title IX Coordinator or designee will notify the Respondent of the allegations, 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.
3. Review of the Procedural Hold will have scheduling priority. The Respondent may be accompanied by an Advisor. The Respondent 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) working days of the conclusion of the Procedural Hold review, the Campus Dean will determine:

- a. If the Procedural Hold is necessary
- b. If the conditions of the Procedural Hold should be modified

The result of the Procedural Hold review will have no bearing on this Sexual Misconduct Policy proceedings arising from the conduct which prompted the Procedural Hold.

Administrative Leave for Employee Respondents

NYFA retains the authority to remove an employee Respondent from NYFA's educational program or activity on an emergency basis, where NYFA (1.) (a.) undertakes an individualized safety and risk analysis, and (b.) determines that an immediate threat to the physical health or safety of any student or other individual arising from the allegations of covered sexual harassment justifies a removal, or (2.) a student's access to NYFA's educational program or activity is significantly impacted. For NYFA, this process is referred to as Administrative Leave.

If the Title IX Coordinator or designee determines an Administrative Leave is necessary, the Respondent will be provided notice and an opportunity to challenge the decision immediately following the implementation of the Administrative Leave. An Administrative Leave may include exclusion from employee responsibilities, or from specified NYFA activities, or from NYFA property.

1. Within twenty-four (24) hours after the imposition of the Administrative

Leave, the Campus Dean or designee will review the information upon which the Administrative Leave was based. The Administrative Leave will stand unless the Campus Dean rescinds the Administrative Leave within twenty-four (24) hours of its imposition. If the Campus Dean rescinds the Administrative Leave, the action will be deemed vacated and every reasonable effort will be made to inform the Complainant and Respondent that the Administrative Leave is vacated.

- a. Should the Administrative Leave be vacated, that will have no bearing on the Title IX Grievance proceedings arising from the conduct which prompted the Administrative Leave.
2. Upon imposition of the Administrative Leave, the Title IX Coordinator or designee will notify the Respondent of the allegations, the length and conditions of the Administrative Leave, and the opportunity for a review with the Campus Dean or designee to challenge the Administrative Leave.
3. Review of the Administrative Leave will have scheduling priority. The Respondent may be accompanied by an Advisor. The Respondent may present information to contest the Administrative Leave, or to demonstrate that the Administrative Leave is unnecessary or that the conditions of the Administrative Leave should be modified. The Campus Dean is authorized to investigate the facts which prompted the Administrative Leave and may lift the Administrative Leave or modify its

conditions. Within three (3) working days of the conclusion of the Administrative Leave review, the Campus Dean will determine:

- a. If the Administrative Leave is necessary
- b. If the conditions of the Administrative Leave should be modified

The result of the Administrative Leave review will have no bearing on this Sexual Misconduct Policy proceedings arising from the conduct which prompted the Administrative Leave.

Education and Prevention

Education and Prevention Programs

In an effort to uphold the goals of this Policy and the Title IX Grievance Policy, NYFA conducts prevention and awareness training for students, faculty, and staff. NYFA engages in comprehensive, intentional, and integrated programming, initiatives, strategies, and campaigns intended to end dating violence, domestic violence, sexual assault, stalking, and all other forms of sexual misconduct. Our prevention and awareness training programs:

1. Are culturally relevant, inclusive of diverse communities and identities, sustainable, responsive to community needs, and informed by research, or assessed for value, effectiveness, or outcome; and
2. Consider environmental risk and protective factors as they occur on the individual, relationship, institutional, community and societal levels.

Primary and ongoing prevention and awareness programming for students,

faculty, and staff provides information regarding:

1. NYFA's prohibition of crimes of dating violence, domestic violence, sexual assault, and stalking and the types of behaviors that constitute said crimes,
2. What affirmative consent is and what it is not,
3. Safe and positive options for bystander intervention,
4. Risk reduction, and
5. Options and resources for victims of covered sexual harassment as defined under this Sexual Misconduct Policy.

Bystander Intervention

Bystander intervention means safe and positive options that may be carried out by an individual or individuals to prevent harm or intervene when there is a risk of sexual assault, dating violence, domestic violence, or stalking. Bystander intervention includes recognizing situations of potential harm, understanding institutional structures and cultural conditions that facilitate violence, overcoming barriers to intervening, identifying safe and effective intervention options, and taking action to intervene.

Bystanders play a critical role in the prevention of sexual and relationship violence. They are individuals who observe violence or witness the conditions that perpetuate violence. They are not directly involved but have the choice to intervene, speak up, and prevent and interrupt an incident. We want to promote a culture of community accountability where bystanders are actively engaged in the prevention of violence without causing further harm.

Darley and Latane, the forefathers of bystander intervention, identified five stages that people move through when taking action in a problematic situation, See, [Journal of Personality and Social Psychology](#). These stages may not be linear.

1. Notice potentially problematic situations
2. Identify when it's appropriate to intervene
3. Recognize personal responsibility for intervention
4. Know how to intervene
5. Take action to intervene

There are a range of actions NYFA community members can take to intervene and help de-escalate potential acts of violence. Once a potential problem has been identified, the following actions can be used to safely intervene:

1. Direct: Directly intervene and voice concern. For example, saying: "Are you okay?" "You look really upset." "How can I help?"
2. Distract: Do something to create a distraction that discontinues the harmful behavior. For example: Spill a drink, ask for directions, tell the abuser their car is being towed.
3. Delegate: Ask for help and delegate the intervention to someone else.

Being an active bystander does not mean that personal safety should be compromised. There are a range of actions that are appropriate, depending on the individual intervening and the situation at hand. If safety is ever a concern, leave the situation and seek outside help (delegate) - that's still bystander intervention!

Risk Reduction

To reduce the likelihood that an individual may become the victim of sexual violence, there are risk reduction actions one may consider. Risk reduction means options designated to decrease perpetration and bystander inaction, and to increase empowerment for victims in order to promote safety and to help individuals and communities address conditions that facilitate violence.

With no intent to victim blame and recognizing that only abusers are responsible for their abuse, the following are some strategies to reduce one's risk of sexual assault or harassment (taken from Rape, Abuse, & Incest National Network, www.rainn.org):

1. Be aware of your surroundings. Knowing where you are and who is around you may help you to find a way to get out of a bad situation.
2. Try to avoid isolated areas. It is more difficult to get help if no one is around.
3. Walk with purpose. Even if you don't know where you are going, act like you do.
4. Trust your instincts. If a situation or location feels unsafe or uncomfortable, it probably isn't the best place to be.
5. Try not to load yourself down with packages or bags as this can make you appear more vulnerable.
6. Make sure your cell phone is with you and charged and that you have money for a taxi or ride-share.
7. Don't allow yourself to be isolated with someone you don't trust or someone you don't know.
8. Avoid putting music headphones in both ears so that you can be more aware of your surroundings, especially if you are walking alone.
9. When you go to a social gathering, go with a group of friends. Arrive together, check in with each other throughout the evening, and leave together. Knowing where you are and who is around you may help you to find a way out of a bad situation.
10. If you feel unsafe in any situation, trust your instincts. If you see something suspicious, contact law enforcement immediately (local authorities can be reached by calling 911 in most areas of the U.S.).
11. Don't leave your drink unattended while talking, dancing, using the restroom, or making a phone call. If you've left your drink alone, just get a new one.
12. Don't accept drinks from people you don't know or trust. If you choose to accept a drink, go with the person to the bar to order it, watch it being poured, and carry it yourself. At parties, don't drink from punch bowls or other large, common open containers.
13. Watch out for your friends, and vice versa. If a friend seems out of it, is too intoxicated, or is acting out of character, get your friend to a safe place immediately.
14. If you suspect you or a friend has been drugged, contact law enforcement immediately (local authorities can be reached by calling 911 in most areas of the U.S.). Be explicit with doctors so they can give you the correct tests (you will need a urine test and possibly others).
15. If you need to get out of an uncomfortable or scary situation here are some things that you can try:

- a. Remember that being in this situation is not your fault. You did not do anything wrong, it is the person who is making you uncomfortable that is to blame.
 - b. Be true to yourself. Don't feel obligated to do anything you don't want to do. "I don't want to" is a good enough reason. Do what feels right to you and what you are comfortable with.
 - c. Have a code word with your friends or family so that if you don't feel comfortable you can call them and communicate your discomfort without the person you are with knowing. Your friends or family can then come to get you or make up an excuse for you to leave.
 - d. Lie. If you don't want to hurt the person's feelings it is better to lie and make up a reason to leave than to stay and be uncomfortable, scared, or worse. Some excuses you could use are: needing to take care of a friend or family member, not feeling well, having somewhere else that you need to be, etc.
16. Try to think of an escape route. Consider answering these questions about your surroundings: How would you get out of the room? Where are the doors? Windows? Are there people around who might be able to help you? Is there an emergency phone nearby?
17. If you and/or the other person have been drinking, you can say that you would rather wait until you both have your full judgment before doing anything you may regret later.

THE SEXUAL MISCONDUCT POLICY PROCEDURES

FILING A FORMAL COMPLAINT

The timeframe for this Sexual Misconduct Policy begins with the filing of a Formal Complaint. The Sexual Misconduct Policy procedures will be concluded within a reasonably prompt manner, which may generally be within ninety (90) working days, after the filing of the Formal Complaint, provided that the proceedings may be extended for reasons including but not limited to, the absence of a Party, a Party's Advisor, or Witnesses; concurrent law enforcement activity; or the need for language assistance or for an accommodation of disabilities. The procedure for applying for extensions is described below.

To file a Formal Complaint, a Complainant must provide the Title IX Coordinator a written, signed complaint (an electronic signature is sufficient) describing, in as much detail as possible, the facts of any incident(s) which give rise to the filing of the complaint.

Nothing in this Sexual Misconduct Policy prevents a Complainant from seeking the assistance of state or local law enforcement along with the appropriate on-campus process.

RECEIPT AND OUTREACH

Once an allegation has been reported or a Formal Complaint has been made, the Title IX Coordinator will contact the Complainant to explain their reporting options and resources on and off campus, supportive measures, and to extend an offer to meet in-person. This information is communicated through the individual's NYFA email address, or other reasonable means. It is the responsibility of Parties to maintain and regularly check their email accounts.

In addition, upon receipt of a report, NYFA may issue a timely warning to the campus community under the terms defined by the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act or (Clery Act).

The Title IX Coordinator may also refer the report to the Dean of Students, Director of Human Resources, or an appropriate NYFA Administrator if it is determined that the behavior does not fall under this Policy.

Intake

Any individual who reports an allegation by a NYFA community member may make an appointment with the Title IX Coordinator by phone, email, or in person. This first meeting is called an intake and serves to provide an opportunity for the Title IX Coordinator to gather more information about the incident and assess the need for supportive measures. Supportive measures may be taken prior to an investigation or in the absence of an investigation. The Complainant may ask questions about this Policy and investigative process during

intake. The Complainant may also bring an Advisor to intake. Translation services are offered, if requested and reasonably available.

INITIAL ASSESSMENT

The Title IX Coordinator will determine if this Sexual Misconduct Policy should apply to a Formal Complaint.

The Title IX Coordinator will assess if the allegation, even if substantiated, does or does not rise to the level of a policy violation, or may determine there is or is not sufficient information to investigate the matter. If the allegation does not rise to a policy violation, or if there is not sufficient information to investigate the matter, the Title IX Coordinator may dismiss the report and seek an alternative informal resolution. The Title IX Coordinator will inform the Complainant and provide rationale for the determination.

Dismissal of a Formal Complaint

The Title IX Coordinator may dismiss a Formal Complaint brought under this Sexual Misconduct Policy, or any specific allegations raised within that Formal Complaint, at any time during the investigation:

1. If a Complainant notifies the Title IX Coordinator in writing that they would like to withdraw the Formal Complaint or any allegations raised in the Formal Complaint.
2. If specific circumstances prevent NYFA from gathering evidence sufficient to reach a determination regarding the Formal Complaint or allegations within the Formal Complaint.

3. If the allegation does not rise to the level of a violation of this Policy, or if there is not sufficient information to investigate the matter.

Upon reaching a decision that the Formal Complaint will be dismissed, NYFA will promptly send written notice of the dismissal of the Formal Complaint or any specific allegation within the Formal Complaint, and the reason for the dismissal, simultaneously to the Parties through their NYFA email accounts, or other reasonable means.

Multi-Party Situations

NYFA may consolidate Formal Complaints alleging sexual misconduct against more than one Respondent, or by more than one Complainant against one or more Respondents, or by one Party against the other Party, where the allegations of sexual misconduct arise out of the same facts or circumstances.

Allegations Potentially Falling Under Two Policies

If the alleged conduct includes conduct that would constitute sexual misconduct as defined in this Sexual Misconduct Policy and covered sexual harassment as defined in the Title IX Grievance Policy, the Title IX Grievance Procedure will be applied in the investigation and adjudication of all of the allegations.

Pending Criminal Investigation and/or Proceeding

NYFA is obligated to investigate any allegation of sexual misconduct in a timely, equitable manner, even if a criminal complaint has been filed with law enforcement. The fact-finding portion of NYFA's investigation may be temporarily

delayed, at the request of a law enforcement agency.

INFORMAL RESOLUTION

Complainants and Respondents (Parties) may request at any time that the conduct reported under this Policy be addressed through informal resolution, even if the investigative process has been initiated. Informal resolution is designed to address the reported behavior, prevent reoccurrence, and remedy the effects without completing a formal investigation.

The Parties may elect to enter the informal resolution process at any time after the filing of the Formal Complaint through an informed written consent. This informed written consent will include all terms of the elected informal resolution, including a statement that any agreement reached through informal resolution is binding on the Parties.

No Party may be required to participate in informal resolution, and NYFA may never condition enrollment, employment, or enjoyment of any other right or privilege upon agreeing to informal resolution.

The Parties may elect to leave the informal resolution process at any point until the informal resolution process is concluded. If a Party elects to leave the informal resolution process, the formal resolution process may resume. The Parties reserve the right to request a formal resolution at any time until the informal resolution has concluded. In participating in the informal resolution process, the Parties understand that the timeframes governing the formal process temporarily cease and

only recommence upon reentry into the formal process.

1. Determination to Approve Entry into Informal Resolution

Even where the Parties agree to submit a matter to informal resolution, the Title IX Coordinator or other designated official may approve the decision to move the matter to the informal resolution process and may determine that informal resolution is not appropriate under the circumstances.

Factors that the Title IX Coordinator or other designated official may weigh in considering the appropriateness of the informal resolution process include, but are not limited to, the gravity of the allegations, whether there is an ongoing threat of harm to or the safety of students, faculty and staff, whether the Respondent is a repeat offender and whether the Parties are participating in good faith. This determination is not subject to appeal. Informal resolution processes may never be applied where the allegations include sexual assault.

Informal resolution is only permitted to address allegations of student-on-student sexual harassment, and is never allowed as an option to resolve allegations that an employee sexually harassed a student.

At any time after the commencement of the informal resolution process, the Title IX Coordinator or other designated officials may determine that the informal resolution process is not an appropriate method for resolving the matter and may require that the matter be resolved through the formal process. This determination is not subject to appeal.

2. Role of the Facilitator

Informal resolution processes are managed by Facilitators. Facilitators shall not have a conflict of interest or bias in favor of or against any Complainant or Respondent. The Facilitator may recuse themselves or be replaced if there is a conflict. The Title IX Coordinator may serve as the Facilitator, subject to these restrictions.

All Facilitators must have training in the definition of sexual misconduct under this Policy, the scope of NYFA's education program or activity, how to conduct informal resolution processes, and how to serve impartially, including by avoiding prejudgment of the facts at issue, conflicts of interest, or bias.

3. Confidentiality

In entering the informal resolution process, the Parties shall agree that any testimony and evidence (including admissions of responsibility) they share or receive during the informal resolution process concerning the allegations of the Formal Complaint is confidential while the Parties are participating in the informal resolution process. No evidence concerning the allegations obtained within the informal resolution process may be disseminated to any person, provided that any Party to the informal resolution process may generally discuss the allegations under investigation with a parent, friend, Advisor, or other source of emotional support, or with an advocacy organization. Should the Parties withdraw from the informal resolution process, information disclosed or obtained for purposes of the informal resolution process may be incorporated into the

formal investigation, provided that this information is disclosed and reviewed by the Parties under the procedures described in this Sexual Misconduct Policy.

4. Informal Resolution Options

NYFA offers the following informal resolution procedures for addressing Formal Complaints of sexual harassment covered under this Policy

a. Administrative Resolution

Should the Parties mutually determine to enter the informal resolution process, and the Respondent elects to accept responsibility for the allegations of the Formal Complaint at any point during the informal resolution process, NYFA may administratively resolve the Formal Complaint.

Where the Respondent admits responsibility, the Parties will receive simultaneous written notification of the acceptance of responsibility, and the Title IX Coordinator or other designated official will convene to determine the Respondent's sanction and other remedies, as appropriate and consistent with institutional policies. The Parties will be given an opportunity to be heard at the sanctions hearing, including but not limited to the submission of impact statements, and the Parties may be accompanied by their Advisor, but questioning of Parties or Witnesses will not be permitted. The Parties will receive simultaneous written notification of the decision regarding sanctions and remedies, which may be appealed according to the process described below.

b. Mediation

The purpose of mediation is for the Parties who are in conflict to identify the implications of a student's actions and, with the assistance of a trained facilitator, identify points of agreement and appropriate remedies to address them. Either Party can request mediation to seek resolution; mediation will be used only with the consent of both Parties, who will be asked not to contact one another during the process. The Title IX Office will also review any request for mediation, and may decline to mediate based on the facts and circumstances of the particular case. Either Party has the right to terminate the mediation process and choose or resume another option for resolution at any time.

The mediation process will typically commence within ten (10) working days after the Title IX Office receives consent to mediate from both Parties, and will continue until concluded or terminated by either Party or the Title IX Office. During mediation, any potential investigation will halt, and calculations for time frames will be stayed. If the mediation results in a resolution, the disciplinary process will be concluded and the matter will be closed. If a resolution cannot be reached, the matter will be referred to the Campus Dean to re-evaluate other options for resolution, including investigation.

During mediation, a Facilitator will guide a discussion between the Parties. In circumstances where the Parties do not wish to meet face to face, either Party can request "caucus" mediation, and the Facilitator will conduct separate meetings. Whether or not the Parties agree to meet face to face, each Party will be permitted

to bring an Advisor of their choice to any meetings who may be, but is not required to be, an attorney.

At the conclusion of the mediation, the Facilitator will memorialize the agreement that was reached between the Parties. The Title IX Office will monitor adherence to the proposed solution and close the matter when compliance is satisfactory.

c. Restorative Justice

A restorative justice (“RJ”) Conference is a dialogue, facilitated by a trained NYFA employee intended to restore relationships and repair harm after a conflict has occurred. Both the responsible Party and the individuals affected by the conflict come together to identify what harm was caused and, collaboratively, determine how conflict and trust might be, respectively, resolved and repaired.

A Party may request to engage in RJ at any stage of the disciplinary process, however, restorative justice may not be an appropriate mechanism for all conflicts. To qualify for RJ, the student accused of wrongdoing must accept responsibility and express remorse for the harm that was caused. The harmed Party must also be willing to accept an apology offered by the student accused of wrongdoing. Additionally, all involved Parties must agree to and abide by measurable and timely actions within the scope of this Policy and directives. The Title IX Office will review any request for RJ, and may decline to initiate RJ based on the facts and circumstances of the particular case.

The RJ Conference proceeds only if all Parties agree to participate willingly. Upon

doing so, the RJ process typically commences within ten (10) working days after the Title IX Office receives written agreements from all involved Parties. The conference will continue until the conference is successfully concluded or until the Title IX Office determines that the conference will not be successful. If successful, an agreeable resolution is reached by all involved Parties, at which time the process is concluded, and the matter is resolved. If a resolution cannot be reached, the matter will be referred to the Campus Dean to re-evaluate other options for resolution.

The Title IX Office will monitor the Parties’ adherence to their proposed solution and reserves the right to close the matter when compliance is satisfactory.

NOTICE OF ALLEGATIONS

If it is deemed by the Title IX Coordinator, or their designee, that this Sexual Misconduct Policy should apply to a Formal Complaint, the Title IX Coordinator will draft and provide the Notice of Allegations to any Party about the allegations of sexual misconduct. Such notice will occur as soon as practicable, after NYFA receives a Formal Complaint of the allegations, if there are no extenuating circumstances.

The Parties will be notified by their NYFA email accounts if they are a student or employee, and by other reasonable means if they are neither.

NYFA will provide sufficient time for the Parties to review the Notice of Allegations and prepare a response before any initial interview.

Contents of Notice

The Notice of Allegations will include the following:

1. Notice of NYFA's Sexual Misconduct Policy, including any informal resolution process and a hyperlink to a copy of this Policy.
2. Notice of the allegations potentially constituting sexual misconduct, and sufficient details known at the time the Notice is issued, such as the identities of the Parties involved in the incident, if known, including the Complainant; the conduct allegedly constituting sexual misconduct; and the date and location of the alleged incident, if known.
3. Notice of the sanction or sanctions that may be imposed on the Respondent based upon the outcome of the proceedings.
4. A statement that the Respondent is presumed not responsible for the alleged conduct and that a determination regarding responsibility is made at the conclusion of the proceedings.
5. A statement that the Parties may have an Advisor of their choice, who may be, but is not required to be, an attorney.
6. A statement that before the conclusion of the investigation, the Parties may inspect and review evidence obtained as part of the investigation that is directly related to the allegations raised in the Formal Complaint, including the evidence upon which NYFA does not intend to rely in reaching a determination regarding responsibility, and evidence that both tends to prove or disprove the allegations, whether obtained from a Party or other source.

7. A statement that knowingly making false statements or submitting false information during the Sexual Misconduct Policy proceedings is a violation of this Policy.

Notice of Meetings and Interviews

NYFA will provide, to a Party whose participation is invited or expected, written notice of the date, time, location, participants, and purpose of all investigative interviews or other meetings with a Party, with sufficient time for the Party to prepare to participate. Parties will be notified about, and provided sufficient time to review, any additional allegations that arise during the investigation.

Role of an Advisor

NYFA will provide the Parties equal access to Advisors and support persons; any restrictions on Advisor participation will be applied equally.

An Advisor is an individual who may accompany a Complainant or Respondent during the investigative process. This includes interviews and meetings related to the appeals process. There may only be one Advisor in a meeting or other proceeding; however, that person does not need to be the same individual throughout the entire process. The Complainant and Respondent may have any individual of their choosing serve as their Advisor.

An Advisor is prohibited from participating directly in any meeting or other proceeding, including contacting the Title IX Coordinator and speaking on behalf of the individual they are supporting. The Title IX Coordinator has the authority to determine what

constitutes appropriate behavior of an Advisor and may take reasonable steps to ensure compliance of this Policy. If it has been determined that the Advisor's participation is interfering with the investigation or other proceeding, the Advisor may be removed.

NYFA is not mandated to communicate with Advisors and will only communicate directly with the Complainant and Respondent. The investigation or other proceeding will not be unreasonably delayed to accommodate the schedule of an Advisor.

Delay

Each Party may request a one-time delay of up to five (5) working days for good cause (granted or denied in the sole judgment of the Title IX Coordinator or designee) provided that the requestor provides reasonable notice and the delay does not overly inconvenience other Parties.

For example, a request to take a five-day delay made an hour before a meeting for which multiple Parties have traveled to and prepared for shall generally not be granted, while a request for a five-day pause in the middle of investigation interviews to allow a Party to obtain certain documentary evidence shall generally be granted.

The Title IX Coordinator or designee shall have sole judgment to grant further extensions in the Procedure.

Conflicts of Interest

NYFA is committed to fair, impartial, objective decisions in its investigative and adjudication processes. If any administrator involved in the

investigation or adjudication of a complaint presents a conflict of interest, the Title IX Coordinator or designee will identify and appoint a different, trained administrator to carry out this Policy. The Title IX Coordinator will notify the Complainant and Respondent of any administrative changes to the investigation and adjudication processes. If a conflict of interest submission is denied, the Title IX Coordinator will provide reasoning, in writing, to the Complainant or Respondent who expressed concern.

A Complainant or Respondent must identify in writing, to the Title IX Coordinator, any real or perceived conflict of interest within three (3) working days of receiving notification on who has been designated as the Investigator and/or adjudicator. If the conflict of interest is the Title IX Coordinator, the Complainant or Respondent can identify any real or perceived interest, in writing, to the Campus Dean. The Title IX Coordinator will notify the Complainant and Respondent of the decision to appoint a different administrator or the reason for not moving forward with a different administrator. If a conflict of interest submission is denied, the Title IX Coordinator will provide reasoning, in writing, to the Complainant or Respondent who expressed concern.

INVESTIGATION

General Principles

The Title IX Coordinator or Investigator will perform an investigation under a reasonably prompt timeframe of the conduct alleged to constitute sexual

misconduct after issuing the Notice of Allegations. The Title IX Coordinator may serve as the Investigator, however the individual serving as the Investigator may not be the same individual who reviews the final Investigation Report or issues a determination of responsibility.

NYFA, and not the Parties, has the burden of proof and the burden of gathering evidence, i.e., the responsibility of showing a violation of this Policy has occurred. This burden does not rest with either Party, and either Party may decide not to share their account of what occurred or may decide not to participate in an investigation. This does not shift the burden of proof away from NYFA and does not indicate responsibility.

NYFA cannot access, consider, or disclose medical records without a waiver from the party (or parent, if applicable) to whom the records belong or of whom the records include information. NYFA will provide an equal opportunity for the Parties to present witnesses, including fact and expert witnesses, and other inculpatory and exculpatory evidence, (i.e. evidence that tends to prove or disprove the allegations) as described below.

Fact-Finding

The Title IX Coordinator and/or Investigator will meet separately with the Complainant, Respondent and identified Witnesses. To the extent possible, the Title IX Coordinator will interview the Complainant, Respondent, or Witnesses either in-person, or through a method like Skype or Zoom, to observe the demeanor and to assist in the determination of the credibility of all involved Parties, including witnesses.

The Title IX Coordinator will ask the Parties for all information related to the allegations, including names of witnesses and documentation related to the incident, which may include documented communications between the Parties, receipts, photos, video, or other information relevant to the allegations.

If a Complainant or Respondent is uncooperative and chooses not to participate in the fact-finding stage of the investigation, the Title IX Coordinator will continue with the investigation and adjudication process in their absence. Uncooperative Respondents are still subject to provisions under this Policy.

Information Collection

Information, evidence, and material that is relevant to the alleged conduct will be collected and considered. The Title IX Coordinator will determine if information is relevant and whether information should be considered or excluded from an investigation. Additionally, expert witnesses may be obtained by the Title IX Coordinator to aid in the resolution of an investigation, or to help provide clarity about a scientific, technical, or professional matter.

Information that speaks to a Complainant's or Respondent's behavior or reputation that is not related to the conduct in question, otherwise known as character statements, will not be considered during an investigation.

A Complainant's, Respondent's, or Witness's prior sexual behavior will generally not be considered, unless it

meets one of the two exceptions to the rape shield protections:

- a. Exception one: Sexual behavior is considered to prove that someone other than the Respondent committed the conduct alleged by the Complainant.
- b. Exception two: Specific incidents of the Complainant's prior sexual behavior with respect to the Respondent is considered to prove consent.

Note, the existence of a dating relationship or past sexual relations between Parties can never, by itself, be assumed to be an indicator of consent.

Information, evidence, and material obtained in the investigation that is determined in the reasoned judgment of the Title IX Coordinator not to be directly related to the allegations in the Formal Complaint will be included in the appendices to the Investigation Report.

Information Review

At the conclusion of fact-finding, the Parties will have an equal opportunity to inspect and review the evidence obtained through the investigation. The purpose of the information review process is to allow each Party the equal opportunity to meaningfully respond to the evidence prior to conclusion of the investigation.

Evidence that will be available for the information review process will be any evidence that is directly related to the allegations raised in the Formal Complaint. It will include any:

1. Evidence that is relevant, even if that evidence does not end up being relied upon by NYFA in

making a determination regarding responsibility;

2. Inculpatory or exculpatory evidence (i.e. evidence that tends to prove or disprove the allegations) that is directly related to the allegations, whether obtained from a Party or other source.

Exceptions to the above include all evidence which is privileged under federal or local state law (e.g., statements made to/from doctors, therapists, attorneys, student records or any item protected by Family Educational Rights and Privacy Act Regulations (FERPA)), evidence of prior sexual behavior unless it shows consent or that someone other than Respondent committed the alleged misconduct.

During the Information Review, the Complainant and Respondent each meet separately with the Title IX Coordinator. An Advisor may accompany the Complainant and Respondent to their respective meetings. The Complainant and Respondent can each bring a written statement to the Information Review, can share their responses to the information being reviewed, and will be given a reasonable deadline by which to request that the Title IX Coordinator gather additional relevant information, if applicable in the form of:

1. Requests for additional documentation from witnesses
2. New witnesses
3. Additional documentation under the control of NYFA

Requests to gather additional information may be denied, if deemed irrelevant by the Title IX Coordinator.

The Title IX Coordinator may ask questions during the Information Review, including questions submitted by the other party. The Title IX Coordinator may modify or exclude questions that they find to be unfairly prejudicial, confusing, argumentative, misleading, unnecessarily repetitive, not probative, or speak only to a Party's character or non-relevant prior sexual behavior.

Any new relevant and substantive information and/or materials provided by either Party will be shared with the other Party by the Title IX Coordinator. The Title IX Coordinator will schedule additional Information Review meetings to allow each Party to respond to the new information.

Additional information, such as new witnesses or materials, will not be considered unless it is shown by the providing Party that the witnesses or materials were unknown or unavailable to the Party prior to the initial Information Review.

The Title IX Coordinator may record Information Reviews through audio, audio-visual, or written notes. Any recordings will be property of NYFA. Complainants, Respondents, or Advisors may take their own written notes; however, they may not record, share, or stream any photography, video, or audio of the Information Review. Additionally, Respondents and Complainants may request to review the official recordings of their or the other Party's Information

Review under the supervision of the Title IX Coordinator or designee.

The Parties and their Advisors must sign an agreement to respect the privacy of the Parties, the confidentiality of the proceedings, and not to disseminate any of the evidence subject to inspection and review or use such evidence for any purpose unrelated to this Sexual Misconduct Policy proceedings.

Investigation Report

After Information Reviews have concluded, the Title IX Coordinator will prepare the Investigation Report that fairly summarizes relevant evidence. The Title IX Coordinator will prepare the report promptly and make it available to the Complainant and Respondent (Parties when requested). The Title IX Coordinator will notify the Parties if an extension of this timeline is necessary.

The Investigation Report is not intended to catalog all evidence obtained by the Investigator, but only to provide a fair summary of that evidence. Only relevant evidence (including both inculpatory and exculpatory - i.e. tending to prove and disprove the allegations - relevant evidence) will be referenced in the Investigation Report.

The Investigation Report will include an analysis of all disputed information identified throughout the process, an analysis of policy, and conclusion of whether or not there is a preponderance of evidence that the Respondent violated NYFA policy.

The Investigator may redact irrelevant information from the Investigation

Report when that information is contained in documents or evidence that is/are otherwise relevant.

DETERMINATION REGARDING RESPONSIBILITY

Decision-Making

The Title IX Coordinator or Investigator will send the Investigation Report, for review, to a trained Decision-maker. For NYFA, this may be a Title IX Coordinator at one of NYFA's other campuses. For example, if an Investigation Report is prepared by NYFA LA, the NYFA LA Title IX Coordinator may send the Investigation Report to the Title IX Coordinator at NYFA NY for review.

The Decision-maker will make a determination regarding the Respondent's responsibility for violations of NYFA policy and will make a determination about sanctioning.

The Decision-maker will make a determination of responsibility based upon evidence gathered throughout the process.

Where a Respondent faces a potentially severe sanction (such as a lengthy suspension or expulsion for a student, or termination for an employee) and if the determination depends on the credibility of involved Parties or Witnesses, then:

1. The Decision-maker shall have the ability to observe live, either in person or by other means, such as through a method like Skype or Zoom, the demeanor of those

Parties and/or Witnesses in deciding which Parties and/or Witnesses are more credible.

2. The Decision-maker shall allow for the opportunity for the Parties to cross-examine each other and/or Witnesses, either directly through an advisor, or indirectly by the Decision-maker. The Decision-maker has the discretion to omit questions that are irrelevant, inflammatory, or argumentative. The cross-examination may occur at a forum in which the Parties and/or Witnesses appear in person or by other means, such as through a method like Skype or Zoom, so that the Decision-maker can independently find facts and make credibility assessments.

The possible outcomes for an alleged violation are:

1. Responsible
2. Not responsible
3. Inconclusive

Standard of Proof

NYFA uses the preponderance of the evidence standard for investigations and determinations regarding responsibility of Formal Complaints covered under this Policy. Preponderance of evidence means that a decision of responsibility for a policy violation will be made if it is more likely than not that a violation occurred. The totality of the information gathered during the investigation will be used to determine the preponderance of evidence.

General Considerations for Evaluating Evidence

While the opportunity for information review is required in all Sexual Misconduct Policy proceedings, determinations regarding responsibility may be based in part, or entirely, on documentary, audiovisual, and digital evidence, as warranted in the reasoned judgment of the Title IX Coordinator. Formal rules of evidence, such as those applied in criminal or civil court, may be used as guidelines by the Decision-maker but are not controlling for this Policy.

1. Credibility

Title IX Coordinator shall not draw inferences regarding a Party or Witness' credibility based on the Party or Witness' status as a Complainant, Respondent, or Witness, nor shall it base its judgments in stereotypes about how a Party or Witness would or should act under the circumstances.

Generally, credibility judgments should rest on the demeanor of the Party or Witness, the plausibility of their statements, the consistency of their statements, and their reliability in light of corroborating or conflicting testimony or evidence.

Still, credibility judgments should not rest on whether a Party's or Witness's statements are non-linear or incomplete, or if the Party or Witness is displaying stress or anxiety.

Where a Party's or Witness's conduct or statements demonstrate that the Party or Witness is engaging in retaliatory conduct, including but not limited to witness tampering and intimidation, the Title IX

Coordinator may draw an adverse inference as to that Party's or Witness's credibility.

2. Weight of Statements

Title IX Coordinator will afford the highest weight relative to other information to first-hand accounts by Parties and Witnesses regarding their own memory of specific facts that occurred. Both inculpatory and exculpatory (i.e. tending to prove or disprove the allegations) evidence will be weighed in equal fashion.

A Witness's testimony regarding third-party knowledge of the facts at issue will be allowed, but will generally be accorded lower weight than accounts regarding direct knowledge of specific facts that occurred.

3. Expert Witnesses

NYFA allows Parties to call upon "expert witnesses." While the expert witness will be allowed to submit information and will be subject to questioning, the Title IX Coordinator will afford lower weight to non-factual accounts of the expert relative to fact witnesses, and any expert account that is not directed to the specific facts that occurred in the case will be afforded lower weight relative to fact witnesses, regardless of whether the expert witness is the subject of questioning and regardless of whether all Parties present experts as witnesses.

Presumption of Innocence

NYFA applies the presumption of innocence principle to all Respondents involved in an investigation. Meaning, a Respondent is considered not responsible until determined responsible through

NYFA's investigation and adjudication process.

DETERMINATION REGARDING SANCTIONING

Mitigating and Aggravating Factors

When making a determination about sanctioning, the Decision-maker may assess mitigating and aggravating factors including but not limited to:

1. Sanctions previously imposed by NYFA for the same or similar violation.
2. Severity of the offense, and the harm, or potential harm to the NYFA community or member of the campus community.
3. The actual or potential consequences of the behavior in question.
4. The Respondent's past disciplinary record.
5. The Respondent's age or grade level, as the expectation of awareness of the inappropriateness and consequences of the Respondent's behavior may be impacted by the Respondent's maturity or experience in the NYFA community.
6. Use of force, weapons, foreign objects, coercion, intimidation, threats, humiliation.
7. Serious physical injury and/or intent to cause physical injury.
8. Premeditated behavior, planning, and/or predatory behavior.
9. Violation of disciplinary sanctions, including disciplinary probation, suspension, no contact directives, and/or interference with emergency protective measures.

Sanctioning for Students

One or more of the following sanctions or additional actions may be imposed on students for Policy violations:

1. Warning
 - a. 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.
 - b. A warning carries no transcript notation.
2. Disciplinary Probation
 - a. A status imposed for a specific period of time in which a student must demonstrate conduct that abides by NYFA's policies and expectations. 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.
 - b. Disciplinary probation carries a temporary transcript notation that is only noted on the student's transcript during the duration of the disciplinary probation. When the disciplinary probation period concludes, the transcript notation is removed.

3. Deferred Suspension

- a. A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Title IX Coordinator and/or may be a period in which suspension from NYFA is deferred or delayed until a later date. Further violations of NYFA's policies, or failure to complete any assigned conditions may result in additional disciplinary action including, but not limited to, suspension or expulsion.
- b. Deferred suspension carries a temporary transcript notation that is only noted on the student's transcript during the duration of the deferred suspension. When the deferred suspension period concludes, the transcript notation is removed.

4. Suspension

- a. Suspension is the termination of a student's status for a specified period of time, including the remainder of an academic term or for several academic terms. Suspension may take effect at such time as the Title IX Coordinator determines.
- b. A suspended student will be ineligible to enroll in any NYFA courses at any NYFA campuses during the period of suspension. A suspended student may be prohibited from entering specified areas, or all areas, of NYFA property.

- c. During the period of suspension, the Title IX Coordinator may place a hold on the student's NYFA records which may prevent the student from registering, obtaining transcripts, verifications, or receiving a degree from NYFA.
- d. Further violations of NYFA's policies or expectations, or failure to complete any assigned conditions may result in additional disciplinary action including but not limited to further suspension or expulsion.
- e. After the period of Suspension, the student will be reinstated if:
 - i. The student has complied with all conditions imposed as part of the suspension.
 - ii. The student is academically eligible.
 - iii. 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.
 - iv. The student meets the deadlines for filing all necessary applications, including those for readmission, registration, and enrollment.
 - v. Students are required to apply for

readmission following a suspension of more than one academic term and must meet all requirements for readmission.

- f. Notations for Suspension may be permanent. A transcript notation for Suspension may be removed one year following the date Suspension has concluded. A notation may only be removed if a request is made, in writing, to the Title IX Coordinator, one year after the terms of Suspension have been met.

5. Deferred Expulsion

- a. A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Title IX Coordinator and/or may be a period in which expulsion from NYFA is deferred or delayed until a later date. Further violations of NYFA's policies, or failure to complete any assigned conditions will result in additional disciplinary action including, but not limited to, immediate expulsion.
- b. Deferred expulsion carries a permanent transcript notation that indicates the duration of the deferred expulsion

6. Expulsion

- a. 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.

- b. 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.
- c. Expulsion carries a permanent transcript notation.

7. Revocation of Awarding Degree or Certificate

- a. If, after a degree or certificate has been awarded, a degree or certificate recipient is found responsible for a policy violation while the student was an enrolled student, the Title IX Coordinator may impose, as a sanction, a revocation of the degree or certificate, subject to the following procedures:
 - i. The Title IX Coordinator will submit a recommendation of revocation of the degree or certificate to the Campus Dean.
 - ii. 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.
- iii. The student may submit a written appeal of the revocation to the Campus Dean within ten (10) working 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 the Campus Dean is final.

8. Educational Sanctions

- a. 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:
- i. Reflective or research papers, presentations, or assignments
 - ii. Community Service
 - iii. Restitution
 - iv. Participation in designated educational programs, services, or activities
 - v. Letter of apology

9. Additional Actions

- a. 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:

- i. Exclusion from entering specified areas, or all areas, of NYFA property
- ii. 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. 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.

Transcript Notations

Students that are found responsible for a policy violation may receive a notation on their transcript indicating a sanction of either Disciplinary Probation, Suspension, or Expulsion. Notations for Disciplinary Probation are temporary, and only appear during the duration of Disciplinary Probation. Notations for Suspension may be permanent. Notations for Expulsion are permanent. If findings of responsibility are vacated, any such transcript notation will be removed.

A transcript notation for Suspension, may be removed one year following the date Suspension concluded. A notation may only be removed if a request is made, in writing, to the Title IX Coordinator, one year after the terms of Suspension have been met. Transcript notations for Expulsion may not be removed.

Students who withdraw during an investigation may receive a notation on their transcript indicating the student withdrew with conduct charges pending.

Sanctioning for Employees

One or more of the following sanctions or additional actions may be imposed on employees for Policy violations:

1. Subbing or rescheduling an instructor from their class assignment(s)
2. Replacing an instructor from their class assignment(s)
3. Counseling session regarding Policy expectations
4. Verbal Warning
5. Written Warning
6. Final Written Warning
7. Suspension of employment status
8. Termination of employment status

FINAL OUTCOME

Final Outcome Letter

The Decision-maker will notify both the Complainant and Respondent, in writing, of the finding(s), any imposed sanctions, and the rationale for the decision(s) via a Final Outcome Letter. This information is communicated through each Party's

NYFA email account, or other reasonable means as necessary, and will include:

1. Identification of the allegations potentially constituting sexual misconduct;
2. A description of the procedural steps taken from the receipt of the Formal Complaint through the determination, including any notifications to the Parties, interviews with Parties and Witnesses, site visits, methods used to gather other evidence, and hearings held;
3. Findings of fact supporting the determination;
4. Conclusions regarding which section of this Policy, if any, the Respondent has or has not violated.
5. For each allegation:
 - a. A statement of, and rationale for, a determination regarding responsibility;
 - b. A statement of, and rationale for, any disciplinary sanctions the recipient imposes on the Respondent; and
 - c. A statement of, and rationale for, whether remedies designed to restore or preserve equal access to the recipient's education program or activity will be provided by the recipient to the Complainant; and

The recipient's procedures and the permitted reasons for the Complainant and Respondent to appeal, as described in the Appeal section (below).

Upon receiving the Final Outcome Letter, the Complainant and Respondent may request, in writing, a redacted copy of the Investigation Report.

Finality

The determination regarding responsibility becomes final either on the date that NYFA provides the Parties with the written determination of the result of the appeal, if an appeal is filed consistent with the procedures and timeline outlined in the Appeals section (below), or if an appeal is not filed, the date on which the opportunity to appeal expires

APPEALS

Each Party may appeal:

1. The dismissal of a Formal Complaint or any included allegations, and/or;
2. A determination regarding responsibility and/or sanctions.

To appeal, a Party must submit their written appeal within five (5) working days of being notified of the decision, indicating the grounds for the appeal.

The limited grounds for appeal available are as follows:

1. Procedural irregularity that affected the outcome of the matter (i.e. a failure to follow NYFA's own procedures).
2. New evidence that was not reasonably available at the time the determination regarding responsibility or dismissal

was made, that could affect the outcome of the matter.

3. The Title IX Coordinator or Investigator had a conflict of interest or bias for or against an individual Party, or for or against Complainants or Respondents in general, that affected the outcome of the matter.
4. The severity of the sanctions is unfair compared to the severity of the conduct for which the Respondent was found responsible.

The submission of appeal stays any sanctions for the pendency of an appeal. Supportive measures and remote learning opportunities remain available during the pendency of the appeal.

If a Party appeals, NYFA will notify the other Party in writing of the appeal, however the time for appeal shall be offered equitably to both Parties and shall not be extended for any Party solely because the other Party filed an appeal.

Appeals should be submitted electronically to the Title IX Coordinator, who will forward to the Appeals Decision-panel. Appeals will be decided by an Appeals Decision-panel, who will be free of conflict of interest and bias, and will not serve as Investigator or Title IX Coordinator in the same matter. The Appeals Decision-panel may be made up of one or more trained individuals.

The outcome of appeal will be provided in writing simultaneously to both Parties, and include rationale for the decision.

TITLE IX GRIEVANCE POLICY & PROCEDURE

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Published: August 14, 2020
Technical Corrections Updated: September 1, 2020

INTRODUCTION

The New York Film Academy (NYFA) is committed to creating and maintaining a learning, living, and working environment free of sex-based discrimination where healthy, respectful, and consensual conduct represents the campus cultural norm.

Consistent with this commitment and complying with all applicable laws and governmental regulations, this Policy establishes a standard of zero tolerance for sex-based discrimination in all its forms, as defined by the Final Rule under Title IX of the Educational Amendments of 1972. NYFA will promptly respond in a fair and impartial manner to all allegations of sex-based discrimination, provide assistance and support to those affected, and take appropriate disciplinary action upon finding a violation of this Policy.

WHAT IS THE PURPOSE OF THE TITLE IX GRIEVANCE POLICY AND PROCEDURE?

Title IX of the Educational Amendments of 1972 prohibits any person in the United States from being discriminated against on the basis of sex in seeking access to any educational program or activity receiving federal financial assistance. The U.S. Department of Education, which enforces Title IX, has long defined the meaning of Title IX's prohibition on sex discrimination broadly to include various forms of sexual harassment and sexual violence that interfere with a student's ability to equally access NYFA's educational programs and opportunities.

On May 19, 2020, the U.S. Department of Education issued a Final Rule under Title IX of the Education Amendments of 1972 that:

- Defines the meaning of “sexual harassment” (including forms of sex-based violence)
- Addresses how NYFA **must** respond to reports of misconduct falling within that definition of sexual harassment, and
- Mandates a grievance process that NYFA **must** follow to comply with the law in these specific covered cases before issuing a disciplinary sanction against a person accused of sexual harassment.

Based on the Final Rule, NYFA will implement the following Title IX Grievance Policy and Procedure, effective August 14, 2020. See, [85 Fed. Reg. 30026](#) (May 19, 2020). The full text of the Final Rule and its extensive Preamble are available here: <http://bit.ly/TitleIXReg>

HOW DOES THE TITLE IX GRIEVANCE POLICY AND PROCEDURE IMPACT OTHER CAMPUS DISCIPLINARY POLICIES?

In recent years, “Title IX” cases have become a short-hand for any campus disciplinary process involving sex-based discrimination, including those arising from sexual harassment and sexual assault. But under the Final Rule, NYFA must narrow both the geographic scope of its authority to act under Title IX and the types of “sexual harassment” that it must subject to its Title IX investigation and

adjudication process. *Only* incidents falling within the Final Rule's definition of covered sexual harassment will be investigated pursuant to Title IX Rules and Regulations and, if appropriate, brought to a live hearing through the Title IX Grievance Policy defined below.

NYFA remains committed to addressing any violations of its policies, even those not meeting the narrow standards defined under the Title IX Final Rule addressed in NYFA's Title IX Grievance Policy and Procedure. Specifically, NYFA's Student Code of Conduct and NYFA's Employee Standards of Conduct defines certain behavior as a violation of campus policy, also NYFA's Sexual Misconduct Policy addresses the types of sex-based offenses constituting a violation of campus policy and the procedures for investigating and adjudicating those sex-based offenses that fall outside the scope of NYFA's Title IX Grievance Policy and Procedure.

To the extent that alleged misconduct falls outside the Title IX Grievance Policy, or misconduct falling outside the Title IX Grievance Policy is discovered in the course of investigating covered Title IX misconduct, NYFA retains authority to investigate and adjudicate the allegations under the policies and procedures defined within the Sexual Misconduct Policy through a separate proceeding.

The process and procedures established in the Title IX Grievance Policy and Procedure under the Final Rule have no effect and are not applicable to any other NYFA policy for any violation of the Student Code of Conduct, Sexual Misconduct Policy, employment policies, or any civil rights violation except as

narrowly defined in this Policy. However, if the alleged conduct includes conduct that would constitute covered sexual harassment and conduct that would not constitute covered sexual harassment, the Title IX Grievance Policy and Procedure will be applied in the investigation and adjudication of all of the allegations.

THE TITLE IX GRIEVANCE POLICY

GENERAL RULES OF APPLICATION

Effective Date

NYFA's Title IX Grievance Policy will become effective on August 14, 2020, and will only apply to alleged covered sexual harassment which occurs on or after August 14, 2020. Alleged covered sexual harassment that occurs prior to August 14, 2020 will be resolved through the policies or procedures in place at that time. The Title IX Grievance Policy and Procedures will not be applied retroactively.

Revocation by Operation of Law

Should any portion of the Title IX Final Rule, [85 Fed. Reg. 30026](#) (May 19, 2020), be stayed or held invalid by a court of law, or should the Title IX Final Rule be withdrawn or modified to not require the elements of this Policy, this Policy, or the invalidated elements of this Policy, will be deemed revoked as of the publication date of the opinion or order and for all reports after that date, as well as any elements of

the process that occur after that date if a case is not complete by that date of opinion or order publication. Should the Title IX Grievance Policy be revoked in this manner, any conduct covered under the Title IX Grievance Policy shall be investigated and adjudicated under the Sexual Misconduct Policy.

Non-Discrimination in Application

The requirements and protections of this Policy apply equally regardless of sex, sexual orientation, gender identity, gender expression, or other protected classes covered by federal or state law. All requirements and protections are equitably provided to individuals regardless of such status or status as a Complainant, Respondent, or Witness. Individuals who wish to file a complaint about NYFA's Policy or Procedure may contact the Department of Education's Office for Civil Rights:

Students, faculty, and staff at the New

York City campus may contact:

Office for Civil Rights U.S.
Department of
Education

32 Old Slip, 26th Floor, New York, NY
10005-2500

Telephone: 646-428-3900; Fax: 646-
428-3843; TDD: 800-
877-8339

Email: OCR.NewYork@ed.gov

Students, faculty, and staff at the Los

Angeles campus may contact:

Office for Civil Rights U.S.
Department of
Education

50 United Nations Plaza, San
Francisco, CA, 94102

Telephone: 415-486-5555; Fax: 415-
486-5570; TDD: 800-
877-8339

Email: OCR.SanFrancisco@ed.gov

Students, faculty, and staff at the South

Beach campus may contact:

Office for Civil Rights U.S.
Department of
Education

61 Forsyth St. S.W., Suite 19T10,
Atlanta, GA, 30303-
8927

Telephone: 404-974-9406; Fax: 404-
974-9471; TDD: 800-
877-8339

Email: OCR.Atlanta@ed.gov

OTHER RELEVANT NYFA POLICIES AND PROCEDURES

- Sexual Misconduct Policy
- Student Code of Conduct
- Student Grievance and Resolution Process
- Employee Prohibition Against Harassment, Discrimination & Retaliation
- Employee Standards of Conduct
- Employee Grievance Policy

DEFINITIONS

Covered Sexual Harassment

For the purposes of the Title IX Grievance Policy, "covered sexual harassment" includes any conduct on the basis of sex that satisfies one or more of the following:

1. An employee conditioning educational benefits on participation in unwelcome sexual conduct (i.e., quid pro quo);
2. Unwelcome conduct that a reasonable person would determine is so severe, pervasive, and objectively offensive that it effectively denies a person equal access to the educational institution's education program or activity;
3. Sexual assault (as defined in the Clery Act), which includes any sexual act directed against another person, without the consent of the victim including instances where the victim is incapable of giving consent;
4. Dating violence (as defined in the Violence Against Women Act (VAWA) amendments to the Clery Act), which includes any violence committed by a person:
 - a. Who is or has been in a social relationship of a romantic or intimate nature with the victim; and
 - b. here the existence of such a relationship shall be determined based on a consideration of the following factors:
 - i. The length of the relationship;
 - ii. The type of relationship;
 - iii. The frequency of interaction between the persons involved in the relationship.
5. Domestic violence (as defined in the VAWA amendments to the Clery Act), which includes any felony or misdemeanor crimes of violence committed by a current or former spouse or intimate partner of the

victim, by a person with whom the victim shares a child in common, by a person who is cohabitating with or has cohabitated with the victim as a spouse or intimate partner, by a person similarly situated to a spouse of the victim under state domestic or family violence laws or by any other person against an adult or youth victim who is protected from that person's acts under the domestic or family violence laws of the state. For acts of domestic violence occurring at the New York campus, New York state law will apply; for the Los Angeles campus, California state law will apply; for the South Beach campus, Florida state law will apply.

6. Stalking (as defined in the VAWA amendments to the Clery Act), meaning engaging in a course of conduct directed at a specific person that would cause a reasonable person to:
 - a. Fear for their safety or the safety of others; or
 - b. Suffer substantial emotional distress.

Note that conduct that does not meet one or more of these criteria may still be prohibited under the Sexual Misconduct Policy.

Affirmative Consent

For the purposes of the Title IX Grievance Policy, "affirmative consent" means a knowing, voluntary, and mutual decision among all participants to engage in sexual activity.

1. Consent can be given by words or actions, as long as those words or actions create clear permission

regarding willingness to engage in sexual activity.

2. Silence or lack of resistance, in and of itself, does not demonstrate consent.
3. Consent to any sexual act or prior consensual sexual activity between or with any Party does not necessarily constitute consent to any other sexual act.
4. Consent is active, not passive, and cannot be assumed. If there is confusion or ambiguity, individuals need to stop sexual activity and communicate about each person's willingness to continue.
5. Consent is required regardless of whether the person initiating the act is under the influence of drugs and/or alcohol.
6. Consent may be initially given but withdrawn at any time.
 - a. When consent is withdrawn or can no longer be given, sexual activity must stop.
7. Consent cannot be given when a person is incapacitated, which occurs when an individual lacks the ability to knowingly choose to participate in sexual activity.
 - a. Incapacitation may be caused by the lack of consciousness or being asleep, being involuntarily restrained, or if an individual otherwise cannot consent.
 - b. Depending on the degree of intoxication, someone who is under the influence of alcohol, drugs, or other intoxicants may be incapacitated and therefore unable to consent.
8. Consent cannot be given when it is the result of any coercion, intimidation, force, or threat of harm.

The definition of affirmative consent does not vary based on a participant's sex, sexual orientation, gender identity, gender expression or relationship status.

Education Program or Activity

For the purposes of the Title IX Grievance Policy, NYFA's "education program or activity" includes:

1. Any on-campus premises.
2. Any off-campus premises that NYFA has substantial control over. This includes buildings or property owned or controlled by a recognized student organization.
3. Activity occurring within computer and internet networks, digital platforms, and computer hardware or software owned or operated by, or used in the operations of NYFA's programs and activities over which the New York Film Academy has substantial control.
4. Any locations, events, or circumstances in which NYFA exercises substantial control over both the Respondent and the context in which the covered sexual harassment occurs.

Formal Complaint

For the purposes of the Title IX Grievance Policy, "Formal Complaint" means a document - including an electronic submission - filed by a Complainant with a signature or other indication that the Complainant is the person filing the Formal Complaint, or signed by the Title IX Coordinator, alleging sexual harassment against a Respondent about conduct within NYFA's education program or activity and requesting initiation of the procedures consistent

with the Title IX Grievance Policy to investigate the allegation of covered sexual harassment.

Complainant

For the purposes of the Title IX Grievance Policy, Complainant means any individual who has reported being or is alleged to be the victim of conduct that could constitute covered sexual harassment as defined under this Policy.

Respondent

For the purposes of the Title IX Grievance Policy, Respondent means any individual who has been reported to be the perpetrator of conduct that could constitute covered sexual harassment as defined under this Policy.

Relevant Evidence and Questions

Relevant evidence and questions refer to any questions and evidence that tends to make an allegation of sexual harassment more or less likely to be true.

“Relevant” evidence and questions do not include the following types of evidence and questions, which are deemed “irrelevant” at all stages of the Title IX Grievance Procedure:

Evidence and questions about the Complainant’s sexual predisposition or prior sexual behavior unless:

1. They are offered to prove that someone other than the Respondent committed the conduct alleged by the Complainant, or
2. They concern specific incidents of the Complainant’s prior sexual behavior with respect to the Respondent and are offered to prove consent. [34 C.F.R. § 106.45\(6\)\(i\)](#).

Evidence and questions that constitute, or seek disclosure of, information protected under a legally-recognized privilege.

Any Party’s medical, psychological, and similar records unless the Party has given voluntary, written consent. See, [85 Fed. Reg. 30026, 30294](#) (May 19, 2020).

Privacy vs. Confidentiality

Consistent with the Sexual Misconduct Policy, references made to “confidentiality” refer to the ability of identified confidential resources to not report crimes and violations to law enforcement or NYFA officials without permission, except for extreme circumstances, such as a health and/or safety

emergency or child abuse. For NYFA, the services and work product of NYFA’s licensed counselors in Counseling Services are confidential.

References made to “privacy” mean NYFA offices and employees who cannot guarantee confidentiality will maintain privacy to the greatest extent possible. Information provided to a non-confidential resource will be relayed only as necessary for the Title IX Coordinator to investigate, provide supportive measures, and/or seek a resolution.

Working Days

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

DISABILITY ACCOMMODATIONS

This Policy does not alter any institutional obligations under federal disability laws including the Americans with Disabilities Act of 1990, and Section 504 of the Rehabilitation Act of 1973. Parties may request reasonable accommodations for disclosed disabilities to the Title IX Coordinator at any point before or during the Title IX Grievance Procedure that do not fundamentally alter the Procedure. The Title IX Coordinator will not affirmatively provide disability accommodations that have not been specifically requested by the Parties, even where the Parties may be receiving accommodations in other NYFA programs and activities.

MAKING A REPORT REGARDING COVERED SEXUAL HARASSMENT TO NYFA

Any person may report of covered sexual harassment (whether or not the person reporting is the person alleged to be the victim of conduct that could constitute covered sexual harassment), in person, by mail, by telephone, or by electronic mail, using the contact information listed for the Title IX Coordinator, or by any other means that results in the Title IX Coordinator receiving the person's verbal or written report.

Contact Information for the Title IX Coordinator(s):

New York Campus and Online Programs

Carlye Bowers
Director of Campus Life & Title IX
Coordinator
17 Battery Place, 5th Floor, Suite 501
New York, NY 10004
NYtitle9@nyfa.edu
[NY Title IX Online Reporting Tool](#)
212-674-4300, ext. 209

Los Angeles Campus

Susan Ashe
Dean of Students & Interim Title IX
Coordinator
3300 Riverside Drive, 2nd Floor, Suite
220
Burbank, CA 91505
LAtitle9@nyfa.edu
[LA Title IX Online Reporting Tool](#)
818-333-3558, ext. 1134

South Beach Campus

Carlye Bowers
Interim Title IX Coordinator
17 Battery Place, 5th Floor, Suite 501
New York, NY 10004
SBtitle9@nyfa.edu
[SB Title IX Online Reporting Tool](#)
212-674-4300, ext. 209

Such a report may be made at any time (including during non-business hours) by using the campus-specific Title IX Office email address, using the campus-specific Title IX online reporting tool, or by mail to the office address listed for the campus-specific Title IX Offices.

Confidential Reporting

Student Complainants, Respondents, and Witnesses who want someone to talk to, but do not want to report the incident to NYFA, may have a conversation with the individuals on campus identified below

who have a professional requirement to maintain confidentiality. The individuals on campus who are privileged and confidential resources when working in the following roles are listed below:

New York Campus - Counseling Services

Jacquelyn Hunt, LCSW
17 Battery Place, 1st Floor
New York, NY 10004
counseling@nyfa.edu
212-674-4300, ext. 276

Los Angeles Campus - Counseling Services

Stanley Tam, PsyD
Kathia Rabelo, LMFT
3300 W. Riverside Drive, 4th Floor
Burbank, CA 91505
stanley.tam@nyfa.edu
kathia.rabelo@nyfa.edu
818-333-3558

South Beach Campus - Counseling Services

Vivina Eglueta, PhD
420 Lincoln Road, 3rd Floor
Miami, FL 33139
vivina.eglueta@nyfa.edu
305-318-7859

Faculty and staff Complainants, Respondents, and Witnesses may seek confidential consultation through NYFA's Employee Assistance Program. Faculty and staff can log into their online Paycom account for information on how to access this program and/or contact Human Resources for more information.

There are certain circumstances under state and federal law that require or

allow mental health professionals to break confidentiality, without consent if necessary. These include circumstances where there is serious danger to self or others, suspicion of child or elder abuse, or by court subpoena.

Community Resources and National Hotlines

Students, faculty, and staff may also access confidential resources located throughout the state and local communities. These organizations and national hotlines can provide a variety of resources including crisis intervention services, counseling, medical attention, and assistance dealing with the criminal justice system.

New York City

- NYC Alliance Against Sexual Assault:
<http://www.svfreeny.org>
- New York State Domestic Hotline:
<http://www.opdv.ny.gov/help/dvhotlines.html>
- Office for the Prevention of Domestic Violence:
<http://www.opdv.ny.gov/help/index.html>
- Legal Momentum:
<https://www.legalmomentum.org/>
- NYCASA:
<http://nycasa.org/>
- NYSCADV:
<http://www.nyscadv.org/>
- Anti-Violence Project:
<http://www.avp.org>
- Safe Horizons:
<http://www.safehorizons.org/>
- New York City Family Justice Centers:
<http://www1.nyc.gov/site/ocdv/programs/family>

[justice-
centers.pag
e](#)

Los Angeles / Burbank

- Peace Over Violence:
<https://www.peaceoverviolence.org>
- Strength United:
<https://www.csun.edu/eisner-education/strength-united/services>
- Rape Treatment Center, UCLA Medical Center:
<https://www.uclahealth.org/santa-monica/rape-treatment>
- YWCA Los Angeles:
<https://ywcagla.org/what-we-do/programs/sexual-assault/>
- YWCA Glendale, DV Project:
<https://www.glendaleywca.org>
- Victim Assistance Program:
<https://www.helpforrimevictims.org>
- Family Violence Program Burbank:
<https://familyserviceagencyofburbank.org/>
- Rainbow Services:
<http://rainbowservicesdv.org/>
- Jewish Family Services of Los Angeles:
<https://www.jfsla.org>
- 1736 Family Crisis Center:
<http://www.1736familycrisiscenter.org/>

South Beach / Miami

- Victim Response Inc. The Lodge:
<https://www.thelodgeiami.org>
- Florida Council Against Sexual Violence:
<https://www.fcasv.org>

- Coordinated Victims Assistance Center:
<https://casa-us.org/cvac-office/>
- The Florida Bar :
<https://www.floridabar.org>
- Roxy Bolton Rape Treatment Center:
<http://jacksonhealth.org/services-rape-treatment.asp>
- Kristi House:
<http://www.kristihouse.org/>
- Help Miami:
<https://jcsfl.org/services/helpline/>

National Hotlines

- National Sexual Assault Hotline: 1-800-646-HOPE(4673)
- National Domestic Violence Hotline: 1-800-799-7233
- National Suicide Prevention Lifeline: 1-800-273-8255
- Rape Abuse and Incest National Network (RAINN) 1-800-656-4673

NON-INVESTIGATORY MEASURES AVAILABLE UNDER THE TITLE IX GRIEVANCE POLICY

Supportive Measures

Upon receipt of a complaint, the Title IX Coordinator will provide written information that identifies existing counseling, health, mental health, victim advocacy, legal assistance, visa and immigration assistance, and other services available on campus and within the community. The written notification will also describe options for available assistance in - and how to request changes

to - academic, living, transportation, and working situations. Students, faculty, and staff may also contact the Title IX Coordinator to request information about the available options.

Complainants who report allegations that could constitute sexual misconduct under this Policy have the right to and shall be offered supportive measures from NYFA regardless of whether they desire to file a complaint. Students, faculty, and staff who are Complainants, Respondents, or Witnesses can make requests to the Title IX Coordinator, who will help identify available options, determine the best course of action, and coordinate effective implementation of supportive measures.

Supportive measures are non-disciplinary and non-punitive individualized services intended to restore or preserve access to NYFA's educational programming and activities, without disrupting the other individuals (Complainant, Respondent, or Witness); protect the safety of all individuals and the educational environment; and deter covered sexual harassment. NYFA will maintain the confidentiality of supportive measures provided to the Complainant, Respondent, and Witnesses to the extent that maintaining such confidentiality will not impede the provisions of such supportive measures, and as permitted by law.

NYFA may provide the following options, temporarily or ongoing, if requested to the Title IX Coordinator and reasonably available:

Supportive measures for students, as appropriate, may include but are not limited to:

1. Academic assistance: transferring to another section or class time slot, rescheduling an assignment or test, extensions of deadlines or other course-related adjustments, accessing academic support such as tutoring, arranging for incompletes, a leave of absence or withdrawal from course(s), preserving eligibility for financial aid, needs-based or talent-based discounts, or international student visas
2. Mental health services, such as counseling
3. Providing resources available for medical assessment, treatment, and crisis response
4. Change in housing: switching residence hall rooms or assistance in finding alternative third-party housing
5. Providing resources and options available for contacting law enforcement
6. Providing an escort for the student to move safely between NYFA classes and programs
7. Providing increased security and monitoring of certain areas of the campus
8. Transportation and parking assistance
9. Assistance in identifying additional resources off campus
10. No Contact Order (NCO)

Supportive measures for faculty and staff members, as appropriate, may include but are not limited to:

1. Change in the nature or terms of employment, such as adjustments to working schedule, change in

- supervisor, or taking a leave of absence
- 2. Mental health services through NYFA's Employee Assistance Program or through employee health insurance
- 3. Providing an escort for the employee to move safely between NYFA classes and programs
- 4. Providing increased security and monitoring of certain areas of the campus
- 5. Transportation and parking assistance
- 6. Assistance in identifying additional support resources
- 7. No Contact Order (NCO)

Emergency Protective Measures

When NYFA determines a need to enact Emergency Protective Measures for the safety of the institution and the members of the NYFA community, NYFA may enact a Procedural Hold for student Respondents or an Administrative Leave for employee Respondents.

Procedural Hold for Student Respondents

NYFA retains the authority to remove a student Respondent from NYFA's educational program or activity on an emergency basis, where NYFA (1.) undertakes an individualized safety and risk analysis, and (2.) determines that an immediate threat to the physical health or safety of any student or other individual arising from the allegations of covered sexual harassment justifies a removal. For NYFA, this process is referred to as a Procedural Hold.

If the Title IX Coordinator or designee determines a Procedural Hold is necessary, the Respondent will be

provided notice and an opportunity to challenge the decision immediately following the implementation of the Procedural Hold. A Procedural Hold may include exclusion from classes, or from specified NYFA activities, or from NYFA property.

1. Within twenty-four (24) hours after the imposition of the Procedural Hold, 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 rescinds 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 every reasonable effort will be made to inform the Complainant and Respondent that the Procedural Hold is vacated.
 - a. Should the Procedural Hold be vacated, that will have no bearing on the Title IX Grievance proceedings arising from the conduct which prompted the Procedural Hold.
2. Upon imposition of the Procedural Hold, the Title IX Coordinator or designee will notify the Respondent of the allegations, 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.
3. Review of the Procedural Hold will have scheduling priority. The Respondent may be accompanied

by an Advisor. The Respondent 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) working days of the conclusion of the Procedural Hold review, the Campus Dean will determine:

- a. If the Procedural Hold is necessary
- b. If the conditions of the Procedural Hold should be modified

The result of the Procedural Hold review will have no bearing on the Title IX Grievance proceedings arising from the conduct which prompted the Procedural Hold.

Administrative Leave for Employee Respondents

NYFA retains the authority to remove an employee Respondent from NYFA's educational program or activity on an emergency basis, where NYFA (1.)(a.) undertakes an individualized safety and risk analysis, and (b.) determines that an immediate threat to the physical health or safety of any student or other individual arising from the allegations of covered sexual harassment justifies a removal, or (2.) a student's access to NYFA's educational program or activity is significantly impacted. For NYFA, this process is referred to as Administrative Leave.

If the Title IX Coordinator or designee determines an Administrative Leave is necessary, the Respondent will be provided notice and an opportunity to challenge the decision immediately following the implementation of the Administrative Leave. An Administrative Leave may include exclusion from employee responsibilities, or from specified NYFA activities, or from NYFA property.

1. Within twenty-four (24) hours after the imposition of the Administrative Leave, the Campus Dean or designee will review the information upon which the Administrative Leave was based. The Administrative Leave will stand unless the Campus Dean rescinds the Administrative Leave within twenty-four (24) hours of its imposition. If the Campus Dean rescinds the Administrative Leave, the action will be deemed vacated and every reasonable effort will be made to inform the Complainant and Respondent that the Administrative Leave is vacated.
 - a. Should the Administrative Leave be vacated, that will have no bearing on the Title IX Grievance proceedings arising from the conduct which prompted the Administrative Leave.
2. Upon imposition of the Administrative Leave, the Title IX Coordinator or designee will notify the Respondent of the allegations, the length and conditions of the Administrative

Leave, and the opportunity for a review with the Campus Dean or designee to challenge the Administrative Leave.

3. Review of the Administrative Leave will have scheduling priority. The Respondent may be accompanied by an Advisor. The Respondent may present information to contest the Administrative Leave, or to demonstrate that the Administrative Leave is unnecessary or that the conditions of the Administrative Leave should be modified. The Campus Dean is authorized to investigate the facts which prompted the Administrative Leave and may lift the Administrative Leave or modify its conditions. Within three (3) working days of the conclusion of the Administrative Leave review, the Campus Dean will determine:
 - a. If the Administrative Leave is necessary
 - b. If the conditions of the Administrative Leave should be modified

The result of the Administrative Leave review will have no bearing on the Title IX Grievance Policy proceedings arising from the conduct which prompted the Administrative Leave.

INFORMATION ON REPORTING

Timely Warnings

When an incident of covered sexual harassment is reported to NYFA and

involves an alleged crime that constitutes a possible threat to the campus community, NYFA will evaluate each incident on a case-by-case basis to determine if a timely warning notice will be distributed to the community in a manner consistent with the requirements of the Clery Act. NYFA will not release the name or identifying information about the Complainant.

Documentation and Records Retention

NYFA will create and maintain the following records for a period of seven (7) years: records of any actions, including any supportive measures, taken in response to a report or Formal Complaint of sexual misconduct; records of investigations, including any determination regarding responsibility and any audio or audiovisual recording(s) or transcript(s) created, any disciplinary sanctions imposed on the Respondent, and any remedies provided to the Complainant, Respondent, or Witnesses; any appeal and the result of that appeal; and any informal or alternative resolution, and the result of such resolution processes. Records may be kept longer than seven (7) years in cases with outcomes that include suspension, expulsion, or termination, in accordance with NYFA records policies. Records will be maintained in accordance with the privacy protections set forth in Title IX, Title VII, the Clery Act, FERPA, and applicable state law regarding the privacy of personnel records.

Preserving Information

Physical information such as receipts, text messages, pictures, videos, emails, Facebook posts or messages, Snapchats,

or other social media posts may be helpful during an investigation. Complainants, Respondents, and Witnesses are encouraged to gather said information because they will have the opportunity to present it during the investigation process. It is recommended that all emails, text messages, and social media posts related to the complaint be preserved in their entirety, even if the decision to submit a Formal Complaint has yet to be made.

In incidents of sexual harassment, sexual assault, dating violence, domestic violence, or stalking, it is important to preserve evidence to aid in an institutional investigation, a legal process, and/or obtaining a protection order. Evidence may be collected whether or not a Complainant chooses to make a report to law enforcement. Evidence of violence such as bruising or other visible injuries following an incident of dating or domestic violence should be documented and preserved with photographic evidence. Evidence of bullying, stalking and sexual harassment, such as cyber communications, should also be preserved and not altered in any way.

Reporting to Hospitals and Medical Professionals

Seeking medical attention through emergency and follow-up services is recommended and can address physical well-being, health concerns, such as sexually transmitted diseases, and may provide a sexual assault forensic examination. While medical attention can be accessed at any medical facility, there are certain facilities that have

specially-trained staff to conduct forensic exams. A forensic exam collects physical evidence, through vaginal and anal examinations, collections of fingernail scrapings and clippings, blood testing, etc., that may aid in an institutional investigation, a legal process, and/or the procurement of a protection order. A forensic exam may also test for and treat sexually transmitted diseases and pregnancy. The decision to obtain a forensic exam does not commit any individual to any course of action but does preserve the full range of options to seek resolution, if the individual chooses to in the future.

As time passes, evidence may dissipate or become unavailable, therefore it is recommended to obtain a sexual assault forensic exam as soon as possible following the alleged incident. Individuals are encouraged to not bathe, douche, smoke, use the toilet, or clean the location where the alleged incident occurred. Items that were worn during or sheets and towels used during the alleged incident should be placed in a paper bag and brought to the forensic exam.

NYFA does not have health or medical centers on its campuses. If a student, faculty, or staff member is in need of medical assistance, NYFA will not provide transportation from campus but may assist in securing transportation and may accompany an individual, if requested. The hospitals and medical centers listed below have the ability to conduct a sexual assault forensic examination:

New York City

Beth Israel Medical Center, Manhattan
10 Nathan D Perlman Pl,
212-420-2000

NYC Health + Hospitals/Gotham
Health, Brooklyn
295 Flatbush Avenue Extension
718-388-5889

Los Angeles/ Burbank

Lakeside Community Healthcare
Urgent Care
191 S Buena Vista St #150
Burbank, CA 91505
818-295-5920

Cedars-Sinai Medical Center
8700 Beverly Blvd
Los Angeles, CA 90048
310-423-3277

Santa Monica-UCLA Medical Center
Rape Treatment Center
1250 16th Street
Santa Monica, CA 90404
424-259-7208

Keck Hospital - University of Southern
California
1500 San Pablo Street
Los Angeles, CA 90033
1-800-872-2273

South Beach/ Miami

Jackson Memorial Hospital
Roxy Bolton Rape Treatment Center
1611 NW 12th Avenue
Institute Annex, 1st Floor
Miami, FL 33136
305-585-7273

Nancy J. Cotterman Center
Sexual Assault Treatment Center
400 NE 4th Street
Fort Lauderdale, FL 3301

954-761-7273

Reporting to Law Enforcement

Complainants have the option to report to law enforcement in lieu of or in addition to reporting to the Title IX Coordinator. Reporting to law enforcement may start a criminal investigation and adjudication within the criminal justice system, which is a separate process from this Policy. NYFA supports any Complainant who chooses to make a police report and encourages Complainants to contact the law enforcement agency in the city where the incident occurred. The Title IX Coordinator can assist the Complainant in locating the appropriate law enforcement agency. All Complainants will be informed of this reporting option and assured that the Title IX Coordinator will cooperate with any investigation to the extent possible under federal and local laws.

Students, faculty, and staff who want to make a police report in addition to, or in lieu of, reporting to NYFA may contact law enforcement directly by calling 911 for emergencies or:

- New York City Campus: New York Police Department, 1st Precinct, 212-741-4811
- Los Angeles Campus: Burbank Police Department, 818-238-3000
 - NYFA Security, 818-415-3837
- South Beach Campus: Miami Beach Police Department, 305-673-7900

If a Complainant obtains a restraining order or protection order against

another individual, the Complainant should notify the appropriate NYFA office for reasonable accommodations. A student Complainant is encouraged to disclose that information to the Title IX Coordinator, Dean of Students, or Campus Dean so NYFA can assist in making reasonable accommodations. A faculty or staff Complainant is encouraged to share information of a restraining order or protection order with Human Resources, in addition to the Title IX Coordinator.

The Title IX Coordinator or NYFA Security (LA) is available to assist individuals with obtaining a restraining order or protection order and assist law enforcement in effecting an arrest when an individual violates a restraining order or protection order. The Title IX Coordinator or NYFA Security (LA) is also available to help obtain more information about restraining orders or protection orders, specifically:

1. Answer questions about it, including information from the order about the Respondent's obligation to stay away from the person(s) seeking protection.
2. Explain the consequences for violating a restraining order or protection order, including but not limited to arrest, Student Conduct violations, Procedural Hold, or Administrative Leave.

Reporting to the Title IX Office

NYFA encourages the campus community to report all incidents of covered sexual harassment, defined by the Final Rule under Title IX of the

Educational Amendments of 1972, to the Title IX Coordinator.

To file a Formal Complaint, a Complainant must provide the Title IX Coordinator a written, signed complaint describing the facts alleged.

All NYFA employees (faculty and staff) are expected to report any allegations that may violate this Policy to the Title IX Coordinator, or a member of the Title IX Office, who may be able to address the violations. NYFA employees are encouraged to disclose all information, including the names of Parties, even when the person has requested anonymity. NYFA Counseling Services clinicians are able to keep information confidential, per licensing agreement regulations.

NYFA encourages prompt reporting to allow for the collection and preservation of evidence that may be helpful during an investigation or criminal proceeding. A delay in filing a complaint may limit the Title IX Coordinator's ability to respond.

Students, faculty, and staff who report to NYFA will be advised of their right to:

1. Notify NYFA Security (LA), local law enforcement, and/or state police;
2. Have emergency access to a Title IX Coordinator or other appropriate official trained in interviewing victims of sexual assault who shall be available upon the first instance of disclosure by a reporting individual to provide information regarding options to proceed, and, where applicable, the importance of preserving evidence and

obtaining a sexual assault forensic examination as soon as possible, and detailing that the criminal justice process utilizes different standards of proof and evidence and that any questions about whether a specific incident violated the penal law should be addressed to law enforcement or to the district attorney. The Title IX Coordinator or other appropriate official shall explain their abilities or limitations regarding confidentiality or privacy, and shall inform the reporting individual of other reporting options;

3. Privately disclose the incident to NYFA Counseling Services, who may offer confidentiality pursuant to applicable laws and can assist in obtaining services for reporting individuals;
4. Privately disclose the incident and obtain services from the state or local government;
5. Privately disclose the incident to NYFA staff who can offer privacy or confidentiality, as appropriate, and can assist in obtaining resources for reporting individuals;
6. File a report of covered sexual harassment and the right to consult the Title IX Coordinator and other appropriate NYFA staff for information and assistance. Reports shall be investigated in accordance with this Policy and a reporting individual's identity shall remain private upon request;
7. Privately disclose, if the accused is a NYFA employee, the incident to the Director of Human Resources or designee or the right to request that a confidential or private employee assist

in reporting to the Director of Human Resources or designee;

8. Receive assistance from the Title IX Coordinator or NYFA Security (LA) in initiating legal proceedings in family court or civil court; and
9. Withdraw a complaint or involvement at any time.

Amnesty for Students Who Report or Participate as Witnesses

The health and safety of every student at NYFA is of utmost importance. NYFA recognizes that students who have been drinking and/or using drugs (whether such use is voluntary or involuntary) at the time that violence, including but not limited to domestic violence, dating violence, stalking, or sexual assault occurs may be hesitant to report such incidents due to fear of potential consequences for their own conduct. NYFA strongly encourages students to report domestic violence, dating violence, stalking, or sexual assault to the Title IX Coordinator. A bystander acting in good faith or a reporting individual acting in good faith that discloses any incident of domestic violence, dating violence, stalking, or sexual assault to NYFA or law enforcement will not be subject to NYFA's Student Code of Conduct for violations of alcohol and/or drug use policies occurring at or near the time of the domestic violence, dating violence, stalking, or sexual assault.

EDUCATION AND PREVENTION

Education and Prevention Programs

In an effort to uphold the goals of this Policy and the Sexual Misconduct Policy, NYFA conducts prevention and awareness training for students, faculty, and staff. NYFA engages in comprehensive, intentional, and integrated programming, initiatives, strategies, and campaigns intended to end dating violence, domestic violence, sexual assault, stalking, and all other forms of sexual misconduct. Our prevention and awareness training programs:

1. Are culturally relevant, inclusive of diverse communities and identities, sustainable, responsive to community needs, and informed by research, or assessed for value, effectiveness, or outcome; and
2. Consider environmental risk and protective factors as they occur on the individual, relationship, institutional, community and societal levels.

Primary and ongoing prevention and awareness programming for students, faculty, and staff provides information regarding:

1. NYFA's prohibition of crimes of dating violence, domestic violence, sexual assault, and stalking and the types of behaviors that constitute said crimes,

2. What affirmative consent is and what it is not,
3. Safe and positive options for bystander intervention,
4. Risk reduction, and
5. Options and resources for victims of covered sexual harassment as defined under the Title IX Grievance Policy.

Bystander Intervention

Bystander intervention means safe and positive options that may be carried out by an individual or individuals to prevent harm or intervene when there is a risk of sexual assault, dating violence, domestic violence, or stalking. Bystander intervention includes recognizing situations of potential harm, understanding institutional structures and cultural conditions that facilitate violence, overcoming barriers to intervening, identifying safe and effective intervention options, and taking action to intervene.

Bystanders play a critical role in the prevention of sexual and relationship violence. They are individuals who observe violence or witness the conditions that perpetuate violence. They are not directly involved but have the choice to intervene, speak up, and prevent and interrupt an incident. We want to promote a culture of community accountability where bystanders are actively engaged in the prevention of violence without causing further harm.

Darley and Latane, the forefathers of bystander intervention, identified five stages that people move through when taking action in a problematic situation, See, [Journal of Personality and Social](#)

Psychology. These stages may not be linear.

1. Notice potentially problematic situations
2. Identify when it's appropriate to intervene
3. Recognize personal responsibility for intervention
4. Know how to intervene
5. Take action to intervene

There are a range of actions NYFA community members can take to intervene and help de-escalate potential acts of violence. Once a potential problem has been identified, the following actions can be used to safely intervene:

1. Direct: Directly intervene and voice concern. For example, saying: "Are you okay?" "You look really upset." "How can I help?"
2. Distract: Do something to create a distraction that discontinues the harmful behavior. For example: Spill a drink, ask for directions, tell the abuser their car is being towed.
3. Delegate: Ask for help and delegate the intervention to someone else.

Being an active bystander does not mean that personal safety should be compromised. There are a range of actions that are appropriate, depending on the individual intervening and the situation at hand. If safety is ever a concern, leave the situation and seek outside help (delegate)- that's still bystander intervention!

Risk Reduction

To reduce the likelihood that an individual may become the victim of sexual violence, there are risk reduction actions one may consider. Risk reduction means options designated to decrease

perpetration and bystander inaction, and to increase empowerment for victims in order to promote safety and to help individuals and communities address conditions that facilitate violence.

With no intent to victim blame and recognizing that only abusers are responsible for their abuse, the following are some strategies to reduce one's risk of sexual assault or harassment (taken from Rape, Abuse, & Incest National Network, www.rainn.org):

1. Be aware of your surroundings. Knowing where you are and who is around you may help you to find a way to get out of a bad situation.
2. Try to avoid isolated areas. It is more difficult to get help if no one is around.
3. Walk with purpose. Even if you don't know where you are going, act like you do.
4. Trust your instincts. If a situation or location feels unsafe or uncomfortable, it probably isn't the best place to be.
5. Try not to load yourself down with packages or bags as this can make you appear more vulnerable.
6. Make sure your cell phone is with you and charged and that you have money for a taxi or ride-share.
7. Don't allow yourself to be isolated with someone you don't trust or someone you don't know.
8. Avoid putting music headphones in both ears so that you can be more aware of your surroundings, especially if you are walking alone.
9. When you go to a social gathering, go with a group of friends. Arrive together, check in with each other throughout the evening, and leave

- together. Knowing where you are and who is around you may help you to find a way out of a bad situation.
10. If you feel unsafe in any situation, trust your instincts. If you see something suspicious, contact law enforcement immediately (local authorities can be reached by calling 911 in most areas of the U.S.).
 11. Don't leave your drink unattended while talking, dancing, using the restroom, or making a phone call. If you've left your drink alone, just get a new one.
 12. Don't accept drinks from people you don't know or trust. If you choose to accept a drink, go with the person to the bar to order it, watch it being poured, and carry it yourself. At parties, don't drink from punch bowls or other large, common open containers.
 13. Watch out for your friends, and vice versa. If a friend seems out of it, is too intoxicated, or is acting out of character, get your friend to a safe place immediately.
 14. If you suspect you or a friend has been drugged, contact law enforcement immediately (local authorities can be reached by calling 911 in most areas of the U.S.). Be explicit with doctors so they can give you the correct tests (you will need a urine test and possibly others).
 15. If you need to get out of an uncomfortable or scary situation here are some things that you can try:
 - a. Remember that being in this situation is not your fault. You did not do anything wrong, it is the person who is making you uncomfortable that is to blame.
 - b. Be true to yourself. Don't feel obligated to do anything you don't want to do. "I don't want to" is a good enough reason. Do what feels right to you and what you are comfortable with.
 - c. Have a code word with your friends or family so that if you don't feel comfortable you can call them and communicate your discomfort without the person you are with knowing. Your friends or family can then come to get you or make up an excuse for you to leave.
 - d. Lie. If you don't want to hurt the person's feelings it is better to lie and make up a reason to leave than to stay and be uncomfortable, scared, or worse. Some excuses you could use are: needing to take care of a friend or family member, not feeling well, having somewhere else that you need to be, etc.
 16. Try to think of an escape route. Consider answering these questions about your surroundings: How would you get out of the room? Where are the doors? Windows? Are there people around who might be able to help you? Is there an emergency phone nearby?
 17. If you and/or the other person have been drinking, you can say that you would rather wait until you both have your full judgment before doing anything you may regret later.

THE TITLE IX GRIEVANCE PROCEDURE

FILING A FORMAL COMPLAINT

The timeframe for the Title IX Grievance Procedure begins with the filing of a Formal Complaint. The Title IX Grievance Procedures will be concluded within a reasonably prompt manner, which may generally be within ninety (90) working days, after the filing of the Formal Complaint, provided that the Procedure may be extended for reasons including but not limited to, the absence of a Party, a Party's Advisor, or Witnesses; concurrent law enforcement activity; or the need for language assistance or for an accommodation of disabilities. The procedure for applying for extensions is described below.

To file a Formal Complaint, a Complainant must provide the Title IX Coordinator a written, signed complaint (an electronic signature is sufficient) describing, in as much detail as possible, the facts of any incident(s) which give rise to the filing of the complaint. Complainants are only able to file a Formal Complaint under this Policy if they are currently participating in, or attempting to participate in, the education programs or activities of NYFA, including as an employee. For Complainants who do not meet this criteria, NYFA will deem the complaint as filed under the Sexual

Misconduct Policy or one of NYFA's other relevant policies and procedures.

If a Complainant does not wish to make a Formal Complaint, the Title IX Coordinator may determine if a Formal Complaint is necessary. NYFA will inform the Complainant of this decision in writing, and the Complainant need not participate in the process further but will receive all notices issued under this Policy and Procedure.

Nothing in the Title IX Grievance Policy prevents a Complainant from seeking the assistance of state or local law enforcement alongside the appropriate on-campus process.

Informal Resolution

A Complainant who files a Formal Complaint may elect, at any time, to address the matter through the informal resolution process. Generally speaking, these resolution options are less time intensive than an investigation and live hearing, while still affording students an opportunity to actively participate in a process led by NYFA for resolution of their complaints.

The Parties may elect to enter NYFA's informal resolution process at any time after the filing of the Formal Complaint through an informed written consent. This informed written consent will include all terms of the elected informal process, including a statement that any agreement reached through the process is binding on the Parties.

No Party may be required to participate in informal resolution, and NYFA may never condition enrollment, employment, or

enjoyment of any other right or privilege upon agreeing to informal resolution.

The Parties may elect to leave the informal resolution process at any point until the informal resolution process is concluded. If a Party elects to leave the informal resolution process, the formal resolution process resumes. In participating in the informal resolution process, the Parties understand that the timeframes governing the formal process temporarily cease and only recommence upon reentry into the formal process.

1. Determination to Approve Entry into Informal Resolution Process

Even where the Parties agree to submit a matter to informal resolution, the Title IX Coordinator or other designated official may approve the decision to move the matter to the informal resolution process and may determine that informal resolution is not appropriate under the circumstances.

Factors that the Title IX Coordinator or other designated official may weigh in considering the appropriateness of the informal resolution process include, but are not limited to, the gravity of the allegations, whether there is an ongoing threat of harm to or the safety of students, faculty and staff, whether the Respondent is a repeat offender and whether the Parties are participating in good faith. This determination is not subject to appeal. Informal resolution processes may never be applied where the allegations include sexual assault.

Informal resolution is only permitted to address allegations of student-on-student sexual harassment, and is never allowed as

an option to resolve allegations that an employee sexually harassed a student. See, [85 Fed. Reg. 30026, 30054](#) (May 19, 2020).

At any time after the commencement of the informal resolution process, the Title IX Coordinator or other designated officials may determine that the informal resolution process is not an appropriate method for resolving the matter and may require that the matter be resolved through the formal process. This determination is not subject to appeal.

2. Role of the Facilitator

Informal resolution processes are managed by Facilitators. Facilitators shall not have a conflict of interest or bias in favor of or against any Complainant or Respondent. The Facilitator may recuse themselves or be replaced if there is a conflict. The Title IX Coordinator may serve as the Facilitator, subject to these restrictions.

All Facilitators must have training in the definition of sexual harassment under [34 C.F.R. § 106.30\(a\)](#), the scope of NYFA's education program or activity, how to conduct informal resolution processes, and how to serve impartially, including by avoiding prejudgment of the facts at issue, conflicts of interest, or bias.

3. Confidentiality

In entering the informal resolution process, the Parties shall agree that any testimony and evidence (including admissions of responsibility) they share or receive during the informal resolution process concerning the allegations of the Formal Complaint is confidential while the Parties are participating in the

informal resolution process. No evidence concerning the allegations obtained within the informal resolution process may be disseminated to any person, provided that any Party to the informal resolution process may generally discuss the allegations under investigation with a parent, friend, Advisor, or other source of emotional support, or with an advocacy organization. Should the Parties withdraw from the informal resolution process, information disclosed or obtained for purposes of the informal resolution process may be incorporated into the formal investigation and live hearing, provided that this information is disclosed and reviewed by the Parties under the investigatory and hearing procedures described in the Title IX Grievance Procedure.

4. Informal Resolution Options

NYFA offers the following informal resolution procedures for addressing Formal Complaints of sexual harassment covered under this Policy

a. Administrative Resolution

Should the Parties mutually determine to enter the informal resolution process, and the Respondent elects to accept responsibility for the allegations of the Formal Complaint at any point during the informal resolution process, NYFA may administratively resolve the Formal Complaint.

Where the Respondent admits responsibility, the Parties will receive simultaneous written notification of the acceptance of responsibility, and the Title IX Coordinator or other designated official will convene to determine the Respondent's sanction and other

remedies, as appropriate and consistent with institutional policies. The Parties will be given an opportunity to be heard at the sanctions hearing, including but not limited to the submission of impact statements, and the Parties may be accompanied by their Advisor, but questioning of Parties or Witnesses will not be permitted. The Parties will receive simultaneous written notification of the decision regarding sanctions and remedies, which may be appealed according to the process described below.

b. Mediation

The purpose of mediation is for the Parties who are in conflict to identify the implications of a student's actions and, with the assistance of a trained facilitator, identify points of agreement and appropriate remedies to address them. Either Party can request mediation to seek resolution; mediation will be used only with the consent of both Parties, who will be asked not to contact one another during the process. The Title IX Office will also review any request for mediation, and may decline to mediate based on the facts and circumstances of the particular case. Either Party has the right to terminate the mediation process and choose or resume another option for resolution at any time.

The mediation process will typically commence within ten (10) working days after the Title IX Office receives consent to mediate from both Parties, and will continue until concluded or terminated by either Party or the Title IX Office. During mediation, any potential investigation will halt, and calculations for time frames will be stayed. If the mediation results in a resolution, the

disciplinary process will be concluded and the matter will be closed. If a resolution cannot be reached, the matter will be referred to the Campus Dean to re-evaluate other options for resolution, including investigation.

During mediation, a Facilitator will guide a discussion between the Parties. In circumstances where the Parties do not wish to meet face to face, either Party can request “caucus” mediation, and the Facilitator will conduct separate meetings. Whether or not the Parties agree to meet face to face, each Party will be permitted to bring an Advisor of their choice to any meetings who may be, but is not required to be, an attorney.

At the conclusion of the mediation, the Facilitator will memorialize the agreement that was reached between the Parties. The Title IX Office will monitor adherence to the proposed solution and close the matter when compliance is satisfactory.

c. Restorative Justice

A restorative justice (“RJ”) Conference is a dialogue, facilitated by a trained NYFA employee intended to restore relationships and repair harm after a conflict has occurred. Both the responsible Party and the individuals affected by the conflict come together to identify what harm was caused and, collaboratively, determine how conflict and trust might be, respectively, resolved and repaired.

A Party may request to engage in RJ at any stage of the disciplinary process, however, restorative justice may not be an appropriate mechanism for all conflicts. To qualify for RJ, the student accused of

wrongdoing must accept responsibility and express remorse for the harm that was caused. The harmed Party must also be willing to accept an apology offered by the student accused of wrongdoing. Additionally, all involved Parties must agree to and abide by measurable and timely actions within the scope of this Policy and directives. The Title IX Office will review any request for RJ, and may decline to initiate RJ based on the facts and circumstances of the particular case.

The RJ Conference proceeds only if all Parties agree to participate willingly. Upon doing so, the RJ process typically commences within ten (10) working days after the Title IX Office receives written agreements from all involved Parties. The conference will continue until the conference is successfully concluded or until the Title IX Office determines that the conference will not be successful. If successful, an agreeable resolution is reached by all involved Parties, at which time the process is concluded, and the matter is resolved. If a resolution cannot be reached, the matter will be referred to the Campus Dean to re-evaluate other options for resolution.

The Title IX Office will monitor the Parties’ adherence to their proposed solution and reserves the right to close the matter when compliance is satisfactory.

Multi-Party Situations

NYFA may consolidate Formal Complaints alleging covered sexual harassment against more than one Respondent, or by more than one Complainant against one or more Respondents, or by one Party against the other Party, where the allegations of

covered sexual harassment arise out of the same facts or circumstances.

DETERMINING JURISDICTION

The Title IX Coordinator will determine if the Title IX Grievance Procedure should apply to a Formal Complaint. The Process will apply when all of the following elements are met, in the reasonable determination of the Title IX Coordinator:

1. The conduct is alleged to have occurred on or after August 14, 2020;
2. The conduct is alleged to have occurred in the United States;
3. The conduct is alleged to have occurred in NYFA's education program or activity; and
4. The conduct is alleged to constitute covered sexual harassment as defined in this Policy.

If all of the elements are met, NYFA will investigate the allegations according to the Title IX Grievance Procedure.

Allegations Potentially Falling Under Two Policies

If the alleged conduct includes conduct that would constitute covered sexual harassment and conduct that would not constitute covered sexual harassment, the Title IX Grievance Procedure will be applied in the investigation and adjudication of all of the allegations.

FORMAL COMPLAINT DISMISSAL

Mandatory Dismissal

If any one of these elements are not met, the Title IX Coordinator will notify the Parties that the Formal Complaint is being dismissed for the purposes of the Title IX Grievance Policy. Either Party may appeal this dismissal using the procedure outlined in the Appeals section (below).

Discretionary Dismissal

The Title IX Coordinator may dismiss a Formal Complaint brought under the Title IX Grievance Policy, or any specific allegations raised within that Formal Complaint, at any time during the investigation or hearing, if:

1. A Complainant notifies the Title IX Coordinator in writing that they would like to withdraw the Formal Complaint or any allegations raised in the Formal Complaint;
2. The Respondent is no longer enrolled or employed by NYFA; or,
3. If specific circumstances prevent NYFA from gathering evidence sufficient to reach a determination regarding the Formal Complaint or allegations within the Formal Complaint.

Any Party may appeal a dismissal determination using the process set forth in the Appeals section (below).

Notice of Dismissal

Upon reaching a decision that the Formal Complaint will be dismissed, NYFA will promptly send written notice of the dismissal of the Formal Complaint or any specific allegation within the Formal Complaint, and the reason for the dismissal, simultaneously to the Parties

through their NYFA email accounts. It is the responsibility of Parties to maintain and regularly check their NYFA email accounts.

Notice of Removal of Formal Complaint from Title IX Grievance Procedure

Upon dismissal for the purposes of the Title IX Grievance Policy, NYFA retains discretion to utilize other relevant policies or procedures including the Student Code of Conduct and/or the Sexual Misconduct Policy to determine if a violation has occurred. If so, NYFA will promptly send written notice of the dismissal of the Formal Complaint under the Title IX Grievance Procedure.

NOTICE OF ALLEGATIONS

If it is deemed by the Title IX Coordinator, or their designee, that the Title IX Grievance Procedure should apply to a Formal Complaint, the Title IX Coordinator will draft and provide the Notice of Allegations to any Party to allegations of covered sexual harassment. Such notice will occur as soon as practicable, after NYFA receives a Formal Complaint of the allegations, if there are no extenuating circumstances.

The Parties will be notified by their NYFA email accounts if they are a student or employee, and by other reasonable means if they are neither.

NYFA will provide sufficient time for the Parties to review the Notice of Allegations and prepare a response before any initial interview.

The Title IX Coordinator, or their designee, may determine that the Formal Complaint must be dismissed on the mandatory grounds identified above, and will issue a Notice of Dismissal. If such a determination is made, any Party to the allegations of covered sexual harassment identified in the Formal Complaint will receive the Notice of Dismissal in conjunction with, or in separate correspondence after, the Notice of Allegations.

Contents of the Notice of Allegations

The Notice of Allegations will include the following:

1. Notice of NYFA's Title IX Grievance Policy and Procedure, including any informal resolution process and a hyperlink to a copy of the Policy and Procedure.
2. Notice of the allegations potentially constituting covered sexual harassment, and sufficient details known at the time the Notice is issued, such as the identities of the Parties involved in the incident, if known, including the Complainant; the conduct allegedly constituting covered sexual harassment; and the date and location of the alleged incident, if known.
3. Notice of the sanction or sanctions that may be imposed on the Respondent based upon the outcome of the Title IX Grievance Procedure.
4. A statement that the Respondent is presumed not responsible for the alleged conduct and that a determination regarding responsibility is made at the conclusion of the Title IX Grievance Procedure.

5. A statement that the Parties may have an Advisor of their choice, who may be, but is not required to be, an attorney, as required under [34 C.F.R. § 106.45\(b\)\(5\)\(iv\)](#);
6. A statement that before the conclusion of the investigation, the Parties may inspect and review evidence obtained as part of the investigation that is directly related to the allegations raised in the Formal Complaint, including the evidence upon which NYFA does not intend to rely in reaching a determination regarding responsibility, and evidence that both tends to prove or disprove the allegations, whether obtained from a Party or other source, as required under [34 C.F.R. § 106.45\(b\)\(5\)\(vi\)](#);
7. A statement to student Parties that the Student Conduct Code (see Item 9, “falsifying information”) prohibits knowingly making false statements or knowingly submitting false information during the Title IX Grievance Procedure; or a statement to employee Parties that the Employee Standards of Conduct has an expectation of honest cooperation and participation during the Title IX Grievance Procedure.

Ongoing Notice

If, in the course of an investigation, NYFA decides to investigate allegations about the Complainant or Respondent that are not included in the Notice of Allegations and are otherwise covered sexual harassment falling within the Title IX Grievance Policy, NYFA will notify the Parties whose identities are known of the additional allegations by their NYFA email accounts or other reasonable means.

The Parties will be provided sufficient time to review the additional allegations to prepare a response before any initial interview regarding those additional charges.

ADVISOR OF CHOICE AND PARTICIPATION OF ADVISORS

NYFA will provide the Parties equal access to Advisors and support persons; any restrictions on Advisor participation will be applied equally.

NYFA has a long-standing practice of requiring students to participate in the Procedurero process directly and not through an advocate or representative. Students participating as a Complainant or Respondent in this Procedure may be accompanied by an Advisor of their choice to any meeting or hearing to which they are required or are eligible to attend. The Advisor is not an advocate. Except where explicitly stated by this Policy, as consistent with the Final Rule, Advisors shall not participate directly in the process as per NYFA’s standard policy and practice. At hearings, Advisors are permitted to cross-examine the other Party and Witnesses, as described below.

NYFA will not intentionally schedule meetings or hearings on dates where the Advisors for all Parties are not available, provided that the Advisors act reasonably in providing available dates and work collegially to find dates and times that meet all schedules.

NYFA's obligations to investigate and adjudicate in a prompt timeframe under the Title IX Grievance Policy and other NYFA policies apply to matters governed under this Policy, and NYFA cannot agree to extensive delays solely to accommodate the schedule of an Advisor. The determination of what is reasonable shall be made by the Title IX Coordinator or designee. NYFA will not be obligated to delay a meeting or hearing under this process more than five (5) working days due to the unavailability of an Advisor, and may offer the Party the opportunity to obtain a different Advisor of their choice or utilize one provided by NYFA.

NOTICE OF MEETINGS AND INTERVIEWS

NYFA will provide, to a Party whose participation is invited or expected, written notice of the date, time, location, participants, and purpose of all hearings, investigative interviews, or other meetings with a Party, with sufficient time for the Party to prepare to participate.

Delay

Each Party may request a one-time delay of up to five (5) working days for good cause (granted or denied in the sole judgment of the Title IX Coordinator or designee) provided that the requestor provides reasonable notice and the delay does not overly inconvenience other Parties.

For example, a request to take a five-day delay made an hour before a hearing for which multiple Parties and their Advisors have traveled to and prepared for shall generally not be granted, while a request for a five-day pause in the middle of investigation interviews to allow a Party to

obtain certain documentary evidence shall generally be granted.

The Title IX Coordinator or designee shall have sole judgment to grant further extensions in the Procedure.

INVESTIGATION

General Rules of Investigations

The Title IX Coordinator and/or an investigator designated by the Title IX Coordinator will perform an investigation under a reasonably prompt timeframe of the conduct alleged to constitute covered sexual harassment after issuing the Notice of Allegations.

NYFA, and not the Parties, has the burden of proof and the burden of gathering evidence, i.e., the responsibility of showing a violation of this Policy has occurred. This burden does not rest with either Party, and either Party may decide not to share their account of what occurred or may decide not to participate in an investigation or hearing. This does not shift the burden of proof away from NYFA and does not indicate responsibility.

NYFA cannot access, consider, or disclose medical records without a waiver from the Party (or parent, if applicable) to whom the records belong or of whom the records include information. NYFA will provide an equal opportunity for the Parties to present witnesses, including fact and expert witnesses, and other inculpatory and exculpatory evidence, (i.e. evidence that tends to prove and disprove the allegations) as described below.

Inspection and Review of Evidence

Prior to the completion of the investigation, the Parties will have an equal opportunity to inspect and review the evidence obtained through the investigation. The purpose of the inspection and review process is to allow each Party the equal opportunity to meaningfully respond to the evidence prior to conclusion of the investigation.

Evidence that will be available for inspection and review by the Parties will be any evidence that is directly related to the allegations raised in the Formal Complaint. It will include any:

1. Evidence that is relevant, even if that evidence does not end up being relied upon by NYFA in making a determination regarding responsibility;
2. Inculpatory or exculpatory evidence (i.e. evidence that tends to prove or disprove the allegations) that is directly related to the allegations, whether obtained from a Party or other source.

Exceptions to the above include all evidence which is privileged under federal or local state law (e.g., statements made to/from doctors, therapists, attorneys, student records or any item protected by Family Educational Rights and Privacy Act Regulations (FERPA)), evidence of prior sexual behavior unless it shows consent or that someone other than Respondent committed the alleged misconduct.

All Parties must submit any evidence they would like the investigator to consider prior to when the Parties' time to inspect and review evidence begins. See, [85 Fed. Reg. 30026, 30307](#) (May 19, 2020).

NYFA will send the evidence made available for each Party and each Party's Advisor, if any, to inspect and review through an electronic format or a hard copy. NYFA is not under an obligation to use any specific process or technology to provide the evidence and shall have the sole discretion in terms of determining format and any restrictions or limitations on access.

The Parties will have ten (10) working days to inspect and review the evidence and submit a written response by email to the investigator. The investigator will consider the Parties' written responses before completing the Investigative Report.

NYFA will provide copies of the Parties' written responses of the review to all Parties and their Advisors, if any. See, [85 Fed. Reg. 30026, 30307](#) (May 19, 2020).

NYFA will provide the Parties five (5) working days after the initial inspection and review of evidence, and before the investigator completes the Investigative Report, to provide additional evidence in response to their inspection and review of the evidence, and then provide the Parties five (5) working days to inspect, review, and respond to the Party's additional evidence through a written response to the investigator. Those written responses will be disclosed to the Parties. See, [85 Fed. Reg. 30026, 30307](#) (May 19, 2020).

Any evidence subject to inspection and review will be available at any hearing, including for purposes of cross-examination.

The Parties and their Advisors must sign an agreement to respect the privacy of the Parties, the confidentiality of the proceedings, and not to disseminate any of the evidence subject to inspection and review or use such evidence for any purpose unrelated to the Title IX Grievance Procedure. See, [85 Fed. Reg. 30026, 30435](#) (May 19, 2020).

The Parties and their Advisors shall not photograph or otherwise copy the evidence. See, [85 Fed. Reg. 30026, 30435](#) (May 19, 2020).

Inclusion of Evidence Not Directly Related to the Allegations

Evidence obtained in the investigation that is determined in the reasoned judgment of the investigator not to be directly related to the allegations in the Formal Complaint will be included in the appendices to the investigative report.

INVESTIGATIVE REPORT

The Title IX Coordinator and/or an investigator designated by the Title IX Coordinator will create an Investigative Report that fairly summarizes relevant evidence.

The Investigative Report is not intended to catalog all evidence obtained by the investigator, but only to provide a fair summary of that evidence.

Only relevant evidence (including both inculpatory and exculpatory – i.e. tending to prove and disprove the allegations - relevant evidence) will be referenced in the Investigative Report.

The investigator may redact irrelevant information from the Investigative Report when that information is contained in documents or evidence that is/are otherwise relevant. See, [85 Fed. Reg. 30026, 30304](#) (May 19, 2020).

HEARING

General Rules of Hearings

NYFA will not issue a disciplinary sanction arising from an allegation of covered sexual harassment without holding a live hearing, unless the Title IX Grievance Procedure has been resolved through one of the Informal Resolution Options referenced above.

The live hearing may be conducted with all Parties physically present in the same geographic location, or, at NYFA's discretion, any or all Parties, Witnesses, and other participants may appear at the live hearing virtually through Zoom, Skype, or similar technology. This technology will enable participants simultaneously to see and hear each other. At its discretion, NYFA may delay or adjourn a hearing based on technological errors not within a Party's control.

All proceedings will be recorded either through audio recording, audiovisual recording, or transcript. That recording or transcript will be made available to the Parties for inspection and review.

Continuances or Granting Extensions

NYFA may determine that multiple sessions or a continuance (i.e. a pause on the continuation of the hearing until a later date or time) is needed to complete a

hearing. If so, NYFA will notify all Parties and endeavor to accommodate all Parties' schedules and complete the hearing as promptly as practicable.

Participants in the Live Hearing

Live hearings are not public, and the only individuals permitted to participate in the hearing are as follows:

1. Complainant and Respondent (The Parties)

- a. The Parties cannot waive the right to a live hearing.
- b. NYFA may still proceed with the live hearing in the absence of a Party, and may reach a determination of responsibility in their absence, including through any evidence gathered that does not constitute a "statement" by that Party. See, [85 Fed. Reg. 30026, 30361](#) (May 19, 2020).
 - i. For example, A verbal or written statement constituting part or all of the sexual harassment itself is not a "prior statement" that must be excluded if the maker of the statement does not submit to cross-examination about that statement. In other words, a prior statement would not include a document, audio recording, audiovisual reading, and digital media, including but not limited to text

messages, emails, and social media postings, that constitute the conduct alleged to have been the act of sexual harassment under the Formal Complaint. See, OCR Blog (May 22, 2020), available at <https://www2.ed.gov/about/offices/list/ocr/blog/20200522.html>

- c. NYFA will not threaten, coerce, intimidate or discriminate against the Party in an attempt to secure the Party's participation. See, [34 C.F.R. § 106.71](#); see also, [85 Fed. Reg. 30026, 30216](#) (May 19, 2020).
- d. If a Party does not submit to cross-examination, the Decision-maker cannot rely on any prior statements made by that Party in reaching a determination regarding responsibility, but may reach a determination regarding responsibility based on evidence that does not constitute a "statement" by that Party.
- e. The Decision-maker cannot draw an inference about the determination regarding responsibility based solely on a Party's absence from the live hearing or refusal to answer cross-examination or other questions. See, [34 C.F.R. §106.45\(b\)\(6\)\(i\)](#). See, Appendix A, Rules of Decorum.

2. The Decision-maker

- a. The hearing will be facilitated by and determined by a single Decision-maker.
- b. The Title IX Coordinator and the Title IX investigator shall be excluded from being the Decision-maker.
- c. No Decision-maker may have a conflict of interest or bias in favor of or against Complainants or Respondents generally, or in favor or against the Parties to the particular case.
- d. The Decision-maker will be trained on topics including how to serve impartially, issues of relevance, including how to apply the rape shield protections provided for Complainants, and any technology to be used at the hearing.
- e. The Parties will have an opportunity to raise any objections regarding a Decision-maker's actual or perceived conflicts of interest or bias at the commencement of the live hearing.

3. Advisor of Choice

- a. The Parties have the right to select an Advisor of their choice, who may be, but does not have to be, an attorney. If a Party does not have an Advisor present at the live hearing, NYFA shall provide, without fee or charge, an Advisor, who shall be selected by NYFA.

- b. The Advisor may accompany the Parties to any meeting or hearing they are permitted to attend, but may not speak for the Party, except for the purpose of cross-examination.
- c. The Parties are not permitted to conduct cross-examination; cross-examination is permitted only by the Advisor. As a result, if a Party does not select an Advisor, NYFA will select an Advisor to serve in this role for the limited purpose of conducting the cross-examination at no fee or charge to the Party.
- d. The Advisor is not prohibited from having a conflict of interest or bias in favor of or against Complainants or Respondents generally, or in favor or against the Parties to the particular case.
- e. The Advisor is not prohibited from being a Witness in the matter.
- f. If a Party does not attend the live hearing, the Party's Advisor may appear and conduct cross-examination on the absent Party's behalf. See, [85 Fed. Reg. 30026, 30340](#) (May 19, 2020).
- g. If neither a Party nor their Advisor appear at the hearing, NYFA will provide an Advisor to appear on behalf of the non-appearing Party. See, [85 Fed. Reg. 30026, 30339-40](#) (May 19, 2020).
- h. Advisors and all persons present shall be subject to NYFA's Rules of Decorum,

and may be removed upon violation of those Rules. See, Appendix A, Rules of Decorum.

4. Witnesses

- a. Witnesses cannot be compelled to participate in the live hearing, and have the right not to participate in the hearing free from retaliation. See, [85 Fed. Reg. 30026, 30360](#) (May 19, 2020).
- b. If a Witness does not submit to cross-examination, as described below, the Decision-maker cannot rely on any statements made by that Witness in reaching a determination regarding responsibility, including any statement relayed by the absent Witness to a Witness or Party who testifies at the live hearing. See, [85 Fed. Reg. 30026, 30347](#) (May 19, 2020).
- c. Witnesses and all persons present shall be subject to NYFA's Rules of Decorum, and may be removed upon violation of those Rules. See, Appendix A, Rules of Decorum.

Hearing Procedures

For all live hearings conducted under this Title IX Grievance Procedure, the process will be as follows:

1. The Decision-maker will open and establish rules and expectations for the hearing;
2. The Parties will each be given the opportunity to provide opening statements;

3. The Decision-maker will ask questions of the Parties and Witnesses;
4. Parties will be given the opportunity for live cross-examination after the Decision-maker conducts its initial round of questioning;
 - a. During the Parties' cross-examination, the Decision-maker will have the authority to pause cross-examination at any time for the purposes of asking follow up questions and any time necessary in order to enforce the established Rules of Decorum.
5. Should a Party or a Party's Advisor choose not to cross-examine a Party or Witness, the Party shall affirmatively waive cross-examination through a written or oral statement to the Decision-maker. A Party's waiver of cross-examination does not eliminate the ability of the Decision-maker to use statements made by the Party.
6. At the request of either Party, NYFA shall provide for the entire live hearing (including cross-examination) to occur with the Parties located in separate rooms with technology enabling the Parties to see and hear each other.
7. The Parties will be given a chance to make an impact statement during the part of the proceedings where the Decision-maker is deliberating on appropriate sanctions

Live Cross-Examination Procedure

Each Party's Advisor will conduct live cross-examination of the other Party or Parties and Witnesses. During this live-cross examination the Advisor will ask the other Party or Parties and Witnesses relevant questions and follow-up questions, including those challenging credibility directly, orally, and in real time.

Before any cross-examination question is answered, the Decision-maker will determine if the question is relevant. See, Appendix B, Guide for Determining Relevancy. Cross-examination questions that are duplicative of those already asked, including by the Decision-maker may be deemed irrelevant if they have been asked and answered.

Review of Recording or Transcript

The recording or transcript of the hearing will be available for review by the Parties within ten (10) working days, unless there are any extenuating circumstances. The recording or transcript of the hearing will not be provided to Parties or Advisors.

DETERMINATION REGARDING RESPONSIBILITY

Standard of Proof

NYFA uses the preponderance of the evidence standard for investigations and determinations regarding responsibility of Formal Complaints covered under this Policy. This means that the investigation and hearing determines whether it is more likely than not that a violation of the Policy occurred.

General Considerations for Evaluating Testimony and Evidence

While the opportunity for cross-examination is required in all Title IX hearings, determinations regarding responsibility may be based in part, or entirely, on documentary, audiovisual, and digital evidence, as warranted in the reasoned judgment of the Decision-maker.

1. Credibility

Decision-makers shall not draw inferences regarding a Party or Witness' credibility based on the Party or Witness' status as a Complainant, Respondent, or Witness, nor shall it base its judgments in stereotypes about how a Party or Witness would or should act under the circumstances.

Generally, credibility judgments should rest on the demeanor of the Party or Witness, the plausibility of their testimony, the consistency of their testimony, and its reliability in light of corroborating or conflicting testimony or evidence.

Still, credibility judgments should not rest on whether a Party's or Witness's testimony is non-linear or incomplete, or if the Party or Witness is displaying stress or anxiety.

Where a Party's or Witness's conduct or statements demonstrate that the Party or Witness is engaging in retaliatory conduct, including but not limited to witness tampering and intimidation, the Decision-maker may draw an adverse inference as to that Party's or Witness's credibility.

2. Weight of Testimony

Decision-makers will afford the highest weight relative to other testimony to first-hand testimony by Parties and Witnesses regarding their own memory of specific facts that occurred. Both inculpatory and exculpatory (i.e. tending to prove and disprove the allegations) evidence will be weighed in equal fashion.

Except where specifically barred by the Title IX Final Rule, a Witness' testimony regarding third-party knowledge of the facts at issue will be allowed, but will generally be accorded lower weight than testimony regarding direct knowledge of specific facts that occurred.

3. Expert Witnesses

The Final Rule requires that NYFA allow Parties to call "expert witnesses" for direct and cross examination. While the expert witness will be allowed to testify and will be subject to cross-examination as required by the Final Rule, the Decision-maker will be instructed to afford lower weight to non-factual testimony of the expert relative to fact witnesses, and any expert testimony that is not directed to the specific facts that occurred in the case will be afforded lower weight relative to fact witnesses, regardless of whether the expert witness testimony is the subject of cross examination and regardless of whether all Parties present experts as witnesses.

4. Character Witnesses

The Final Rule requires that NYFA allow Parties to call character witnesses to testify. NYFA does not provide for character witnesses in other proceedings. While the character witnesses will be allowed to testify and be crossed as required by the Final Rule, the Decision-maker will be instructed to afford very low weight to any

non-factual character testimony of any witness and may limit the evidence of the character witness.

5. Polygraph Tests

The Final Rule requires that NYFA admit and allow testimony regarding polygraph tests ("lie detector tests") and other procedures that are outside of standard use in academic and non-academic conduct processes. While the processes and testimony about them will be allowed to testify and be crossed as required by the Final Rule, the Decision-maker will afford lower weight to such processes relative to the testimony of fact witnesses.

Components of the Determination Regarding Responsibility

The written Determination Regarding Responsibility will be issued simultaneously to all Parties through their NYFA email account, or other reasonable means as necessary. The Determination will include:

1. Identification of the allegations potentially constituting covered sexual harassment;
2. A description of the procedural steps taken from the receipt of the Formal Complaint through the determination, including any notifications to the Parties, interviews with Parties and Witnesses, site visits, methods used to gather other evidence, and hearings held;
3. Findings of fact supporting the determination;
4. Conclusions regarding which section of the Policy, if any, the Respondent has or has not violated.
5. For each allegation:

- a. A statement of, and rationale for, a determination regarding responsibility;
 - b. A statement of, and rationale for, any disciplinary sanctions the recipient imposes on the Respondent; and
 - c. A statement of, and rationale for, whether remedies designed to restore or preserve equal access to the recipient's education program or activity will be provided by the recipient to the Complainant; and
6. The recipient's procedures and the permitted reasons for the Complainant and Respondent to appeal, as described in the Appeal section(below).

Timeline of Determination Regarding Responsibility

If there are no extenuating circumstances, the determination regarding responsibility will be issued by NYFA within ten (10) working days of the completion of the hearing.

Transcript Notations

Students that are found responsible for a policy violation may receive a notation on their transcript indicating a sanction of either Disciplinary Probation, Suspension, or Expulsion. Notations for Disciplinary Probation are temporary, and only appear during the duration of Disciplinary Probation. Notations for Suspension may be permanent. Notations for Expulsion are permanent. If findings of responsibility are vacated, any such transcript notation will be removed.

A transcript notation for Suspension, may be removed one year following the date Suspension concluded. A notation may only be removed if a request is made, in writing, to the Title IX Coordinator, one year after the terms of Suspension have been met. Transcript notations for Expulsion may not be removed.

Students who withdraw during an investigation may receive a notation on their transcript indicating the student withdrew with conduct charges pending.

Sanctioning for Students

One or more of the following sanctions or additional actions may be imposed on students for Policy violations:

1. Warning
 - a. 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.
 - b. A warning carries no transcript notation.
2. Disciplinary Probation
 - a. A status imposed for a specific period of time in which a student must demonstrate conduct that abides by NYFA's policies and expectations. 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.

- b. Disciplinary probation carries a temporary transcript notation that is only noted on the student's transcript during the duration of the disciplinary probation. When the disciplinary probation period concludes, the transcript notation is removed.

3. Deferred Suspension

- a. A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Title IX Coordinator and/or may be a period in which suspension from NYFA is deferred or delayed until a later date. Further violations of NYFA's policies, or failure to complete any assigned conditions may result in additional disciplinary action including, but not limited to, suspension or expulsion.
- b. Deferred suspension carries a temporary transcript notation that is only noted on the student's transcript during the duration of the deferred suspension. When the deferred suspension period concludes, the transcript notation is removed.

4. Suspension

- a. Suspension is the termination of a student's status for a specified period of time, including the remainder of an

academic term or for several academic terms. Suspension may take effect at such time as the Title IX Coordinator determines.

- b. A suspended student will be ineligible to enroll in any NYFA courses at any NYFA campuses during the period of suspension. A suspended student may be prohibited from entering specified areas, or all areas, of NYFA property.
- c. During the period of suspension, the Title IX Coordinator may place a hold on the student's NYFA records which may prevent the student from registering, obtaining transcripts, verifications, or receiving a degree from NYFA.
- d. Further violations of NYFA's policies or expectations, or failure to complete any assigned conditions may result in additional disciplinary action including but not limited to further suspension or expulsion.
- e. After the period of Suspension, the student will be reinstated if:
 - i. The student has complied with all conditions imposed as part of the suspension.
 - ii. The student is academically eligible.
 - iii. 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.
- iv. The student meets the deadlines for filing all necessary applications, including those for readmission, registration, and enrollment.
 - v. Students are required to apply for readmission following a suspension of more than one academic term and must meet all requirements for readmission.
- f. Notations for Suspension may be permanent. A transcript notation for Suspension may be removed one year following the date Suspension has concluded. A notation may only be removed if a request is made, in writing, to the Title IX Coordinator, one year after the terms of Suspension have been met.
5. Deferred Expulsion
- a. A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Title IX Coordinator and/or may be a period in which expulsion from NYFA is deferred or delayed until a later date. Further violations of NYFA's policies, or failure to complete any assigned conditions will result in additional disciplinary action
- including, but not limited to, immediate expulsion.
- b. Deferred expulsion carries a permanent transcript notation that indicates the duration of the deferred expulsion.
6. Expulsion
- a. 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.
 - b. 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.
 - c. Expulsion carries a permanent transcript notation.
7. Revocation of Awarding Degree or Certificate
- a. If, after a degree or certificate has been awarded, a degree or certificate recipient is found responsible for a policy violation while the student was an enrolled student, the Title IX Coordinator may impose, as a sanction, a revocation of the degree or certificate, subject to the following procedures:
 - i. The Title IX Coordinator will

- submit a recommendation of revocation of the degree or certificate to the Campus Dean.
- ii. 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.
- iii. The student may submit a written appeal of the revocation to the Campus Dean within ten (10) working 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 the Campus Dean is final.

8. Educational Sanctions

- a. 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:
 - i. Reflective or research papers, presentations, or assignments

- ii. Community Service
- iii. Restitution
- iv. Participation in designated educational programs, services, or activities
- v. Letter of apology

9. Additional Actions

- a. 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:
 - i. Exclusion from entering specified areas, or all areas, of NYFA property
 - ii. 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. 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.

Sanctioning for Employees

One or more of the following sanctions or additional actions may be imposed on employees for Policy violations:

1. Subbing or rescheduling an instructor from their class assignment(s)
2. Replacing an instructor from their class assignment(s)
3. Counseling session regarding Policy expectations
4. Verbal Warning
5. Written Warning
6. Final Written Warning
7. Suspension of employment status
8. Termination of employment status

Finality

The determination regarding responsibility becomes final either on the date that NYFA provides the Parties with the written determination of the result of the appeal, if an appeal is filed consistent with the procedures and timeline outlined in the Appeals section (below), or if an appeal is not filed, the date on which the opportunity to appeal expires.

APPEALS

Each Party may appeal:

1. The dismissal of a Formal Complaint or any included allegations, and/or;
2. A determination regarding responsibility and/or sanctions.

To appeal, a Party must submit their written appeal within five (5) working days of being notified of the decision, indicating the grounds for the appeal.

The limited grounds for appeal available are as follows:

1. Procedural irregularity that affected the outcome of the matter

(i.e. a failure to follow NYFA's own procedures).

2. New evidence that was not reasonably available at the time the determination regarding responsibility or dismissal was made, that could affect the outcome of the matter.
3. The Title IX Coordinator, investigator(s), or Decision-maker(s) had a conflict of interest or bias for or against an individual Party, or for or against Complainants or Respondents in general, that affected the outcome of the matter.
4. The severity of the sanctions is unfair compared to the severity of the conduct for which the Respondent was found responsible.

The submission of appeal stays any sanctions for the pendency of an appeal. Supportive measures and remote learning opportunities remain available during the pendency of the appeal.

If a Party appeals, NYFA will notify the other Party in writing of the appeal, however the time for appeal shall be offered equitably to all Parties and shall not be extended for any Party solely because the other Party filed an appeal.

Appeals should be submitted electronically to the Title IX Coordinator, who will forward to the Appeals Decision-panel. Appeals will be decided by an Appeals Decision-panel, who will be free of conflict of interest and bias, and will not serve as investigator, Title IX Coordinator, or hearing Decision-maker in the same matter. The Appeals

Decision-panel may be made up of one or more trained individuals.

The outcome of appeal will be provided in writing simultaneously to both Parties, and include rationale for the decision

RETALIATION

NYFA will keep confidential the identity of Complainants, Respondents and Witnesses, except as permitted by FERPA, See, [20 U.S.C. §1232g](#), or FERPA regulations, See, [34 C.F.R. §99](#), or as required by law, or to carry out the purposes of the Department of Education's expectations related to sex-based discrimination, See, [34 C.F.R. §106](#), including the conduct of any investigation, hearing, or judicial proceeding under this Title IX Grievance Policy.

No person may intimidate, threaten, coerce, or discriminate against any individual for the purpose of interfering with any right or privilege secured by Title IX of the Education Amendments of 1972 or its implementing regulations, See, [85 Fed. Reg. 30026](#).

No person may intimidate, threaten, coerce, or discriminate against any individual because the individual has made a report or complaint, testified, assisted, or participated or refused to participate in any manner in an investigation, proceeding or hearing under this Title IX Grievance Policy.

Any intimidation, threats, coercion, or discrimination, for the purpose of interfering with any right or privilege secured by Title IX of the Education

Amendments of 1972 or its implementing regulations, See, [85 Fed. Reg. 30026](#), constitutes retaliation, whether or not the alleged conduct involves covered sexual harassment. Complaints alleging retaliation by a student may be filed in accordance with NYFA's Student Code of Conduct, and complaints alleging retaliation by an employee may be filed in accordance with NYFA's Employee Standards of Conduct.

Published: August 14, 2020

Technical Corrections Updated: September 1, 2020

APPENDIX A: RULES OF DECORUM

RULES OF DECORUM

Purpose of the Rules of Decorum

Title IX hearings are not civil or criminal proceedings, and are not designed to mimic formal trial proceedings. They are primarily educational in nature, and the U.S. Department of Education, writing about Title IX in the Final Rule “purposefully designed these final regulations to allow recipients to retain flexibility to adopt rules of decorum that prohibit any Party Advisor or Decision-maker from questioning Witnesses in an abusive, intimidating, or disrespectful manner.” See, [85 Fed. Reg. 30026, 30319](#) (May 19, 2020).

To achieve this purpose, NYFA may provide for reasonable rules of order and decorum, which may be enforced through the removal of an Advisor who refuses to comply with the rules. See, [85 Fed. Reg. 30320](#)

At base, these Rules of Decorum require that all Parties, Advisors, and NYFA staff treat others who are engaged in the process with respect.

The rules and standards apply equally to all Parties and their Advisors regardless of sex, gender, or other protected class, and regardless of whether they are in the role of Complainant or Respondent.

Rules of Decorum

The following Rules of Decorum are to be observed in the hearing and applied equally to all Parties and Advisors:

1. Questions must be conveyed in a neutral tone.
2. Parties and Advisors will refer to other Parties, Witnesses, Advisors, and NYFA staff using the name and gender used by the person and shall not intentionally mis-name or mis-gender that person in communication or questioning.
3. No Party may act abusively or disrespectfully during the hearing toward any other Party or to Witnesses, Advisors, or Decision-makers.
4. While an Advisor may be an attorney, no duty of zealous advocacy should be inferred or enforced within this forum.
5. The Advisor may not yell, scream, badger, or physically “lean in” to a Party’s or Witness’s personal space. Advisors may not approach the other Party or Witnesses without obtaining permission from the Decision-maker.
6. The Advisor may not use profanity or make irrelevant *ad hominem* attacks upon a Party or Witness. Questions are meant to be interrogative statements used to test knowledge or understand a fact; they may not include accusations within the text of the question.
7. The Advisor may not ask repetitive or redundant questions. This includes questions that have already been asked and answered. When the Decision-maker determines a question has been asked and answered or is otherwise

not relevant, the Advisor must move on.

8. Parties and Advisors may take no action at the hearing that a reasonable person in the shoes of the affected Party would see as intended to intimidate that person into not participating in the process or meaningfully modifying their participation in the process.

Warning and Removal Process

The Decision-maker shall have sole discretion to determine if the Rules of Decorum have been violated. The Decision-maker will notify the offending person of any violation of the Rules.

Upon a second or further violation of the Rules, the Decision-maker shall have discretion to remove the offending person or allow them to continue participating in the hearing or other part of the process.

Where the Decision-maker removes a Party's Advisor, the Party may select a different Advisor of their choice, or accept an Advisor provided by NYFA for the limited purpose of cross-examination at the hearing. Reasonable delays, including the temporary adjournment of the hearing, may be anticipated should an Advisor be removed. A Party cannot serve as their own Advisor in this circumstance.

The Decision-maker shall document any decision to remove an Advisor in the written determination regarding responsibility.

For flagrant, multiple, or continual violations of this Rule, in one or more proceedings, Advisors may be prohibited from participating in future proceedings at

NYFA in the Advisor role on a temporary or permanent basis. Evidence of violation(s) of this agreement will be gathered by the Title IX Coordinator or a designee presented to the Dean of Students for cases involving students, Director of Human Resources for cases involving employees, or an appropriate NYFA Administrator. The Advisor accused may provide an explanation or alternative evidence in writing for consideration by the Dean of Students, Director of Human Resources, or an appropriate NYFA Administrator. Such evidence or explanation is due within fifteen (15) working days of receipt of a notice of a charge of re-disclosure or improper access to records. There shall be no right to a live hearing, oral testimony, or cross-examination. The Dean of Students, Director of Human Resources, or an appropriate NYFA Administrator shall consider the evidence under a preponderance of the evidence standard and issue a finding in writing and, if the finding is Responsible, shall include a Sanction. The finding shall be issued in writing to all Parties and Advisors (if there is a current case pending) within thirty (30) calendar days unless extended for good cause. There is no appeal of this finding. Sanctions shall be higher for intentional re-disclosure of records than for negligent re-discourse. In the event that an Advisor is barred permanently or for a term from serving in the role as Advisor in the future, they may request a review of that bar from the Dean of Students, Director of Human Resources, or an appropriate NYFA Administrator no earlier than three-hundred and sixty-five (365) calendar days after the date of the findings letter.

Relevant Questions Asked in Violation of the Rules of Decorum

Where an Advisor asks a relevant question in a manner that violates the Rules, such as yelling, screaming, badgering, or leaning-in to the Witness's or Party's personal space, the question may not be deemed irrelevant by the Decision-maker simply because of the manner it was delivered. Under that circumstance, the Decision-maker will notify the Advisor of the violation of the Rules, and, if the question is relevant, will allow the question to be re-asked in a respectful, non-abusive manner by the Advisor (or a replacement Advisor, should the Advisor be removed for violation of the Rules). See, [85 Fed. Reg. 30331](#).

APPENDIX B: GUIDE FOR DETERMINING RELEVANCY

GUIDE FOR DETERMINING RELEVANCY

What is the purpose of this Guide?

On May 19, 2020, the U.S. Department of Education issued Final Rules governing the Title IX Grievance Policy and Procedure, effective August 14, 2020. The Final Rule requires that all institutions hold a live hearing before making any determination regarding responsibility for covered sexual harassment. This hearing must provide for live cross-examination by the Parties' Advisors.

Any question posed by the Advisors must be evaluated for "relevance" in real time by the hearing officer. According to Final Rule, See, [34 C.F.R. §106.45\(b\)\(6\)\(i\)](#):

Only relevant cross-examination and other questions may be asked of a Party or Witness. Before a Complainant, Respondent, or Witness answers a cross-examination or other question, the Decision-maker(s) must first determine whether the question is relevant and explain any decision to exclude a question as not relevant.

What is a relevant question?

The Department of Education encourages institutions to apply the "plain and ordinary meaning" of relevance in their determinations. See, [85 Fed. Reg. 30026, 30304](#) (May 19, 2020). A relevant question will ask whether the facts material to the allegations under investigation are more or less likely to be true. See, [85 Fed. Reg. 30294](#). A question not directly related to the allegations will generally be irrelevant. Officials should use common sense in this understanding. Things may be interesting or surprising but may not be relevant.

Relevance decisions should be made on a question-by-question basis, looking narrowly at whether the question seeks information that will aid the Decision-maker in making the underlying determination.

The relevance decision should not be based on:

- Who asked the question,
- Their possible (or clearly stated) motives,
- Who the question is directed to,
- The tone or style used to ask about the fact(s),

- The sex or gender of the Party for whom it is asked or to whom it is asked
- Their status as Complainant or Respondent,
- Their past status as Complainant or Respondent,
- Any organizations of which they are a member, or
- Any other protected class covered by federal or state law (e.g. race, sexual orientation, disability).

If a question is relevant but offered in an abusive or argumentative manner, the Decision-maker has the discretion to ask the Advisor to rephrase the question in an appropriate manner, consistent with NYFA's Rules of Decorum Policy for hearings.

What if the question is “prejudicial” and concerns sensitive or embarrassing issues?

Much of the content within these hearings may be considered sensitive and/or embarrassing by Parties or Advisors. However, relevant questions need to be considered even if a Party or Advisor believes the danger of unfair prejudice substantially outweighs their probative value. Only irrelevant questions (detailed below), including about the Complainant's prior sexual history, may be excluded.

What is an irrelevant question?

1. Question about Complainant's Prior Sexual Behavior or Sexual Predisposition

Questions and evidence about the Complainant's sexual predisposition or prior sexual behavior are not relevant, unless:

- a. Such questions and evidence about the Complainant's prior sexual behavior are offered to prove that someone other than the Respondent committed the conduct alleged by the Complainant, or
- b. if the questions and evidence concern specific incidents of the Complainant's prior sexual behavior with respect to the Respondent and are offered to prove consent. See, [34 C.F.R. § 106.45\(6\)\(i\)](#).

2. Question regarding Privileged Information

Questions that constitute, or seek disclosure of, information protected under a legally-recognized privilege are irrelevant. See, [34 C.F.R. § 106.45\(1\)\(x\)](#). Individuals with legal privilege may include medical providers (physician, dentist, podiatrist, chiropractor, nurse), psychologists, clergy, rape crisis counselors, and social workers, depend on the state. Each state has its own rules around privilege.

3. Questions about Undisclosed Medical Records

Questions that call for information about any Party's medical, psychological, and similar records are irrelevant unless the Party has given voluntary, written consent. See, [85 Fed. Reg. 30026, 30294](#) (May 19, 2020).

4. Duplicative Questions

Questions that repeat, in sum or substance, questions already asked by the Decision-maker prior to cross-examination, or by a Party's Advisor

during cross-examination, may be ruled duplicative, and therefore irrelevant.

How should the Decision-maker reach a relevance determination?

The Decision-maker may, at their discretion, exclude questions if the question's probative value is outweighed by the probability that the question's response may necessitate an undue consumption of time, may create substantial danger of undue prejudice, may confuse the issues, or may be misleading.

What should the relevance determination consist of?

The Department of Education explains that the Final Rule "does not require a Decision-maker to give a lengthy or complicated explanation" in support of a relevance determination. Rather, "it is sufficient, for example, for a Decision-maker to explain that a question is irrelevant because the question calls for prior sexual behavior information without meeting one of the two exceptions, or because the question asks about a detail that is not probative of any material fact concerning the allegations." See, [85 Fed. Reg. 30343](#).

As such, the Decision-maker need only provide a brief explanation of the determination, which will ordinarily consist of one of the following statements depending on the situation:

1. Generally probative questions

- a. The question is relevant because it asks whether a fact material to the allegations is more or less likely to be true.

- b. The question is irrelevant because it asks about a detail that does not touch on whether a material fact concerning the allegations is more or less likely to be true. See, [85 Fed. Reg. 30026, 30343](#) (May 19, 2020).

2. Question about Complainant's Prior Sexual Behavior or Sexual Predisposition

- a. The question is relevant because although it calls for prior sexual behavior information about the Complainant, it meets one of the two exceptions to the rape shield protections, See, [34 C.F.R. § 106.45\(b\)\(6\)\(i\)](#), and it tends to prove that a material fact at issue is more or less likely to be true:
 - i. Exception one: The question is asked to prove that someone other than the Respondent committed the conduct alleged by the Complainant.
 - ii. Exception two: The question concerns specific incidents of the Complainant's prior sexual behavior with respect to the Respondent and is asked to prove consent.
- b. The question is irrelevant because it calls for prior sexual behavior information about the Complainant without

meeting one of the two exceptions to the rape shield protections, See, [34 C.F.R. § 106.45\(b\)\(6\)\(i\)](#).

3. Question regarding Privileged Information

- a. The question is irrelevant because it calls for information shielded by a legally-recognized privilege.
- b. The question is relevant because, although it calls for information shielded by a legally-recognized privilege, that privilege has been waived in writing, and the question tends to prove that a material fact at issue is more or less likely to be true.

4. Questions about Undisclosed Medical Records

- a. The question is irrelevant because it calls for information regarding a Party's medical, psychological, or similar record without that Party's voluntary, written consent. See, [85 Fed. Reg. 30026, 30294](#).
- b. The question is relevant because although it calls for a Party's medical, psychological, or similar records, that Party has given their voluntary, written consent to including this material, and it tends to prove that a material fact at issue is more or less likely to be true. See, [85 Fed. Reg. 30026, 30294](#).

5. Duplicative Questions

- a. The question is irrelevant because it is duplicative of a question that was asked and answered.

The Decision-maker may relay a longer explanation if necessary under the circumstances.

The relevance determination will be conveyed orally, except as needed to accommodate a disclosed disability of a hearing participant, and all relevance determinations will be preserved in the record of the proceeding.

May the Parties and/or their Advisors ask the Decision-maker to reconsider their relevance decision?

Any Party or their Advisor may request that the Decision-maker reconsider their relevance determination.

The Decision-maker may deny or grant the request to reconsider. This determination is final, but may be subject to appeal under the Title IX Grievance Policy and Procedure.

APPENDIX C: STUDENT BILL OF RIGHTS

STUDENT BILL OF RIGHTS

During the process outlined within this Policy, Complainants and Respondents are afforded specific procedures that provide them the right(s) to:

1. Make a report to local law enforcement and/or state police;
2. Have disclosures of domestic violence, dating violence, stalking, and sexual assault treated seriously;

3. Make a decision about whether or not to disclose a crime or violation and participate in the judicial or conduct process and/or criminal justice process free from pressure by the institution;
4. Participate in a process that is fair, impartial, and provides adequate notice and a meaningful opportunity to be heard;
5. Be treated with dignity and to receive from NYFA courteous, fair, and respectful health care and counseling services, where available;
6. Be free from any suggestion that the reporting individual is at fault when these crimes and violations are committed, or should have acted in a different manner to avoid such crimes or violations;
7. Describe the incident to as few NYFA representatives as practicable and not be required to unnecessarily repeat a description of the incident;
8. Be protected from retaliation by NYFA, any student, the accused and/or the Respondent, and/or their friends, family and acquaintances within the jurisdiction of NYFA;
9. Have access to at least one level of appeal of a determination;
10. Be accompanied by an Advisor of their choice who may assist and advise a reporting individual, accused, or respondent throughout the judicial or conduct process including during all meetings and hearings related to such process; and
11. Exercise civil rights and practice of religion without interference by the investigative, criminal justice, or judicial or conduct process of NYFA.

HEALTH & WELLNESS POLICIES

1. Student Immunization Policy
2. Student Health Insurance Policy
3. Student Drug & Alcohol Policy
4. Psychological Assessment Policy
5. Voluntary Medical Withdraw Policy
6. Involuntary Medical Withdraw Policy
7. Resuming Class Post Hospitalization

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 program registration** 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.

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:

- 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.
 - Bexsero - 2 dose series
 - 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

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 or legal guardian.

HOW TO COMPLY WITH THE NYFA IMMUNIZATION POLICY

All incoming students are required to submit, 30 days prior to program registration, 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

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>

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/program-s-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 their program start date.

New students who have not satisfied the NYFA immunization requirements prior to the day of registration will be granted a 30-day grace period to complete NYFA's immunization requirements. Students who do not meet the requirements of the NYFA Immunization Policy once their grace period has expired will be withdrawn from NYFA and will be ineligible for tuition and housing refunds.

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

STUDENT HEALTH INSURANCE POLICY

REQUIREMENTS

NYFA requires all students to maintain health insurance coverage for the duration of their time attending a long-term program. To ensure compliance with NYFA's policy of mandated health insurance coverage, NYFA automatically enrolls and bills all One-Year, Two-Year, AFA, BA, BFA, MA and MFA students in the NYFA Student Health Insurance Plan (NYFASHIP). Costs for student health insurance coverage will be billed to students' accounts at the start of each term enrollment period.

NYFASHIP is a comprehensive insurance plan provided through Aetna, a nationwide provider of health insurance plans and services. NYFASHIP provides benefits and coverage for preventive, routine, emergency, specialty, inpatient and outpatient medical and psychological care, as well as medications prescribed by an in-state provider. NYFASHIP provides students annual health insurance coverage, September-September.

All long term NYFA students remain enrolled in NYFASHIP throughout their program duration, and are responsible for recurring insurance fees billed to their accounts, from the time of program registration and for the subsequent terms in which they remain enrolled in their academic programs.

Students who prefer to have and maintain alternative health insurance coverage may submit, each year or at designated times during the year, depending on program start dates, an application to waive out of NYFASHIP and dis-enroll from NYFASHIP coverage.

To dis-enroll from NYFASHIP, students must submit proof of comparable health insurance coverage by participating in the waiver request process. To effectively and continuously dis-enroll from NYFASHIP throughout program duration, students must successfully participate in the waiver request process at the time of program registration and for subsequent Fall(s)/September(s), for as long as they remain NYFA students.

WAIVER REQUEST PROCESS

Students who do not wish to participate in the NYFA Student Health Insurance Plan can request to waive enrollment by participating in the online waiver request process and submitting, through the online waiver portal, proof of comparable health insurance coverage. Students may request to waive out of NYFASHIP at the time of their first semester registration and at the time of every subsequent Fall semester registration.

Waiver requests must be submitted before a designated deadline. Deadline dates for online waiver request submissions will be posted and updated on the NYFASHIP website.

FOR STUDENTS BEGINNING LONG-TERM PROGRAMS IN SEPTEMBER (FALL TERM):

Students beginning long-term programs in the Fall Term who do not want to enroll in NYFASHIP are required to submit an online waiver request at the time of their first semester (Fall/September) registration and at the time of each Fall (Sept) semester registration for the duration of their NYFA

program, per deadline dates published on the NYFASHIP website.

FOR STUDENTS BEGINNING LONG-TERM PROGRAMS IN JANUARY (SPRING TERM):

Students beginning long-term programs in the Spring Term who do not want to enroll in NYFASHIP are required to submit an online waiver request at the time of their first semester (Spring/January) registration, at the time of the subsequent Fall (Sept) semester registration, and every Fall (Sept) semester registration, thereafter, depending on the duration of their program, and per deadline dates published on the NYFASHIP website.

FOR STUDENTS BEGINNING LONG-TERM PROGRAMS IN MAY (SUMMER TERM):

Students beginning long-term programs in the Summer Term who do not want to enroll in NYFASHIP are required to submit an online waiver request at the time of their first semester (Summer/May) registration, at the time to their second (Fall/September) semester registration, and every Fall (Sept) semester registration, thereafter, depending on the duration of their program.

Students who do not participate in the waiver process, students who submit waiver requests outside of the published time frame for their particular programs, and students whose waiver requests are denied will be enrolled in NYFASHIP until Fall (Sept) of the subsequent year.

WAIVER REQUEST DECISIONS

Waivers are monitored, verified and approved by Aetna. Aetna will send timely email messages to students, confirming or denying approval of waiver.

Insurance plans that **DO NOT** typically meet requirements for waiver include out-of-state Medicaid plans, travel insurance plans, catastrophic plans and out-of-state HMO plans

Students whose waiver requests are denied will remain enrolled in NYFASHIP coverage until the subsequent Fall semester registration period, at which time waiver requests to dis-enroll in NYFASHIP for the upcoming year may be re-submitted.

Those students able to provide proof of comparable coverage through participation in the waiver request process will be dis-enrolled from the NYFA Student Health Insurance Plan. All charges for insurance premium costs and administrative fees billed to students' accounts will be removed or fully refunded.

NYFASHIP TERMS OF ENROLLMENT

Students enrolled in NYFASHIP will receive health insurance coverage through NYFASHIP for the term enrollment periods spanning the time of program registration through Fall/Sept of the subsequent year. Fees for insurance coverage per each term enrollment will be billed to student accounts throughout their period of coverage. Students beginning programs in Fall/September will be

billed for fall, spring and summer terms of coverage (unless program graduation dates occur before the start dates of summer term enrollment). Students beginning programs in Spring/January will be billed for spring and summer terms of coverage. Students beginning programs in Summer/May will be billed for the summer terms of coverage. All students continuing in their programs beyond September will be automatically enrolled in NYFASHIP for the coming academic year (September-September) unless they dis-enroll from NYFASHIP for the coming year(s), through successful participation in the waiver request process.

Enrollment in NYFASHIP may be canceled if and only if: 1) a student's waive request has been approved; 2) a student has graduated from a NYFA program; and 3) a student has

withdrawn, taken an approved leave of absence, or has been dismissed from a NYFA program.

Upon graduation, leave of absence or withdrawal from a NYFA program, students will retain their insurance coverage until the term's end date. Graduated students and students who withdraw from their programs for reasons unrelated to illness are not eligible to renew NYFASHIP enrollment for subsequent terms. Students taking an approved leave of absence or withdrawing from the college for reasons related to illness, as substantiated by medical documentation, may extend their insurance coverage for one year beyond the end date of their current term of coverage by contacting Aetna directly and requesting continuation of coverage.

COSTS

New Students and Students Returning After an Extended Leave

Annual (8/30/2020- 9/14/2021)	Fall (8/30/2020- 1/16/2021)	Spring (1/17/2021- 5/08/2021)	Summer (5/09/2020- 9/14/2021)
\$2466.00	\$906.00	\$725.00	\$835.00

*Rates **do not** include NYFA administrative term fees for Fall, Spring, and Summer of \$32, \$31, and \$33, respectively.

Continuing Students: New York

Annual (9/15/2020- 9/14/2021)	Fall (9/15/2020- 1/16/2021)	Spring (1/17/2021- 5/08/2021)	Summer (5/09/2020- 9/14/2021)
\$2363.00	\$803.00	\$725.00	\$835.00

*Rates **do not** include NYFA administrative term fees for Fall, Spring, and Summer of \$32, \$31, and \$33, respectively, equaling an annual administrative fee of \$96.

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

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) and while attending 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
- 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 related events

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 action(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, disciplinary probation, suspension, and expulsion.

MEDICAL AMNESTY POLICY

NYFA values, first and foremost, the health and safety of its students. Students in medical crisis 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 NFYA Student Code of Conduct in regard to drug use, sharing prescription medications, underage consumption of alcohol, and possession and distribution of alcoholic beverages.

LEGAL SANCTIONS AND PENALTIES

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.recovery.org/topics/guide-us-drug-laws/#federal-drug-laws>

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 I 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: <http://www.usdoj.gov/dea/agency/penalties.htm>).

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 of selling 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 prescribed medication, such as Xanax, with a child. Likewise, it is a criminal offense for a student to share (or sell) his/her 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 and is cause for disciplinary action. Schedule 1 drugs include, but are not limited to: marijuana, MDMA, heroin, psilocybin, and GHB.

F1/M1 International Students: An international student arrested for an alcohol or drug related crime risks having his/her 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 F1/M1 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 or she 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).

STATE LAWS

Alcohol – New York: 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, punishable by a \$100 fine and/or completion of an alcohol awareness program, and/or 30 hours of community service.
- Operating a non commercial motor vehicle with a BAC level higher than 0.08; According to NY 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.
- 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.

Drugs – New York: 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 persons or property, or annoy other persons in their vicinity; this offense is punishable by fine and imprisonment up to 15 days.

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

Marijuana – Possession:

Up to 25 grams	civil violation that incurs fines but no jail time.
25 grams -2 ounces	up to three months in jail and/or \$500 fine
2 - 8 ounces	up to one year in jail and/or \$1000 fine
8 – 16 ounces	1-4 years in prison and/or up to \$5000 fine (mandatory prison time for second offenses)
16 ounces – 10 pounds	1-7 years in prison and/or up to \$5,000 fine (mandatory prison time for second offenses)

Marijuana – Sale:

Up to two ounces without payment	up to 3 mo. in jail and/or up to \$500 fine
Cultivating or selling up to 24 grams	up to 1 year in jail and/or up to \$1,000 fine
25 grams to four ounces	1-4 years in prison and/or up to \$5,000 fine
4 to 16 ounces	1-7 years in prison and/or up to \$5,000 fine
Selling any amount to a minor	1-7 years in jail and/or up to \$5,000 fine

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/menugtf.cgi?COMMONQUERY-LAWS>

Alcohol – California: 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). 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 laws, 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 (1st, 2nd, 3rd offense)	6 months, 2 years, up to 10 years
Mandatory Alcohol Education, Assessment and Treatment	Both (education if under 21)
Vehicle Confiscation Possible?	Yes

Drugs – California: Below you will find key provisions of California’s drug possession laws. Statutes are found in the California Health and Safety Code Division 10, Chapter 6, Sections 11350-11651 et. seq. (Uniform Controlled Substances Act).

Controlled Substances, Not Marijuana – Possession: After Prop 47, the 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

Marijuana: The basics of California marijuana laws are found in the following statutes, including Business & Professions Code Sections 26000, et seq.; Health & Safety Code Sections 11000, et seq.; 11357, et seq.; 11362.7, et seq.

Marijuana – Possession:

- 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)
- 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.

Concentrated Cannabis – Possession:

- 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

Marijuana – 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.

Marijuana – 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.

Alcohol – Florida: 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) year 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.

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.

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)
 - 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

Drugs – Florida: Florida Statute 893.13, et seq.

Marijuana: 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,
- 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.
- 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.

Marijuana – 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)

Marijuana – 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.

Marijuana – 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

HEALTH RISKS ASSOCIATED WITH THE MISUSE OF ALCOHOL AND OTHER DRUGS

Health Risks Associated with the Misuse of Alcohol:

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/alcohol-health-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 are 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:

<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>)

Health Risks of Alcohol and Other Drugs:

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.

Health Risks of Depressants (benzodiazepines, barbiturates, sleep medications ie. 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.

Health Risks 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.

Health Risks 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.

Health Risks 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 goose bumps ("cold turkey").

Health Risks 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.

Health Risks 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.

Health Risks of 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 goose bumps ("cold turkey"), leg movements.

Health Risks 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.

Health Risks 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.

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

Health Risks 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.

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 to seek treatment 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 healthfully 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 New York, Los Angeles, and South Beach:

Students – New York:

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 Counseling Services, please contact Jacky Hunt, LCSW via email, counseling@nyfa.edu.

Students – Los Angeles:

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, 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 Counseling Services, please email jackie.rabinowitz@nyfa.edu or kathia.rabelo@nyfa.edu. For addiction counseling, please contact susan.bowling@nyfa.edu.

Students – South Beach:

All students enrolled at NYFA South Beach are eligible to participate in free, confidential, time-limited counseling services. To contact

the School Therapist and schedule an appointment, please email Vivina Elgueta, Ph.D at vivina.elgueta@nyfa.edu.

Off-Campus Resources for Students, Faculty and Staff:

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://www1.nyc.gov/site/thrivelearningcenter/resources/substance-use.page>

The following is a sampling of the self-help and resource organizations which are located in New York and 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/>

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/>

New York – Treatment Resources for Alcohol and Other Drugs:

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.

New York – Local Treatment Centers:

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.

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

<http://centerforoptimalliving.com>

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

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

New York – Treatment Resources 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

New York – 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) or
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
1-800-273-TALK (8255)
www.veteranscrisisline.net

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 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	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. 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. 2 or More Prior Offenses: Life imprisonment
Cocaine Base (Schedule II)	5-49 gms mixture		50 gms or more mixture	
Fentanyl (Schedule II)	40 - 399 gms mixture		400 gms or more mixture	
Fentanyl Analogue (Schedule I)	10 - 99 gms mixture		100 gms or more mixture	
Heroin (Schedule I)	100 - 999 gms mixture		1 kg or more mixture	
LSD (Schedule I)	1 - 9 gms mixture		10 gms or more mixture	
Methamphetamine (Schedule II)	5 - 49 gms pure or 50 - 499 gms mixture		50 gms or more pure or 500 gms or more mixture	
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. 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		
Flunitrazepam (Schedule IV)	1 gm or more			
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. Second Offense: Not more than 10 yrs. Fine not more than \$500,000 if an individual, \$2 million if not an individual		
Flunitrazepam (Schedule IV)	30 to 999 mgs			
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. Second Offense: Not more than 6 yrs. Fine not more than \$500,000 if an individual, \$2 million if not an individual.		
Flunitrazepam (Schedule IV)	Less than 30 mgs			
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.		

Federal Trafficking Penalties - Marijuana

DRUG	QUANTITY	1 st OFFENSE	2 nd OFFENSE
Marijuana	1,000 kg or more mixture; or 1,000 or more plants	<ul style="list-style-type: none"> Not less than 10 years, not more than life If death or serious injury, not less than 20 years, not more than life Fine not more than \$4 million if an individual, \$10 million if other than an individual 	<ul style="list-style-type: none"> Not less than 20 years, not more than life If death or serious injury, mandatory life Fine not more than \$8 million if an individual, \$20 million if other than an individual
Marijuana	100 kg to 999 kg mixture; or 100 to 999 plants	<ul style="list-style-type: none"> Not less than 5 years, not more than 40 years If death or serious injury, not less than 20 years, not more than life Fine not more than \$2 million if an individual, \$5 million if other than an individual 	<ul style="list-style-type: none"> Not less than 10 years, not more than life If death or serious injury, mandatory life Fine not more than \$4 million if an individual, \$10 million if other than an individual
Marijuana	more than 10 kgs hashish; 50 to 99 kg mixture more than 1 kg of hashish oil; 50 to 99 plants	<ul style="list-style-type: none"> Not more than 20 years If death or serious injury, not less than 20 years, not more than life Fine \$1 million if an individual, \$5 million if other than an individual 	<ul style="list-style-type: none"> Not more than 30 years If death or serious injury, mandatory life Fine \$2 million if an individual, \$10 million if other than individual
Marijuana	1 to 49 plants; less than 50 kg mixture	<ul style="list-style-type: none"> Not more than 5 years Fine not more than \$250,000, \$1 million other than individual 	<ul style="list-style-type: none"> Not more than 10 years Fine \$500,000 if an individual, \$2 million if other than individual
Hashish	10 kg or less		
Hashish Oil	1 kg or less		

Source: <http://www.usdoj.gov/dea/agency/penalties.htm>

NYFA PSYCHOLOGICAL ASSESSMENT POLICY

NYFA is committed to protecting the health, safety and welfare of its students, faculty, and staff. To serve this mission, this policy will be implemented when an enrolled NYFA student presents serious psychological episodes or health-related behaviors that pose a risk to the health and/or safety of the student of concern. Such episodes or behaviors include, but are not limited to: suicidal ideation, parasuicidal behaviors, or suicide attempts; severe aberrations in eating behavior with associated medical sequelae; dramatic and/or expansive displays of self-mutilation; severe intoxication impacting social and/or cognitive functioning; loss of contact with reality as suggested by grandiose or paranoid beliefs; incoherent or disorganized speech, or the experience of hallucinations; behaviors significantly disruptive to student learning; and behaviors demonstrating clear deficits in students' capacity for self-care. These assessments are designed to help students access the help they need. Depending on the severity of the safety risk, the assessment will be provided by clinicians in either a hospital emergency room setting, an outpatient clinic or private practice, or on-site within NYFA's Counseling Services. Assessments taking place on-site will be provided by a NYFA Counselor, or when needed, a mental health mobile assessment team clinician. In the event that the assessment transpires in a hospital emergency room and the student is released, the student will be required to participate in three sessions of continuing psychological

assessment provided by NYFA Counseling Services. The psychological assessments are intended to provide students with resources, assist students in developing a safety plan, and offer students feedback in regard to potential illness and recommended evidence-based treatment. This mandate for psychological assessment is applied uniformly to all students who meet the above criteria. Students mandated for psychological assessment will sign the Limited Release of Information form, giving the behavioral health assessment clinician/NYFA Counselor permission to communicate with the Dean of Students or designee only and specifically in regard to: 1) student's attendance at each of the three sessions of psychological assessment; and 2) recommendations, if any, for continued treatment.

The Dean of Students or designee will meet with all students reported to have experienced serious psychological episodes within the community and/or having demonstrated behaviors posing a health and/or safety risk to self. During this meeting, the Psychological Assessment Policy will be explained, and the student will have an opportunity to provide explanation of the behaviors observed and/or the concerns reported. After hearing the student's explanation, the Dean of Students or designee will determine whether or not to proceed with requiring the student to undergo the required psychological assessment. Should it be decided to proceed with the psychological assessment, the Dean

of Students or designee will provide the student rationale supporting the decision.

During this meeting the Dean of Students or designee and the at-risk student will collaborate in the establishment of a wellness contract. The purpose of the wellness contract is to ensure the student clearly understands the expectation to maintain safety of self as well as the potential consequences should the student's behavior persists to negatively and significantly impact the student's health.

Students who fail to comply with the NYFA Psychological Assessment Policy may be subject to sanctions, such as suspension or expulsion, for violation of institutional policy and the Student Code of Conduct and/or the Involuntary Withdrawal Policy may be initiated.

Students are strongly encouraged to follow the treatment recommendations provided by the behavioral health clinician conducting the psychological assessment. Behavioral health treatment is generally effective in promoting individuals' health and safety and for providing strategies to overcome difficulties with academic, social, and emotional functioning.

In the event a student completes the Psychological Assessment but continues to demonstrate those behaviors deemed serious enough to have precipitated the implementation of the psychological assessment policy, the student may be considered to be in violation of his/her/their wellness contract. In response to this potential violation, the Dean of Students or designee will urgently meet with the student, review the behaviors reported by the community, and potentially initiate the

Involuntary Withdrawal process. Should the student's behaviors present a direct threat to self an Involuntary Withdrawal process is, hence, initiated, students will be presented the opportunity, instead, to pursue a Voluntary Medical Withdrawal.

Students have the right to appeal any sanctions imposed as a result of noncompliance with the Psychological Assessment policy. To initiate an appeal, the student is required to submit a letter of appeal to the Dean of Students within three (3) business days of receiving notification of imposed sanctions. The Dean of Students will review the student's request for appeal and will make a final determination within three (3) business days of receiving the appeal. If the student has been placed on procedural hold, suspended, or expelled, the sanctions will remain active until the appeal is resolved.

VOLUNTARY MEDICAL WITHDRAWAL

NYFA recognizes that serious medical issues can compromise a student's functioning and prevent students from performing to the best of their abilities. In prioritizing our students' health and wellness, NYFA encourages students, when necessary, to suspend their studies in order to access the healthcare they need.

NYFA offers a flexible, individualized medical withdrawal policy designed to accommodate a wide range of medical issues that may arise or become escalated during a student's course of study.

THE EXIT PROCESS

Students requesting a medical withdrawal to address significant health issues that are interfering with their academic performance and/or attendance are required to contact the Dean of Students (DeanStudents@nyfa.edu) to either schedule an initial meeting, or if no longer attending classes, to announce the need for medical withdrawal. In the event the student is incapacitated, a parent or legal guardian may contact the Dean of Students, or designee on the student's behalf. During a meeting or conversation, the Dean of Students, or designee will inform the student or the parent/guardian of the exit and return process for the voluntary medical withdrawal. Only parents/guardians granted FERPA permissions will be able to initiate a medical withdrawal on behalf of the student.

The following is required to process and finalize a voluntary medical withdrawal:

1. The student completes, signs, and submits the NYFA Withdrawal Form.
2. The student's health care provider submits documentation to the Dean of Students verifying illness, substantiating the withdrawal as medically necessary, and providing treatment recommendations to promote progress toward recovery and readiness to return.
3. The student completes, signs, and submits the Voluntary Medical Withdrawal Agreement, created by the Dean of Students in collaboration with the student, and individualized according to medical documentation received.

Only the Dean of Students, or designee can grant medical withdrawal requests. Requests are officially granted once the Withdrawal Form is signed and submitted by the student to the Dean of Students and after consideration of medical documentation submitted to the, Dean of Students, or designee.

The medical documentation required must be a letter composed on letterhead stationery, written and signed by a healthcare professional stating: the nature and severity of illness; recommended duration and course of treatment and verification that the requested withdrawal is medically necessary.

The exit process must proceed as quickly as possible allowing the student a prompt dismissal in order to access the medical and social support needed to appropriately address the identified illness. When necessary, both the Withdrawal Form and the medical documentation can be submitted after the student has already left the program and is home and/or engaged in treatment. The needed documentation to initiate the medical withdrawal can be submitted no later than 3 weeks after the student's final day of attending classes.

After the initial documentation is submitted and reviewed, the Dean of Students or designee may need to contact the students' treatment providers to request clarification or request additional information regarding recommendations for course and duration of treatment. At the time of the student's initial meeting with the Dean of Students, or designee, the student will be requested to sign a Limited Release of Information form. Signing this form will authorize the mental health care provider supporting the student's medical withdrawal to share with the Dean of Students or designee specific and limited personal health information.

Following the receipt of the Withdrawal Form and the medical documentation, the Dean of Students or designee will prepare a Voluntary Medical Withdrawal Agreement detailing the student's terms for readmission, based on consideration of the student's individual needs and the recommendations offered by the student's healthcare provider. Terms for readmission will include documentation from health care providers verifying wellness, successful treatment completion, readiness to resume

academic life, and/or other criteria including but not limited to a personal statement, transcripts from other academic institutions attended during the medical withdrawal period, and additional documentation from healthcare providers recommending accommodations and/or continuing care needed to ensure safety and academic success.

The Voluntary Medical Withdrawal Policy is individualized and flexible. Because students and illnesses differ, the recommended length of medical withdrawal will be determined on a case-by-case basis. Students are granted a voluntary medical withdrawal in order to be relieved of those stressors that exacerbate illness as well as to gain the time needed to participate effectively in treatment, recover and stabilize. NYFA's Voluntary Medical Withdrawal policy encourages students to follow medical recommendations, take the time needed to heal, and return to NYFA when they are fully recovered and ready to endure the rigorous NYFA educational experience and achieve their academic goals.

A student who is granted a voluntary medical withdrawal will be given a grade of W in all courses in which the student is currently enrolled.

THE RETURN PROCESS

Students returning from a voluntary medical withdrawal will need to comply with the terms of readmission, as stated in the Voluntary Medical Withdrawal Agreement.

When planning to return and restart a NYFA program, students must submit all requested documents to the Dean of Students or designee by the deadline noted on the Voluntary Medical Withdrawal Agreement. Deadlines for submission of the restart application is typically 3 weeks prior to the start date of each particular program. Applications received after the deadline will be considered on an individual basis. If there is missing information and/or the Dean of Students or designee needs time to contact the student's treatment provider(s) as discussed below, consideration for return may be deferred to the following semester when the desired program is next being offered.

The Dean of Students or designee gives significant weight to the documentation provided by students' healthcare providers. During the process of reviewing an application, if the Dean of Students or designee determines that information provided by the health care provider(s) is incomplete or needs further clarification, the Dean of Students or designee will contact the provider(s) to obtain additional information.

The student will be required to sign and submit to the Dean of Students or designee a second Limited Release of Information form as part of the reentry process. The Limited Release of Information form is sent to the student as an attachment to the Voluntary Medical Withdrawal Agreement. The Limited Release of Information form is returned to the Dean of Students or designee as part of the student's application for restart. In extraordinary circumstances (if there is concern, for example, regarding the

healthcare provider's credentials), the Dean of Students or designee may request the student to undergo an additional assessment. In such rare instances, the Dean of Students or designee will provide the student rationale for this request.

The Dean of Students or designee will review the documentation received and make a determination regarding restart in a timely manner after having received the students' complete application package. The Dean of Students or designee will notify the student via email of the potential and terms of restart.

If the Dean of Students or designee concludes, based on review of documentation provided, that the student is not ready for restart, the Dean of Students or designee will provide the student rationale for the decision and include suggestions for how the student can increase likelihood for restart at a later date.

THE APPEAL PROCESS

If it is determined that the student is not yet ready to return to NYFA and the application for restart for the semester requested is denied, the student has a right to file an appeal. To appeal, the student must submit a letter to the Campus Dean within 3 business days of receiving notice of the denial or delay to restart. The student may submit any information relevant to the appeal. The Campus Dean will review the student's submission, make a final determination regarding restart, and communicate that decision to the student within 3 business days of receiving the letter of appeal.

INVOLUNTARY MEDICAL WITHDRAWAL

OVERVIEW

NYFA considers the safety and welfare of its students, faculty, and staff a top priority. When a student engages in behavior that violates NYFA's rules of conduct, the behavior will be addressed as a disciplinary matter under the applicable Student Conduct Code. The Student Conduct Code defines prohibited conduct and outlines a process for conducting disciplinary proceedings.

This Involuntary Withdrawal Policy and Procedure is not a disciplinary code, policy, or process. It is not intended to apply to situations in which a student engages in behavior that violates the college's rules of conduct. It is intended to apply when a student's observed conduct, actions, and/or statements indicate a direct threat to the student's own health and/or safety, or a direct threat to the health and/or safety of others. There may be situations in which both this Involuntary Withdrawal Policy and the Student Conduct Code may apply. In all cases, the Dean of Students or designee shall have final authority regarding the decision, enactment, enforcement, and management of the involuntary withdrawal of a student.

POLICY DETAILS

Criteria

A student may be withdrawn involuntarily from NYFA if the school determines that

the student represents a direct threat to the health and safety of self or others by (1) engaging or threatening to engage in behavior which poses a high probability of substantial harm to self or others; or (2) engaging or threatening to engage in behavior which would cause significant property damage, would directly and substantially impede the lawful activities of others, or would interfere with the educational process and the orderly operation of the New York Film Academy.

PROCEDURE

When the Dean of Students or designee, based on a student's conduct, actions, or statements, has reasonable cause to believe that the student meets one or more of the criteria for involuntary withdrawal, the Dean of Students or designee may initiate an assessment of the student's ability to safely participate in NYFA's program.

The Dean of Students or designee initiates this assessment by first meeting with the student to (1) review available information concerning the behavior and/or incidents which have caused concern, (2) provide the student with a copy of this Involuntary Withdrawal Policy and Procedure and discuss its contents with the student, (3) provide the student an opportunity to explain the student's behavior, and (4) discuss options available to the student, including counseling, voluntary withdrawal and evaluation for involuntary withdrawal. If the student agrees to withdraw

voluntarily from NYFA and waives any right to any further procedures available under this policy, the student will be given a grade of W for all courses, will be advised in writing on any conditions that must be satisfied prior to re-enrollment, and may be referred for appropriate mental health or other health services. If the student refuses to withdraw voluntarily from NYFA, and the Dean of Students or designee continues to have reasonable cause to believe the student meets one or more of the criteria for involuntary withdrawal, the Dean of Students or designee may require the student to be evaluated by an appropriate mental health professional.

EVALUATION

The Dean of Students or designee may refer the student for a mandatory evaluation by an appropriate mental health professional or other appropriate professional. The Dean of Students or designee will provide the student a referral to the appropriate professional. Should the student elect to seek an evaluation from a provider other than the professional to whom the student is referred, the school will retain the right to approve or disapprove of the student's selected provider on the basis of the provider's credentials, expertise, and willingness to perform the evaluation and nature of report required. The student will be responsible for covering all financial costs associated with undergoing the mandatory evaluation. The Dean of Students or designee will provide the student written notification of the referral once the provider is determined and the provider's availability is confirmed.

The evaluation must be completed within five (5) business days after the date the referral letter is provided to the student. Prior to the evaluation, the student will be required to sign a Limited Release of Information form authorizing the exchange of relevant information among the mental health professional(s) (or other professional) and NYFA. Upon completion of the evaluation, copies of the evaluation report will be provided to the Dean of Students or designee and the student.

The professional making the evaluation shall make an individualized and objective assessment of the student's ability safely to participate in NYFA's program(s), based on a reasonable judgment relying on the most current professional knowledge and/or the best available objective evidence. This assessment shall include a determination of the nature, duration and severity of the risk posed by the student to the health and safety of self or others, the probability that the potentially threatening injury will actually occur, and whether reasonable modifications of policies, practices, or procedures will sufficiently mitigate the risk. The professional will, with appropriate authorization, share recommendations with the Dean of Students or designee who will take this recommendation into consideration in determining whether the student should be involuntarily withdrawn from NYFA. A copy of the professional's recommendation will be provided to the student, unless, in the opinion of the professional, it would be damaging to the student to do so.

If the evaluation results in a determination that the student's continued attendance presents no significant risk to the health or

safety of the student or others, and no significant threat to property, to the lawful activities of others, or to the educational processes and orderly operations of NYFA, no further actions shall be taken to withdraw the student.

If the evaluation results in a determination that the continued attendance of the student presents a significant risk to the health or safety of the student or others, such that there is a high probability of substantial harm, or a significant threat to property, to the lawful activities of others, or to the educational processes and orderly operations of the school, the student may be involuntarily withdrawn from NYFA. In such an event, the student shall be informed in writing by the Dean of Students or designee of the involuntary withdrawal, of the student's right to an informal hearing, of the student's right to appeal the decision, and of any conditions necessary for re-enrollment. In most cases, a student who is involuntarily withdrawn will be given a grade of W in all courses in which the student is currently enrolled.

INFORMAL HEARING

A student who has been involuntarily withdrawn may request an informal hearing before a hearing officer appointed by the Dean of Students or designee by submitting a written request within three (3) business days from receipt of the notice of involuntary withdrawal. A hearing will be set as soon as possible. The student shall remain involuntarily withdrawn pending completion of the hearing.

The hearing shall be informal and non-adversarial. During the hearing, the

student may present relevant information and may be advised by a NYFA faculty or staff member or a health professional of the student's choice. The role of the adviser is limited to providing advice to the student.

At the conclusion of the hearing, the hearing officer shall decide whether to uphold the involuntary withdrawal or whether to reconsider, and the student shall be provided written notice of the hearing officer's decision as soon as possible.

APPEAL TO THE CAMPUS DEAN

The student may appeal the hearing officer's decision by submitting a letter to the Campus Dean within three (3) business days of receiving notification from the hearing officer of the involuntary withdrawal determination. The Campus Dean shall review the appeal letter and all information presented and make a final decision as to whether or not to uphold the hearing officer's involuntary withdrawal decision.

EMERGENCY PROCEDURAL HOLD

NYFA may take emergency action to place a student on a procedural hold pending a final decision on whether the student will be involuntarily withdrawn, in situations in which (a) there is imminent danger of serious physical harm to the student or others, (b) there is imminent danger of significant property damage, (c) the student is unable or unwilling to meet with the Dean of Students or designee, (d) the

student refuses to complete the mandatory evaluation, or (e) the Dean of Students or designee determines such other exceptional circumstances exist that a procedural hold is warranted. In the event emergency action is taken to place the student on a procedural hold, the student shall be given notice of the procedural hold and an initial opportunity to address the circumstances on which the procedural hold is based. A procedural hold prevents the student from attending any NYFA-related event, including classes, and may prevent the student from being on NYFA premises.

CONDITIONS FOR RE- ENROLLMENT

Because this Involuntary Withdrawal Policy applies to cases in which there is a concern about the safety of the student or others, the Dean of Students or designee may require a student who has been involuntarily withdrawn under this Policy to be re-evaluated before the student is readmitted in order to assure that the student presents no direct threat to self or others.

POLICY FOR RESUMING CLASSES POST HOSPITALIZATION

When a student visits the hospital for potentially harmful behavior, it is strongly recommended that the student make an appointment with NYFA Counseling Services following an emergency room visit or hospital discharge after an overnight or extended hospital stay. Appointments with NYFA Counseling Services should be made as soon as possible following the hospital visit or hospital stay and preferably, prior to the student's re-engagement with classes and other academic activities. If it is after-hours when the student is released from the ER or hospital, the student is to return to his/her/their place of residence and honor the safety plan provided at time of discharge.

A student may contact NYFA Counseling Services to schedule an appointment by emailing Jacky Hunt jacky.hunt@nyfa.edu and indicating that the need for an appointment is urgent on account of a recent hospital visit or stay.

The student is strongly encouraged to present to the NYFA Counselor the discharge paperwork or treatment recommendations provided during the student's hospital visit or stay.

The student and NYFA counselor will work collaboratively to ensure that the student can:

1. Access the appropriate and recommended treatment resources, as defined in the student's treatment plan;
2. Identify and manage potential barriers to sustaining health and wellness; and
3. Access academic and student support services that can promote student success.

Should the student need the NYFA counselor to advocate on the student's behalf to achieve any of the above stated goals, the student will be required to sign a release of information allowing the counselor to provide limited information to the Dean of Students or the Dean of Students' designee.

STUDENT RESOURCES

COURSE SCHEDULE

New York Film Academy classes are typically held Monday through Friday or Tuesday through Saturday (depending on your section assignment). Classes are primarily held over four time slots, with some exceptions, Monday to Friday - 9am - 11:50am, 12:30pm - 3:20pm, 3:40pm - 6:30pm, 7:10pm - 10:00pm.

Twelve-week evening workshops meet Mondays, Tuesdays, and Thursdays from 7pm - 9:30pm and some weekends for certain programs. *The Twelve-Week Screenwriting Program also meets some Wednesday evenings.* Extensive studio and lab hours are generally required in evenings and on weekends.

Students receive a physical copy of their course schedule during their Orientation (the student's first day or first week at NYFA) and/or are emailed a copy by their program coordinators to their NYFA emails. Questions regarding course schedules should be directed to department chairs or coordinators.

Students can access their course schedule daily through The New York Film Academy Student Hub on the online Boards at <https://hub.nyfa.edu/boards/nyc>.

*****These hours may be adjusted to accommodate for holidays, staffing changes, and class schedule changes, and the COVID-19 pandemic.***

STUDENT ACCESS TO STAFF & FACULTY

Mentoring is an important part of the educational experience at the New York Film Academy. Instructors are expected to maintain office hours for student consultations during non-class hours.

Department chairs are responsible for monitoring academic progress. In certain long-term programs, students meet with their department chair at the beginning of each term to discuss their academic progress and to answer any questions or concerns the student may have about their productions. Students may always reach out to their department chair with a question or concern.

Administrators are readily available to provide individualized mentoring and counseling for any issues related to their individual fields of expertise. The New York Film Academy is open seven days a week with the exception of published holidays. When NYFA is open, a staff member is always available by phone or in person for questions or concerns.

TEACHER'S ASSISTANTS

The New York Film Academy provides approximately one Teacher's Assistant for every four (4) students during hands-on camera testing and production workshops. Teacher's assistants provide in-class support to students while they learn and develop the skills being taught by the instructor. Teacher's assistants help ensure that all practice time is productive and beneficial.

FACULTY CONSULTATIONS

Students are allowed to request additional one-on-one time with their instructors as needed in the form of consultations. Consultations generally last for one hour. All consultations must be held on campus. No Skype, phone call, or other off-campus consultations are permitted between faculty and students. Consultation sessions with students do not count as make-up classes.

The method to request a Faculty Consultation varies across departments. Students should check with their Department Chair or Coordinator as to how to request a consultation with an instructor. It will be one of two ways: (1) an email directly to the instructor the student would like a consult with, cc'ing the Department Chair, or (2) an email to the Department Chair, specifying which instructor and subject matter the student would like a consultation for. Students should always use their NYFA email when requesting a Faculty Consultation.

EDITING LAB RESOURCES

Phone: 212-674-4300, Ext. 297

E-mail: editing@nyfa.edu

Editing Room Manager: Franco Clarke

The New York Film Academy ensures that an editing room is accessible everyday so that students may edit their projects. To reserve a computer station, please call or e-mail the Edit Lab 24 hours in advance (Editing Lab contact information above). No reservations are needed for scheduled editing classes. Computer stations outside of class are not guaranteed without a reservation confirmation. **NYFA ID Badges are needed**

to work on NYFA computer stations. Driver's Licenses, Passports, and other Photo ID are not acceptable.

A teaching assistant will be on hand to assist students whenever the main Editing Lab is open~Monday through Friday. Students should note that the main editing lab is not open on Saturday and Sunday, but adjacent edit rooms are open without edit supervision or assistance.

HARD-DRIVE & SD SPECIFICATIONS

You are required to provide your own SD memory card for shooting your projects and an external hard disk for editing you projects. Please use a new external drive. Previously used hard drives may not be reliable. Your drive must be compatible with MAC OS. We recommend G-Tech G-Drives.

- 1TB capacity
- 500GB capacity
- 7200 RPM speed or SSD Drive
- Transfer rate up to 136 MB/s
- Bus powered via thunderbold/USB
- MAC compatible

We recommend you have one or two SD cards for shooting your projects. SanDisk is a reliable brand that has worked well for our students.

- 32 GB storage capacity
- UHS-I/V30/class 10
- Max read speed: 95 MB/s
- Max write speed: 90 MB/s
- Min write speed: 30 MB/s
- Records full HD 1080p

EDITING LAB ETIQUETTE

In order to use the New York Film Academy editing labs, students must respect the following protocols:

1. A valid NYFA Student ID is required in order to check out and use a computer.
2. Eating and drinking in the edit lab is strictly prohibited.
3. Downloading of any software or applications has to be approved by the edit lab supervisor.
4. Voices must be kept to a minimum and cellphones must be kept on vibrate or silent.
5. The Edit Lab staff is not responsible for any personal belongings left in the Edit Lab unattended. Please do not leave your personal belongings unwatched.

EDITING LAB HOURS

9:00 am – 10:00pm Monday – Friday
10:00am – 6:00pm Saturday
10:00am – 5:00pm Sunday

* Students should note that the main editing lab is not open on Saturday and Sunday, but adjacent edit rooms are open without edit supervision or assistance.

*****These hours may be adjusted to accommodate for holidays, staffing changes, and class schedule changes, and the COVID-19 pandemic.***

EDITING LAB SUPPLY PRICES

While supplies last

- 1 TB SSD Hard Drive \$210
- 500GB SSD Hard Drive \$110
- DVD \$1
- Blu-Ray \$2
- 8GB Thumb drive \$5

- 16GB Thumb drive \$10
- AVID Books
- Editing \$35
 - Effects \$75

POST-PRODUCTION FACILITIES USAGE AFTER GRADUATION

Long-term students are allowed a grace period of 30 days post-graduation to use the post-production facilities to finish final edits on their final projects. Workshop Students are allowed a grace period of 7 days post-graduation to use the post-production facilities to finish edits on their final projects. This use is based on availability. Current students will be given priority over students that have already graduated. Any person found on NYFA premises using NYFA facilities who is no longer a current student and is not within their grace period (or does not have written permission from the Campus Dean to be on the premises using the facilities) may be removed immediately from NYFA's premises

PRODUCTION RESOURCES

On Production Workshop days, equipment is made available to students so that they may film exercises under the supervision of their instructors. For weekend film shoots, students check out equipment on Friday evening. This equipment is due back on Monday morning. For extended film shoots (One-Year Filmmaking and Cinematography Programs) equipment is made available to students as strictly outlined in their course schedules.

PLACEMENT SERVICES

For those who are interested in working professionally in the entertainment industry,

the New York Film Academy does provide information about the industry and business of each particular course of study, and gives career-building advice on a case-by-case basis. The New York Film Academy does not provide industry or internship placement for current or former students. It is not the goal of the New York Film Academy to secure employment for its students, but rather to enrich and educate each student in the art and craft of visual storytelling. Due to the structure of the industry, a traditional job placement program is not possible.

HOUSING INFORMATION

The New York Film Academy is committed to helping students find suitable options for accommodations during their educational program. The Housing Coordinator oversees all housing requests and may assist students in securing housing.

Students should contact the NYFA Housing office by email housingny@nyfa.edu for more information or help in finding suitable housing in NYC.

Approximately 20% of the NYFA student body resides in a student resident facility owned and managed by Educational Housing Services. Rooms are double or single occupancy and, if the room is shared, two roommates share one bathroom.

A room in the student residential facility is available for Certificate and Degree Programs. Workshop programs may apply based on availability.

Students may also live in and around New York City. Prices vary depending on the neighborhood and type of accommodation, from as low as \$800 per month for a room in

a shared apartment to \$4200 for a one-bedroom luxury apartment.

The New York Housing Brochure includes advice for navigating the housing market with apartment-finding services, tenant resources, apartment hunting tips, and useful definitions and abbreviations.

Prices will increase every Fall semester. The prices listed below are for the Fall 2020, Spring 2021, and Summer 2021 semesters.

Please note, the student is responsible for knowing how many semesters their program runs for. Please refer to the Academic Calendar within this Course Catalog.

Programs (15 – week semesters): **BFA Acting for Film, BFA Filmmaking, Fall 2019 Two Year Acting for Film, Two Year Musical Theatre, Two Year Photography, One Year Acting for Film, One Year Animation, One Year Broadcast Journalism, One Year Game Design, One Year Musical Theatre, One Year Screenwriting.**

Prices:

Semester	Single	Double
Fall 2020	\$9,450	\$7,875
Spring 2021	\$9,450	\$7,875
Summer 2021	\$9,450	\$7,875

Programs: **One Year Cinematography**

Prices:

Semester	Single	Double
First	\$9,450	\$7,875
Second	\$12,600	\$10,600

Programs: **One Year Documentary**

Prices:

Semester	Single	Double
First	\$9,450	\$7,875
Second	\$18,900	\$15,750

Programs: **One Year Producing**

Prices:

Semester	Single	Double
First	\$10,500	\$8,750
Second	\$10,500	\$8,750

Programs: **Fall 2019 Two Year Filmmaking**

Prices:

Semester	Single	Double
First	\$9,450	\$7,875
Second	\$18,900	\$15,750

NYFA LANGUAGE CENTER

English Language Assistance (ELA) is available to help all New York Film Academy students improve their English skills – speaking, listening, reading, writing, and vocabulary. The NYFA Language Center is committed to promoting and facilitating the acquisition and enhancement of the English language with a strong focus on the creative arts. It provides a place for NYFA students to individually and collaboratively work with language center teachers. The NYFA Language Center offers weekday and weekend hours for students to drop in and work on their English skills. Workshops are offered based on the specific programs of NYFA and target the skills necessary for success for non-native speakers

who are having trouble due to English language comprehension. Writing Workshops are offered to assist native English-speaking students with class assignments. Both writing workshops and program specific workshops are offered free of charge.

All Conservatory non-native English- speakers take an English Language Assessment Test during their registration week even if they have submitted a TOEFL or IELTS or had a phone interview. This test is for internal use to determine the type of support the NYFA Language Center will provide for non-native speakers of English to get the most out of their studies.

One-on-one tutoring is offered by appointment only. While it does not guarantee an “A” in class, by working consistently with a tutor, students should see vast improvement in their English language skills. Students should be advised to make their appointments far enough in advance to meet assignment deadlines. Students should bring a copy of the course syllabus to the tutoring session, along with a typed draft of any assignments that they want to work on. It may take more than one visit to adequately revise an assignment.

To set up an appointment or get more information about the NYFA Language Center, please contact Nathan Schrader at: nathan.schrader@nyfa.edu.

COUNSELING SERVICES

MISSION AND PURPOSE

NYFA Counseling Services strives to provide all enrolled NYFA students no-cost, confidential, accessible, culturally humble, caring, ethical, and evidence-driven

counseling services. Services offered to students include time-limited individual counseling services, consultations, referral services for psychiatry and long-term psychotherapy, crisis intervention and postvention, and outreach programming designed to educate and promote mental health and wellness. NYFA Counseling Services provides faculty and staff consultation and training related to identifying, supporting, and addressing the mental health needs of NYFA students. NYFA Counseling Services aims to remove barriers for students needing access to help and support, to promote early detection and compassionate intervention of mental health concerns, to help students elevate resiliency and cope effectively with a myriad of challenges and assist students in achieving their academic and personal goals.

LOCATION

Counseling Services are located at [17 Battery Place](#), first floor, Room 102. Hours of operation are Monday - Friday, 9:00am - 5:30pm.

Counseling services may be temporarily available on Zoom.

COUNSELING STAFF

Counseling Services is staffed by one full-time licensed clinical social worker.

DUTIES AND RESPONSIBILITIES

NYFA Counseling Services provides Direct Service to students. Direct Service is defined as one-on-one counseling, group counseling, crisis intervention, and campus outreach in the form of programming and education.

NYFA Counseling Services does not currently have a formal on-call system. Students who have been seen at Counseling Services are provided with crisis hotlines at intake and encouraged to use these after-hours resources as needed. Counseling staff provides yearly training for faculty and staff to address crisis management during instruction and appropriate follow up, should emergencies occur when counseling staff is not available. Suicide prevention training is available throughout the year.

INTAKE PROCESS

To schedule a counseling appointment, Students can email the counseling address listed in the Directory of this Catalog and they can navigate to request an appointment through the HUB.

Student services----> New York----> counseling <https://hub.nyfa.edu/counseling/ny/appointment>. Faculty and staff, concerned about a student, are encouraged to engage in conversation with the student, present his/her concerns, and initiate either an in-person or email introduction between the student and the counselor. Students' participation in counseling is voluntary and students may feel more comfortable accessing counseling services once such an introduction is facilitated.

Students having been transported and/or admitted to a psychiatric facility in response to a mental health crisis are mandated to meet with NYFA counselor for an assessment prior to their resuming classes.

ACCESSIBILITY SERVICES

MISSION & VISION

NYFA NY Accessibility Services provides academic services and accommodations for students with disabilities. Our mission is to ensure equal opportunity and access to all members of the New York Film Academy community and mitigate barriers to learning, participating, contributing and benefitting from our academic programs, activities and services. Our services and operation are in compliance with Section 504 of the 1973 Rehabilitation Act and the American Disabilities Act (ADA) of 1990, amended as of 2008, and in alliance with our policies on inclusivity and non-discrimination.

HOW WE ACCOMMODATE STUDENTS WITH DISABILITIES

The ADA defines a disability as a physical or mental impairment that substantially limits one or more major life activities. Students with disabilities are responsible for initiating the accommodations request process by self-disclosing their disabilities directly to the Dean of Students. Please know that all requests and materials submitted are handled in the strictest confidence.

The process of requesting and receiving accommodations is interactive and individualized, involving review of required/submitted documentation and collaborative discussions regarding the students' needs and the specific academic expectations and activities of our programs. The non-traditional nature of our programs require, at times, unique accommodations tailored to address the varying needs of our

students while also maintaining the integrity of our curricula and learning objectives.

The objective of academic adjustments offered is always to accommodate students' disabilities, not to dilute academic or artistic requirements. Students with disabilities are expected to produce the same quantity and quality of work as those students without disabilities.

REGISTERING FOR ACCESSIBILITY SERVICES

To initiate the accommodation request process, please send an email to the Dean of Students (deanofstudents@nyfa.edu) soon after you receive your acceptance letter, during Orientation week, or during the first week of your program, announcing your need to register for accessibility services. Students may register with the Accessibilities Office at any time during the course of their program. Early registration is advised to best promote academic success and wellness.

When students register with Accessibility Services at any time after the start of their program, NYFA will implement reasonable accommodations in a timely manner (within 14 business days) to remove barriers to learning and promote student success. Accommodations offered, however, will not be able to rectify grades achieved prior to a student's disclosure of disability and registration with Accessibility Services.

REQUESTING ACCOMMODATIONS

To be eligible for accommodations, a student must:

- Complete and submit the Accommodation Request Form to the

Dean of Students
(deanofstudents@nyfa.edu)

- Submit substantiating medical documentation and/or the Disabilities Documentation Form completed by a health care provider to Dean of Students (deanofstudents@nyfa.edu)
- Schedule and attend an intake appointment with the Dean of Students

The Dean of Students reviews documentation and determines eligibility for accommodations, in collaboration with the student, and in accordance with the guidelines of the Americans with Disabilities Act (ADA).

Documentation submitted should confirm and/or provide the following:

- Statement of diagnoses, a description of the conditions' impact on fulfilling the demands of higher education (academic, social, emotional, and physical functioning), and the accommodations recommended to promote accessibility.
- Evidence that the condition significantly impacts one or more major life activities, as determined by a medical, mental health, or educational professional who is licensed and qualified to diagnose, evaluate, and treat the condition.
- Report and/or evaluation is recent enough to demonstrate an impact on current functioning or a history of receiving similar accommodation (within the previous 5 years)
- A school plan, such as an Individualized Education Plan (IEP), 504 Plan, or Summary of Performance (SOP) can be submitted as documentation as long as the information provided addresses the

impact of the condition and assists NYFA in determining a connection between the disability and the accommodation(s) requested.

Submitted materials are stored in a locked filing cabinet in the Dean of Student's office and are considered privileged communication.

To assist students in submitting the required documentation, students may access the Disability Documentation Form, and request the appropriate health care providers or specialists to complete sign and submit the form to the Dean of Students.

ACCOMMODATION(S) OFFERED

Reasonable accommodations are modifications to a course, program, or school-sanctioned activity that does not fundamentally alter the course or program. Appropriate accommodations are determined through the individual intake appointment by reviewing documentation, engaging in interactive discussions with the student, and evaluating the essential requirements of a course or program.

Please Note: New York Film Academy does not provide services of a personal nature such as attendance reminders, homework assistance, individual tutors and typing services.

While accommodations are determined on an individual basis, below are some examples of commonly approved accommodations.

- Extended time for test taking
- Flexibility with spelling or grammar errors
- Materials in alternate format

- Reduced distraction location for test taking
- Tape recording of lectures

For questions on how to request accommodations each semester as well as policies and procedures regarding specific accommodations, please contact the Dean of Students.

ATTENDANCE ACCOMMODATION

All NYFA programs are studio-based. Hence student learning occurs primarily in the classroom and students' mastery of course learning objectives can only be successfully achieved via regular and consistent attendance.

Also NYFA recognizes that qualified students with disabilities may need to miss classes and/or course related activities for disability-related reasons. Hence, if supported by medical documentation (documentation that substantiates the disability and excused absences as a necessary accommodation relevant to the disability) students with disabilities may receive the accommodation of excused absences. This accommodation offers students with disabilities flexibility in regard to the application of the NYFA attendance policy. According to the NYFA Attendance Policy, students missing 16% of class hours per semester are subject to dismissal. Students granted the accommodation of excused absences may accrue disability-related absences beyond 16% of class hours, per semester. However, total number of disability related and non-disability related absences for students with disabilities cannot exceed 33% of class hours, per semester. Also, course grades, based on required demonstration of mastery of course learning objectives, may be

compromised by a student's aggregate of absences, whether excused or not excused.

Students, as soon as they are aware of needing to miss classes for disability related reasons, whether intermittently (e.g. due to a chronic medical or mental health condition) or consecutively (e.g. due to planned surgery, hospitalization, or respite deemed of medical necessity), must notify the Accessibility Office and request accommodations, per procedure described above. Students requesting attendance accommodations will engage with the Dean of Students in an interactive discussion of the medical documentation submitted, and how such request(s) can be reasonably accommodated in light of the nature of the impacted courses and program of study. Prior to final determination, the Dean of Students will consult with Department Chairs regarding the impact of absences on the impacted courses and program of study.

Should an attendance accommodation be granted, an accommodation plan will be generated addressing how the student will satisfactorily complete assigned and missed course work, either within the accommodation period or by a designated deadline. Throughout their course of study, students are responsible for communicating with the Accessibility Office, their faculty, and their Department Chairs regarding the status of their progress in completing course requirements.

A student granted attendance accommodations must notify their instructors and their Registrar Coordinator of any anticipated and unexpected absences related to their disability status.

As stated above, student's total number of absences (excused and unexcused) cannot

exceed 33% of total course hours. Students with disabilities and students without disabilities are required to comply with NYFA's application of federal Satisfactory Academic Progress (SAP) requirements.

If the Accessibility Office, in consultation with the Department Chair, determines that the student's request for extensive absences cannot be reasonably accommodated, the student may have the option of withdrawing from one course, seeking a leave of absence, or requesting a voluntary medical withdrawal.

IMPLEMENTATION OF ACCOMMODATION

At the conclusion of the evaluation process, the Dean of Students will present to students their individualized accommodation letters, noting with specificity their approved accommodations.

Students are required to set up appointments with each of their instructors to: deliver the accommodation letter; to discuss the nature of each recommended accommodation; and to decide the details regarding how those accommodations are to be delivered.

Instructors and students are to contact the Dean of Students with questions or concerns regarding the implementation and delivery of approved accommodations.

GRIEVANCE PROCEDURE

Students who have disabilities have rights to initiate grievances when it is believed that the New York Film Academy or a NYFA administrator or faculty member is either not complying with NYFA's policy for students with disabilities or is not following the applicable laws on disability. Please refer to

the Reporting Discrimination and Complaint Procedure, described in the NYFA Catalog, for information on how to file a discrimination complaint.

SERVICE AND SUPPORT ANIMALS

It is the policy of the New York Film Academy to afford individuals requiring the assistance of a service animal equal opportunity to access Academy property, courses, programs, and activities.

Service Animals: An animal, most often a dog, individually and specifically trained to do work or perform tasks that assist persons with a disability. A service animal can also be referred to as an assistance animal.

- A guide dog is a trained dog who serves as a travel tool by persons with severe visual impairments or who are blind.
- A service dog is a dog that has been trained to assist individuals who have impairments in health and mobility.
- A SSigDog is a dog trained to assist a person on the Autistic Spectrum.
- A hearing dog is a dog trained to alert a person with hearing impairment to the occurrence of sound.
- A seizure alert/response dog is trained to assist a person with a seizure disorder.
- Lastly, a psychiatric service dog is a dog trained in helping persons with psychiatric and neurological disabilities by preventing or interrupting impulsive or destructive behaviors.

Students seeking permission to have a service animal on NYFA premises must meet with the Dean of Students and provide documentation that establishes the existence of impairment, describes the nature of the functional

limitations related to the impairment, and explain how the work or tasks performed by the animal relates to the limitations noted.

Support Animals: An animal that provides emotional support or passive comfort in order to alleviate one or more identified symptoms or effects of a disability. Students are encouraged to contact the NYFA housing coordinator to learn more about the policies and procedures regulating the presence of emotional support animals in the residence halls. Support animals, although potentially allowed in residential settings, in compliance with the Fair Housing Act, are not permitted on NYFA premises. More specifically, support animals are not permitted in classrooms, editing labs, libraries, and lounges or on off-campus shoots, events, and activities.

CONFLICTING NEEDS/HEALTH CONCERNS

The Dean of Students will make reasonable effort to notify students who will potentially be exposed to the continued presence of a support animal in the classroom. Individuals who have medical issues and are negatively affected by animals (e.g., asthma, severe allergies) should contact the Dean of Students when notified and share their concerns. Students concerned about their exposure to animals will be required to provide verifiable documentation supporting their claims to the health risks they shall face in response to exposure to the specified animal. Reasonable accommodations may be made to consider the needs of all parties in order to resolve the problem as efficiently and effectively as possible.

SERVICE ANIMAL OWNERS RESPONSIBILITIES

- Owners are responsible for any damage caused by their animals and must take appropriate precautions to prevent property damage or injury. The cost of care, arrangements and responsibilities for the well-being of authorized animals are the sole responsibility of their owners at all times.
- Animals must be well groomed and measures taken at all times for flea and odor control.
- Owners must submit to the Dean of Students health statements, including vaccination records from licensed veterinarians dated within the past year. Proof of good health must be provided annually.
- New York law requires that every dog is licensed. The owner must comply with New York regulations regarding pet ownership.
- Owners are responsible for removal and proper disposal of animal waste. Removal must be immediate. Individuals unable to clean up after their animals should notify the Dean of Students so that alternative arrangements can be decided and implemented. If service animals urinate or defecate inside NYFA buildings, or in another areas that requires cleaning, owners must notify staff immediately.
- Owners are fully responsible for the actions of their service animal. If a service dog exhibits unacceptable behavior, the owner is expected to employ appropriate training techniques to correct the situation. The animal shall have a harness, leash, or other tether unless the owner is unable to use such devices or they interfere with the safe performance of the animal's work or tasks.

The owner of a service animal at any NYFA facility or event is expected to maintain appropriate behavior of the animal as follows:

- Animal must not be allowed to initiate contact/approach/sniff people, tables in eating areas, or personal belongings of others.
- Animals must not display behaviors or noises that are disruptive to others, such as barking, growling, or other behavior not part of the task the animal is trained to conduct.
- Animals must not block an aisle or passageway or impede access to ingress/egress of a facility.

RESPONSIBILITIES OF COMMUNITY MEMBERS

Community members (faculty, staff, students, visitors) are to recognize the working role of service animals and adhere to the following:

- Community members are to allow service animals to accompany their owners/handlers at all times.
- Community members are not to feed, pet or touch an authorized animal without the express invitation of the owner.
- Community members are not to deliberately startle, tease, or otherwise distract the service animal.
- Community members are not to separate or attempt to separate owner from animal.
- Community members are not to inquire details about owners' disability or the nature of work of the authorized animal. As the school does not generally allow animals, staff may inquire regarding authorization.

INTERNATIONAL STUDENT OFFICE

The New York Film Academy is authorized under federal law to admit non-immigrant alien students.

The NYFA International Student Office is available to help students with matters pertaining to obtaining a student visa, maintenance of student immigration status, legal work authorization, and other issues related to non-U.S. citizens studying in the U.S. The International Student Office will work with students from the application stage through enrollment and often after graduation to ensure that students have the most up to date information in order to maintain their U.S. student immigration status.

In order to apply for a student visa, students will need an I-20 Certificate which will be issued to students by the NYFA International Student Office.

In order to be eligible for an I-20 certificate students must enroll in a full time program or workshop, which includes all one and two year conservatory programs, and 4, 6 and 8 week workshops. The one-week and 12 week evening workshops are **not** eligible for an I-20 Certificate.

Students will need an F-1 student visa, unless they are enrolling in a musical theatre program or workshop, in which case they will need an M-1 student visa.

If students are in the U.S. on a student visa they may be eligible to transfer their I-20 to NYFA. If a student is on a different type of visa, they may be able to study. Students should contact the International Student Office about their specific immigration situation at International@nyfa.edu in order to receive proper and specific advice. Please note that the U.S. government prohibits studying full-time on a tourist visa.

Once a student is fully accepted to a program and NYFA has received all the required documents for the I-20 certificate, the International Student Office will process and send out the I-20 certificate. A \$200 SEVIS I-901 fee is required by the U.S. Government to be paid for all I-20s. Students can only pay this fee **after** their I-20 application has been processed and a SEVIS ID number has been created for them. The International Student Office will email students the instructions on how to pay the SEVIS fee when they send out the I-20 Certificate. Once a student has their I-20 Certificate, they can begin the process of applying for a student visa.

In order to obtain an F-1 or M-1 student visa, students must complete the DS-160 Visa Application and make an appointment at the U.S. Embassy or Consulate in their home country for a visa interview. At this interview, an official will decide whether to issue the student visa or not. For more information on the student visa including how to apply, how to schedule an interview, and estimated visa appointment wait times please visit:

<https://travel.state.gov/content/travel/en/us-visas.html>

The above information is subject to change. For updated and more specific information on NYFA's I 20 application and frequently asked questions please visit:

<https://www.nyfa.edu/admissions/international-student.php>

Please contact the International Student Office with any questions or concerns at international@nyfa.edu or call and ask to speak to an International Student Advisor.

VETERAN SERVICES

NYFA's Division of Veterans Services (DVS) assists veterans in their transition from their military service to civilian, education and campus life. Additionally, the DVS supports spouses and dependents of members of the service in their quest for a visual and performing arts education. These services include:

- Simplifying VA educational benefits
- Assisting with post-deployment transition issues
- Aiding in choosing the program that best suits individuals' personal and professional goals
- Works closely with NYFA faculty and administration to support all veteran-students' path to success while enrolled and post graduation
- Giving referrals to community-based organizations and the Department of Veterans Affairs
- Offer opportunities to network with fellow veterans, including a Student Veteran Association
- Adheres to the VA Principles of Excellence

The New York Film Academy (NYFA) has been privileged to enroll more than 2,000 veteran students, spouses and military dependents at our campuses in New York City, NY; Los Angeles, California and South Beach, FL., since 2009. The Los Angeles, New York and South Beach campuses each participate in the Yellow Ribbon Program which allows eligible veterans and dependents in many cases the opportunity to go to school for tuition and fee free. The honorable Colonel Jack Jacobs, Medal of Honor recipient and on-air military strategist for

NBC/MSNBC, is the Chair of the NYFA Veterans Advancement Program.

A change in enrollment status may impact those students using GI Bill® **benefits** and therefore it is recommended that any student receiving GI Bill® benefits contact the Department of Veterans Affairs at: 888-442-4551.

Please see the Notice to Veterans at the end of this Catalog for information regarding student attendance and Student Academic Progress.

FACILITIES & EQUIPMENT

FACILITIES

The New York Film Academy has two facilities in New York City.

The main facility at **17 Battery Place** occupies 86,000 square feet on the first, fourth and fifth floors. The first floor is primarily administrative offices. Students can find the Bursar Office and Admissions Office, as well as certain student services such as Counseling Services and the office of the Dean of Students. The first floor is also home to NYFA's state of the art theatre. Designed for live performances as well as screenings, The New York Film Academy Theatre seats over 100 with an 18-foot screen, and surround-sound.

The fourth and fifth floors house the following departments: Filmmaking, Documentary Filmmaking, Acting for Film, Musical Theatre, Broadcast Journalism, Producing, Cinematography, Photography, 3D Animation, Game Design, Graphic Design, Editing, and Screenwriting. The following student service offices can be found on the fourth floor: Registrar (Room 405), International Student Services (Room 401) and Campus Dean and Financial Aid (Room 400). Student records can be found on the fifth floor.

Instructional Facilities include:

- Classrooms
- Screening Room
- Common Area with Wi-Fi
- Editing Lab
- Filming Studios

- Sound Recording Rooms
- Photography Lab
- Equipment Room
- Dance Studios
- Voice Rooms

The New York Film Academy's facility at **26 Broadway** is located on the 12th Floor.

Instructional Facilities include:

- Classrooms
- Common Area with Wi-Fi

LANGUAGE OF INSTRUCTION

The New York Film Academy offers all of its courses and workshops in English. The School does not offer courses in any language other than English.

HANDICAP ACCESS

The 17 Battery Place building and the 26 Broadway building are handicap accessible and meet with New York City and State requirements.

MAIN OFFICE HOURS

9:00am - 6:30pm, Monday through Saturday

BUILDING HOURS

17 Battery Place

8:00am - 10:00pm Monday-Friday

9:00am - 7:00pm Saturday

10:00am - 5:00pm Sunday

**Hours of Operation will vary due to holidays.*

EDITING LAB HOURS

9:00am – 10:00pm Monday – Friday

10:00am – 6:00pm Saturday

10:00am – 5:00pm Sunday

*Students should note that the main editing lab is not open on Saturday and Sunday, but adjacent edit rooms are open without edit supervision or assistance.

***These hours may be adjusted to accommodate for holidays, staffing changes, and class schedule changes.*

POST-PRODUCTION & COMPUTING AREAS

Post-production facilities include: eight edit lab suites fully equipped with industry standard editing software such as Avid Media Composer, Pro Tools, Adobe Creative Cloud (Photoshop, Lightroom, InDesign, Premier Pro, After Effects, Audition, Encore, Speedgrade, Media Encoder, Bridge, Acrobat Pro); a Producing lab with Entertainment Partners Movie Magic Scheduling and Budgeting; a Screenwriter's Lab with Final Draft; a Game Design lab with Maya, ZBrush, and Adobe Creative Cloud; three Animation labs; and two ADR Sound Booths.

PROPERTY, WARDROBE, AND SET DRESSING

Students have access to props, select costumes, and set decorations available for in-class use. These props include but are not limited to:

dishes, glasses, pots/pans, pillows, trays, pictures, bottles, books, magazines, couches, folding tables, chairs, cots, boxes, shelving units, lamps, plants, etc. Common sets that scene study and on-camera classes often put together by use of the Prop Room include: bedrooms, living rooms, kitchens, lounges, doctors offices, waiting rooms, and restaurants. Students can check out props before class with a coordinator at the Prop Room. Props must be returned to the Prop Room immediately following the class period.

Monday-Friday

8:30am – 9:30am (closed 9:00am – 9:10am)

11:30am – 1:00pm (closed 12:30pm – 12:40pm)

3:00pm – 4:30pm (closed 4:00pm – 4:10pm)

6:30pm – 7:30pm (closed 7:00pm – 7:10pm)

**These hours may be adjusted to accommodate for holidays, staffing changes, and class schedule changes.*

PHOTOGRAPHY STUDIO

Photography digital labs include: 50 imac computers; Wacom Bamboo and Intuos tablets and stylus; Epson film and flatbed scanners; Canon large and medium format printers; and lightboxes for evaluating negatives.

Photography Studios include; Profoto, Dynalite, and Broncolor studio strobe systems with multiple light modifying tools; Impact, Velo, and PocketWizard wireless strobe triggers; various size cameras including Hasselblad medium format digital and film, Stands, boom arms, seamless paper, and additional studio grip equipment

EQUIPMENT ROOM

Equipment selection is dependent on course and availability. The camera options include:

Arri-S (16mm), Arri SR2 16mm, AATON (super 16mm), Panavision Gold (35mm), Canon 5D DSLR, Canon C300, Sony A7SII, Panasonic HMC150, RED Scarlet Mysterium-X, RED Epic-X, RED Dragon 6k. These cameras come with appropriate accessory packages including: lenses, assistant camera kits, shoulder rigs, dollies, and jibs. There are several grip & electric options ranging from basic three-point lighting kits to complete 1-ton lighting packages. Audio options include field recorders and mixers, as well as shotgun, handheld, and lavalier microphones.

- Individual late crew members may be charged a \$10 fine for every 15 minutes they are late for check-out/check-in.
- The crew as a whole may be charged \$100 for every day the equipment package is overdue.

EQUIPMENT ROOM HOURS

17 Battery Place

8:30am – 9:30pm Monday-Friday

9:30am – 6:30pm Saturday

10:00am – 4:30pm Sunday

**These hours may be adjusted to accommodate for holidays, staffing changes, and class schedule changes.*

Students must adhere to all Equipment Room policy when checking in and out equipment.

- All members of a student's crew must be present for equipment check-out and check-in.
- Students who fail to check-out and check-in equipment at their scheduled time will be subject to loss of equipment privileges and/or late fees. Late fees are defined as follows:
 - The crew may be charged a \$20 fine for every 15 minutes they are late to check-in.

CLASSROOM POLICIES

PRODUCTIVE CLASSROOM ENVIRONMENT

All instruction should take place in a safe and productive environment. The school has a zero-tolerance policy when it comes to student disruptions.

STUDENT ID BADGES

Students will be issued an ID badge with their name and photograph. **IDs must be worn at all times at either the 17 Battery Place or 26 Broadway campuses.**

Students will have their photo taken during registration. If IDs are lost or stolen there is a \$20 replacement fee. To obtain a new ID, students will need to email security@nyfa.edu.

NYFA E-MAIL ACCOUNTS

As part of the registration process, students receive a NYFA email address. This will be generated for them after they have been enrolled in their program of study. Their program chair and/or coordinator will then distribute the password and setup information. **It is imperative that students use their NYFA email during their tenure at NYFA** as it serves as a main method of communication for the instructors and school administrators to the students. If you have further questions or concerns, please contact webmaster@nyfa.edu.

CELL PHONE POLICY

The use of cell phones/smart phones/iPads/tablets is expressly forbidden, unless used for research or other class-related work, under the direct supervision of the instructor.

Phones, etc., should be turned off and kept out of sight during class. The first violation will result in a warning. Second and subsequent violations of cell phone policy will result in immediate removal from class. The student will be marked absent for that class. The absentee policy will be applied as outlined in the Attendance Policy.

This policy is enforceable for all classes and all instructors.

FILMING

All film sessions on campus require approval. Filming is prohibited in the bathrooms.

CLASSROOM REQUESTS

Students must contact Mike Walls, nyrooms@nyfa.edu regarding room requests for specific classrooms, and note that these requests are not guaranteed.

Room requests must be sent by email. Rooms are granted based on availability and are booked in the order in which the request is received.

The room requests must be placed more than a week in advance, for example, requests for specific rooms on Monday, November 14th – Saturday, November 19th must be placed by Monday, November 7th.

Classes and school functions will *always* have priority. Those persons holding the booking are fully responsible for any damage to the room and must reset the table and chairs upon completion of the room booking. Also, any waste must be disposed of and the room left in a tidy and presentable state. The hours when rooms are available to book may vary based on campus and current class volume. Some bookings for certain times may be subject to *alteration* or *cancellation*, but if this is the case it will be mentioned in the confirmation email.

Please allow up to 48 hours for a room request to be processed. Requests sent after 3:00 pm on weekdays may not be received until the following morning. Weekend room requests should be sent by 1:00 pm on Friday or they may not be received until the following business weekday.

Both students and staff must observe the appropriate times regarding room bookings mentioned in the booking response. Please also note that rooms booked by students must be vacated 30 minutes prior to the building's closing time in order to allow for cleaning and preparation for the next day.

Please be aware that many rooms are booked with back-to-back classes, therefore, it is imperative that faculty and students begin class promptly and vacate the class at the appointed time.

ATTENDANCE POLICY

The New York Film Academy holds our students to the highest standards. Students are expected to attend all classes and shoots for each course. Full participation is essential to the quality of the educational experience for all, particularly in courses where group work is essential. The institutional attendance policy is detailed below however, instructors may have their own attendance policies which are required for their course that will be detailed in the syllabus. Students will be held accountable to understand and adhere to each instructor's policy as well as the institutional policy. Lateness or early departure from class may be recorded by the instructor as a full absence. Habitual absenteeism may result in lower grades or dismissal from the course. Students are responsible to make up any work that they have missed.

INSTITUTIONAL ATTENDANCE POLICY

Student attendance will be recorded daily. Students who miss 10% of the total classroom hours in a semester will be placed on Attendance Probation. Students who miss 15% of the total classroom hours in a semester will be in violation of their Attendance Probation. Students who have exceeded 15% of unattended classroom hours for the semester are subject to dismissal.

Students will be notified via email when they are placed on Attendance Probation, when they violate the Attendance

Probation, and when they are subject to dismissal. **Students have the right to appeal the Notification of Dismissal.** To initiate the appeal process a student must email the Campus Dean within twenty-four (24) business hours from receiving the Notification of Dismissal. Documentation will be requested and required. Students must attend all classes, class exercises, production workshops, and official school productions during the appeal process

MILITARY EXEMPTION

Students who are mandated to serve military duty in their home country may defer enrollment for up to three (3) years upon proof of the call to military duty. Documentation of a student's call to military duty must be submitted to the Dean of Students no later than their last date of attendance in their current program.

Students returning from military duty must email the Registrar (registrar@nyfa.edu) thirty (30) days prior to the registration of the program the student would like to enter.

NOTIFICATION OF ABSENCE

Should there be any unavoidable extenuating circumstances causing the student to miss class, the student must submit a Notification of Absence Form with supporting documentation to the

Registrar's Office. Supporting material must be presented either with the form or immediately upon return to class.

LEAVE OF ABSENCE

Students who wish to take a leave of absence must meet with their department chair and submit a Leave of Absence Form to the Registrar's Office. To qualify for a leave of absence, you must be in good academic standing and be making satisfactory progress towards the completion of program. All leaves of absence must be requested in writing and approved in writing. Not all leave requests will be granted. Documentation may be request.

Students are permitted a leave of absence if they meet one of the following reasons:

- Medical emergencies due to illness or accident.
- Family emergencies that require a break from full-time study.
- Financial issues which affect a student's ability to continue to matriculate.

Typically, NYFA students are granted a leave of absence of up to 180 days (6 months), before they are asked to withdraw and re-apply to the program. The department chair, Registrar, Dean of Students, and Campus Dean evaluate each student's request.

Veterans must contact the Veteran Affairs Office before requesting a Leave of Absence. Veterans Benefits paid during the Leave of Absence may result in a debt to the VA and all students are advised to determine this debt **prior** to taking leave.

Federal Student Aid recipients should contact the Financial Aid office **prior** to submitting a Leave of Absence Form, or risk of entering loan repayment of their Federal student loans.

International students on a student or educational exchange visa must consult with the International Student Office if they are considering a leave of absence for any reason. An international student who needs time off due to a documented medical condition and wishes to remain in the U.S. must provide a doctor's letter so that the reduced course load can be approved and reported in the SEVIS system. Any deviation from the original program of study (or length of study) requires students to consult the International Student Office.

It is the student's responsibility to contact the respective offices, and it is not sufficient to only speak with an instructor or staff member prior to taking a leave of absence.

Students returning from a Leave of Absence must email the Registrar (registrar@nyfa.edu) thirty (30) days prior to the registration of the program the student would like to enter.

When a student returns from an approved leave of absence the school shall assess the student's retention level either through a counseling session with the student or by an aptitude test to measure a student's level of retention in the curriculum. Depending on the result of this assessment the department Chair will decide where the student will be placed to commensurate with the skill level retained by the student at the time of his or her return. The new status will then be

recorded in the student's file with on the Enrollment Status Change Form.

If the student fails to return on the agreed upon date, the student will be dismissed, and a refund calculation performed. Experience has shown that most students do not return from a leave of absence. Some programs are too short to make a leave of absence practical.

DEFERRED COMPLETION

Domestic students enrolled in the One-Year, Two-Year, or BFA programs, who have successfully completed at least one (1) semester and would like to postpone completion of subsequent semesters are requested to obtain and submit a Petition to Defer form available at the Registrar's Office. The completed form is returned to the Registrar.

International students enrolled in the Two-Year or BFA programs, who have successfully completed at least one (1) year and would like to postpone completion of subsequent semesters are requested to obtain and submit a Petition to Defer form available at the Registrar's Office. The completed form is returned to the Registrar.

Students may defer reentry for up to three (3) semesters but cannot defer OPT. Students wanting to resume their studies at NYFA, who have deferred completion, must contact the Registrar at least thirty (30) days prior to desired date of return.

Students will also be required to submit a statement regarding reasons for return to the Campus Dean for evaluation and approval.

Students returning from a Deferred Completion must email the Registrar (registrar@nyfa.edu) thirty (30) days prior to the registration of the program the student would like to enter.

BFA CLASS ADD/DROP/CHANGE

Liberal Arts & Science courses can be added or dropped. Students have two (2) weeks after the start of a semester to file a Petition to Add/Drop/Change a course. **The Petition to Add/Drop/Change a course must be submitted to the Registrar's Office by 5:00 pm on Friday, at the end of Week Two (2). The Campus Dean or an Academic Advisor must sign the Petition to Add/Drop/Change form.** Please note, students may only change sections during the two (2) week period, if the class is not already full. A Petition to Add/Drop/Change a course submitted after Week Two (2) will only be accommodated with valid documentation of emergencies, such as illness, injury, or death in the family.

INSTITUTIONAL ADD/DROP/CHANGE

The New York Film Academy may automatically add/drop/change a student's class schedule. The Registrar's Office will automatically add/drop/change a student's class schedule if a class prerequisite is not met or if transfer credits apply. Students will be notified of the add/drop/change prior to the start of a semester.

WITHDRAW

WITHDRAW FROM A LIBERAL ARTS & SCIENCES CLASS

Withdrawing from a course constitutes an attempt to completing the course past the Add/Drop/Change period (first two weeks of a semester). The course remains listed on the transcript and the students receives a “W” instead of a grade. All units in “W” status will be considered attempted but not completed in the student’s calculation of Satisfactory Academic Progress (SAP).

The Petition to Withdraw from a course must be submitted to the Registrar’s Office, The Department Chair, and the Campus Dean or an Academic Advisor must sign the Petition to Withdraw. In a LAS course, students may not withdraw after the end of Week Twelve (12) of a semester, without incurring an academic penalty.

Withdrawing from all courses constitutes a program withdraw and is subject to a separate policy. Please refer to the refund policy. International students, students on the GI Bill®, and student’s receiving Financial Aid must consult with appropriate departments to ensure full-time enrollment before dropping a course. Non-attendance does not automatically withdraw a student from a course.

The student may petition to have a “W” removed from their transcript upon successful completion of the course. The student may do so by submitting a petition in writing to the Campus Dean. This

process does not guarantee rescinding the “W” from the transcript.

Under rare, special circumstances, such as a medical emergency, students may be permitted to withdraw from a class after Week Twelve (12). The student may do so by submitting a petition in writing to the Campus Dean. This process does not guarantee rescinding the “W” from the transcript.

FLAT - FEE TUITION

Students on the flat-fee tuition system are those who complete their course of study without transferring in any credits. Those students are not eligible for a refund for courses dropped at any point in the academic year, as all course are required within the prescribed curricula.

Students must repeat the dropped course in a subsequent semester when it is offered, by re-registering at no additional cost. However, students must pay for courses that they repeat due to the “F” grade, on a per-credit basis. The determination of the per-credit costs will be based on their flat-fee tuition and will be provided to the student.

PER - CREDIT TUITION

Students who transfer credits into their program pay per-credit, based on the number of credits they complete each semester. These students are eligible for a per-credit refund for any courses dropped during the first two (2) weeks of a semester. Withdrawing from any courses after the two (2) week Add/Drop/Change period does not permit a refund.

WITHDRAW FROM DEGREE PROGRAM

If a student must leave NYFA, the student is required to submit a Petition to Withdraw Form to the Registrar's Office. **The Department Chair, and the Campus Dean or an Academic Advisor must sign the Petition to Withdraw.**

Withdrawing from the program can affect a student's financial aid, veteran benefits, balance, and visa status.

Any student wishing to withdraw or drop out of a workshop or program will be refunded according to the New York Film Academy Refund Policy.

CONSERVATORY WITHDRAW POLICIES

If a student must leave NYFA, the student is required to submit a Petition to Withdraw Form, to the Registrar's Office. **The Department Chair, and the Campus Dean or an Academic Advisor must sign the Petition to Withdraw.**

Withdrawing from the program can affect a student's financial aid, veteran benefits, balance, and visa status.

Students may not withdraw from any specific class without withdrawing from the program or workshop as a whole. "Incomplete" is not a valid grade at the New York Film Academy.

Current students who do not attend a NYFA program or workshop for fourteen (14) calendar days from the last date of attendance will be administratively withdrawn with a grade of "W" from NYFA. Courses already completed and issued a letter grade will remain. Being administratively withdrawn from a program can affect a student's financial aid, veteran benefits, student account, and visa status.

Any student wishing to withdraw or drop out of a workshop or program will be refunded according to the New York Film Academy Refund Policy.

ACADEMIC POLICIES

EARLY DETECTION

The New York Film Academy Dean of Students, faculty, and registrar will take the following steps to ensure students are aware of their academic standing:

1. Instructors submit to the department chairs a list of students currently earning a C- (1.7 GPA) or below for their midterm grade. (Reported at the midpoint of the 4-, 6-, and 8-week short-term programs and the 8th week of a term in the one-year or two-year programs.)
2. Department chairs compile a list of those students facing midterm deficiencies in two or more courses in each program and submit the list to the Dean of Students.
3. The Dean of Students places students earning two or more C- and/or one F for their midterm grades on Academic Warning.
4. The Dean of Students sends emails to all students identified as on Academic Warning and requests meetings with those students.
5. The Dean of Students submits a report back to the department chairs regarding if the student meeting was held and the student's goals for improved performance.
6. If at the end of term, the student fails the course, the instructor must notify the department chair. The department chair must report to the Dean of Students and the Registrar the name of the student and the course failed. The Registrar then contacts the student regarding the failed grade(s) and potential actions needed to restore academic standing. The student is either placed on academic probation or

deemed ineligible for either continuing onto the next semester or completing their program and earning a certificate of completion.

SATISFACTORY ACADEMIC PROGRESS (SAP)

<https://www.nyfa.edu/federal-financial-aid/progress-policy.php>

NYFA Students are required to meet both qualitative and quantitative academic standards. This policy ensures that students are progressing through their programs of study and identifies students who may be at risk of failing.

SAP DEFINED

Satisfactory Academic Progress (SAP) is calculated by program for all active students at the completion of each semester. SAP calculations for students in non-matriculating certificate programs will be calculated separately for each individual program.

Students in the Certificate, AFA or BFA programs with a cumulative GPA (Grade Point Average) less than 2.0 or students that have completed less than 66.66% of their cumulative attempted units in their current program of study have not met the minimum requirements for Satisfactory Academic Progress (SAP) for that program. Courses recorded as Incomplete, Withdrawn or with a grade of "F" are considered attempted but not completed.

SAP WARNING STATUS

Students that have not met the minimum SAP requirements in the previous term will be sent an SAP warning letter at the beginning of the following term. Students in an SAP warning status will remain eligible for federal student aid funding and will be offered additional support services to improve their grades and GPA. Students meeting the minimum SAP requirements during the following term will be returned to satisfactory academic status.

SAP PROBATION STATUS

Students who have been placed in a warning status that fail to meet the minimum SAP requirements at the completion of their “warning” term may be terminated from financial aid eligibility at NYFA.

Students that have been terminated for failing to meet SAP requirements who then petition for re-admission to their original program will be placed in SAP Probation Status. Students in this status will be ineligible for financial aid funding.

Students that have not met the minimum SAP requirements for two consecutive terms (regardless of a break in attendance) will be placed in SAP Probation status. Students in this status are not eligible for Federal Student Aid Funding and are notified of this status via an SAP Probation letter.

SAP APPEAL PROCESS

Students may request an appeal of the SAP probation decision by completing an SAP Appeal Form and scheduling a meeting with the Department Chair to complete an academic plan. Appeals must include all supporting documentation indicating why the

student was unable to maintain SAP during the previous term.

The completed SAP Appeal Form and academic plan must be returned to the Financial Aid Office for review. Approved appeals will result in a reinstatement of the student’s financial aid eligibility. Students that are not receiving financial aid will be contacted by the Registrar’s Office to complete both an appeal form and academic plan. Students are notified of the approval or denial of their appeal via the Appeal Letter sent by the Academic Advisor. Approved appeals will result in a reinstatement of the student’s aid funding.

Please refer to the Financial Assistance section for further information on Satisfactory Academic Progress for students as it relates to federal financial aid.

GRADING

The performance of all students in all New York Film Academy workshops and programs is evaluated on the A-F letter-grade system. Students should be aware that there are certain individual classes within specific programs that are evaluated as Pass/Fail. Letter grades are then translated into the standard five-point grading scale.

Classroom performance will be determined by a combination of preparation, class participation, and successful completion of all at-home and in-class exercises and assignments. Additionally, students are graded on all projects assigned within a particular course, workshop or program. This may include tests, papers, films, performances, or other assignments.

Each course is provided with a course syllabus on the first day of class. This syllabus includes the course schedule, readings, requirements for projects, a timetable for examinations, the method and criteria for grading, and the means by which students can contact the instructor outside the classroom.

Students receive **mid-term** and **final grades** for each term of every course in their program of study (with the exception of one-week workshops, which only receive final grades). Courses are given a letter grade or non-letter grade such as P or F (Pass or Fail) on the following grading scale:

A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
F	0.0
IP	In Progress
P	Pass
I	Incomplete
W	Withdrew

Students may retrieve a copy of course grades from the Registrar's Office or the NYFA Online Student Hub (<https://hub.nyfa.edu/>).

GRADUATION REQUIREMENTS

In order to graduate, NYFA students must successfully complete every course of study, and maintain a cumulative GPA of a "C" (2.0) or higher with no single grade lower than a

"D." Students must also adhere to the School's Attendance Policy and Code of Conduct.

When a student does not successfully complete a course, the student will need to repeat the course at a later semester. The student will be charged on a per hour or per credit basis.

Students completing certificate programs must satisfactorily complete all requirements for graduation in a period no longer than 150% of the published length of the educational program measured in academic years, terms, clock hours completed, etc. as appropriate.

Students who do not fulfill academic requirements or fail to abide by institutional or campus-wide policies, may be prohibited from participating in showcases, screenings, live performances, pitch fests, exhibitions or any other capstone projects or presentations, including productions.

DEAN'S LIST

Degree students who earn a semester grade point average of 3.8 or higher (for MFA/MA students) and 3.6 or higher (for BFA/AFA students) are recognized by NYFA's Deans as a member of the Deans' List. Deans' List students may be invited to special events created solely for Deans' List students, and/or be emailed first for marquee NYFA events. They will also earn priority early registration, and the ability to choose LAS or departmental electives first, if applicable.

GRADUATION HONORS

Degree students who complete their programs with a high overall grade point average (GPA)

are recognized as honors graduates. Undergraduates (BFA/AFA) are 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). Graduate students (MFA/MA) are required to excel even further, and are honored with the same designations of cum laude (3.8-3.89 GPA), magna cum laude (3.9-3.94 GPA), and summa cum laude (3.95+ GPA). Honors graduates are recognized in the graduation ceremony program and on their official NYFA diploma.

GRADE APPEAL

Any student who feels that their final grades are inaccurate has the right to initiate a grade appeal. For BFA and Conservatory students, appeals must be submitted within thirty (30) days after a course has been completed. For Workshop students, appeals must be submitted within fifteen (15) days after a course has been completed. Any grade appeals initiated after this period may not be accepted.

Grade appeals must state one (1) 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.)
- 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 now available during the grading process.

To initiate a grade appeal, students must adhere to the following process:

Step 1	Student requests a Grade Appeal Form from the Registrar's Office.
Step 2	All BFA students must meet with their Academic Advisor.
Step 3	Student submits completed Grade Appeal Form to the Department Chair.
Step 4	Department Chair reviews supporting documents and communicates with instructor within ten (10) days of receiving completed Grade Appeal Form.
Step 5	Department Chair communicates with student within 2 weeks of receiving completed Grade Appeal Form.
Step 6	Within 1 week after the Department Chair's meeting with the student, the Department Chair submits a recommendation to the Campus Dean and the Registrar.
Step 7	Within 2 weeks after receiving the Department Chair's recommendation, the Campus Dean reviews and consults with all relevant parties, and notifies the student, instructor, & Department Chair of the final decision.

CONSERVATORY STUDENTS ACADEMIC PROBATION

Students who fail **1 course** in the first term of a one-year program or the first, second, third term of a two-year program, may move on to the subsequent term, but will be placed on

academic probation for the remainder of the term and/or for the full length of the subsequent term depending on when the failed grade was received. Students must make-up the failed coursework within the first four (4) weeks of the subsequent term. Additionally, students who have been placed on academic probation must earn a GPA of 2.0 or better in all subsequent courses while on probation. If they fail another course while on probation or fail to restore their failed grade within the first quarter, they will not be eligible to receive a certificate of completion and may be subject to dismissal. If failure is due to attendance, students cannot restore their grades through assigned work thereafter.

If a student fails **1 course** at the end of a **long-term program**, they will not receive a certificate of completion unless they make-up the failed coursework within a period no longer than 150% of the published length of the educational program measured in academic years, terms, clock hours completed, etc. as appropriate.

Students who fail **1 course** in a **short-term workshop** 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 ten (10) days after grades are posted. This is decided on a case-by-case basis at the discretion of the Department Chair. If failure is due to attendance, students cannot restore their grades through assigned work.

Students who fail **2 or more courses** in a short-term workshop are required to repeat the workshop in order to earn a certificate of completion. The student must pay the full tuition.

Students are required to repeat a full term if they receive 2 or more F's in one term. Students repeating a full term are placed on academic probation and must fulfill the terms of their probation to continue in their program. Students are required to pay per-clock hour for make-up coursework.

BACHELOR OF FINE ARTS ACADEMIC PROBATION

When a student does not successfully complete a course, the student will need to repeat the course in a later semester. Students will be charged a per credit rate for each repeat class.

Students are required to repeat a full semester if they receive three (3) F's in one semester or 4 F's cumulatively. Students repeating a full semester are placed on academic probation and must fulfill the terms of their probation to continue in their program. Students are required to pay per-credit for make-up work and will have the opportunity to enroll in additional courses they have not yet completed, to maintain full-time status.

Students that have attempted a course three (3) times and have failed will not be eligible to take the course again in their program of study.

STUDENT RETENTION RECORDS

Current student files are retained in fireproof cabinets in the archives on-campus for seven (7) years in compliance with New York State regulations. Alumni archives are also maintained in fireproof cabinets on-campus for twenty (20) years in accordance to state

and federal education regulations. Where permitted, NYFA will retain files digitally.

CREDIT EARNING POLICY

The New York Film Academy awards credit according to the following policy:

A semester unit consists of 3 hours of work each week for a period of 15-16 weeks. In lecture courses requiring outside preparation, 1 semester unit represents 1 hour of instruction and at least 2 hours of work outside of class, per week. In studio/laboratory courses, 1 semester unit represents 1.5 to 2 hours of instruction and at least 1 - 1.5 hours of studio/laboratory preparation, per week.

Under the supervision of the College's Deans, Department Chairs plan program curricula with faculty involvement, and determine the appropriate number of instructional hours for every course/program and the amount of work/preparation outside of class students need to complete their study.

The College Deans, and Department Chairs assign the appropriate credits for each course and program, based on the credit/hour formula designated above. In addition, the Associate Dean of Institutional Accreditation, Associate Dean for Academic Affairs and Registrar review the Florida Commission for Independent Education guidelines routinely to ensure that the New York Film Academy is complying with regulations.

These credit/hour designations are reviewed

with the Scheduling Department, where the above officers ensure that the appropriate semester and course length, number of class sessions and duration of class sessions are consistent in the course catalog and students' academic schedules

FULL-TIME STATUS

In undergraduate and credit bearing certificate programs, a minimum of 12 units per semester is required for students to maintain full-time status.

INDEPENDENT STUDY

NYFA does not offer formal independent study programs, and evaluates students' needs on an individual basis. In special circumstances, students may be provided opportunities to pursue individualized study, which is defined as completing a course on a one-on-one basis with an instructor. Allowances may be made for students to complete specific courses in individualized study if/when it is determined by the Department Chair and Dean of the College that the student will achieve all of their course goals in a non-traditional learning experience. No more than 20 % of a student's education may be completed in individualized study form.

CLASSIFICATION & NUMBERING OF COURSES

NYFA's course numbering system indicates an abbreviation for the department or category courses fall under. For example, ACTI represents core courses required in the Acting for Film programs. Liberal Arts & Science (General Education) courses are separated into their respective categories to note requirements in each field, with Foundation courses labeled "FOUN", Arts & Humanities courses labeled "ARHU" and so forth.

The first digit of the course number indicates the level and rigor of the course. Undergraduate and certificate-program courses bearing college credit are labeled 100-400, with 100 as lower-division courses and 400 representing upper-division courses. BFA courses are distinguished with "1" as the ending digit, e.g. FILM101. Other Thesis Options in the BFA are indicated with the ending digit "2". Graduate courses are indicated with the numbers 500-900, with 700-900 representing graduate students' final year of study.

To designate that a course is taught specifically at the New York Film Academy New York location, its course numbering will always end with the letter N.

BACHELOR OF FINE ARTS IN ACTING FOR FILM

Total Credits Required: 130 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:

- 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.

DEGREE LEARNING OBJECTIVES

In addition to providing a solid base of collegiate-level general education and specified undergraduate-level knowledge, the educational objectives in the Bachelor of Fine Arts (BFA) in Acting for Film Degree Program are to teach students the art and craft of acting and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of acting for film.

- Critically analyze dramatic texts across diverse cultural and historical lenses to construct characters using critical thinking, analysis, interpretation and

YEAR ONE

In Year One, bachelor students undergo a thorough regimen of class work that lays the foundation for the introduction of the craft of acting in the film arts.

SEMESTER ONE OBJECTIVES

During the first semester, students will develop a foundational understanding of the major tools and techniques used by the actor. All students participate in an intensive sequence of classes in Technique & Scene Study I, Voice & Speech I, Movement I, Filmcraft, and Introduction to Acting for Film as well as general education courses in liberal

arts.

Learning Goals:

- Achieve an understanding of the fundamental principles of acting on camera.
- Develop a basic understanding of the principles of Filmcraft.
- Execute basic acting techniques and apply them to classical scene study.
- Examine and analyze fundamentals of script and text analysis.
- Execute a variety of vocal and movement techniques.
- Achieve an understanding of the development of film acting styles from silent movies to present day, as well as developing a working knowledge of films that span the history of movies in America.

Production Goals:

- Present in-class monologues or scenes for critique.
- Shoot in-class on camera and participate in several production workshops with Filmmakers and Acting Instructor.
- Participate in a Filmcraft shoot.
- Edit a short film.

SEMESTER TWO OBJECTIVES

In the second semester, students will build upon what they learned in semester one. Their courses include Technique & Scene Study II, Voice & Speech II, Movement II, Acting for Film I, as well as continued general education courses.

Learning Goals:

- Develop a more thorough

understanding of the craft of acting through the study and in-depth exploration of a variety of scenes and acting techniques that will help the actor find a new level of emotional availability.

- Demonstrate more advanced understanding of on-camera acting techniques.
- Understand the nuances and differences between staged and on-camera performances.
- Analyze the relationship between their physical and emotional life and apply these discoveries to acting choices.

Production Goals:

- Shoot and edit in-class on camera scenes for critique.
- Shoot in-class on camera a final movement performance.
- Perform in an end of semester live presentation that is filmed.

SEMESTER THREE OBJECTIVES

The third semester provides further training with Technique & Scene Study III, and Acting for Film II as well as their general education courses.

Learning Goals:

- Develop a deeper comprehension of acting skills through further exploration of scenes and various acting techniques, finding a new level of richness within the student's instrument.
- Demonstrate advanced understanding of on-camera acting technique.

- Examine and analyze the nuances and differences between staged and on-camera performances.

Production Goals:

- Shoot and edit in-class short scenes, as well as a final scene to be screened.
- Perform in an end of semester live presentation that is filmed.

YEAR TWO

In Year Two, students continue a thorough regimen of class work and film acting progressing into ensemble work and professional prep work such as creating material for a voice-over reel.

SEMESTER FOUR OBJECTIVES

The fourth semester students continue to cultivate their acting skills in the medium of Acting for Film III: Scripted TV, Technique & Scene Study IV and general education courses.

Learning Goals:

- Develop an acute understanding of the demands of Acting for scripted television.
- Explore more advanced in-depth portrayals of human behavior and demonstrate a more connected understanding of their skills as an Actor.

Production Goals:

- Film both a Scripted Television Sitcom and Dramatic episode for critique.

- Perform in an end of semester live presentation that is filmed.

SEMESTER FIVE OBJECTIVES

The fifth semester provides further training with Improvisation, Technique & Scene Study V (Period Styles), Writing for Actors, Voice-Over, as well as their general education courses.

Learning Goals:

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

• Production Goals:

- Perform an in-class presentation based on the work in the Technique & Scene Study Period Styles course.
- Create material for a voice over reel.
- Complete a screenplay to be filmed in the Acting or Film IV course.
- Perform in an in-class live improvisational performance which is filmed.

SEMESTER SIX OBJECTIVES

In the sixth semester provides further training with Performing Shakespeare, Acting for Film IV, an Acting Elective and their general education courses.

Learning Goals:

- Develop deeper comprehension of stage vs. film performance and the demands of a professional film set.
- Analyze and understand the work of Shakespeare.

Production Goals:

- Perform in a final film project for final screening.
- Develop a demo reel needed to market themselves in the industry.
- Perform an in-class live Shakespearean performance which is filmed.
- Performance in a chosen Acting Elective that will be filmed.

YEAR THREE

Through exposure to the many facets of the professional world of film acting, the third year prepares students for their Final Projects and Industry Showcase. Year Three BFA students must complete a series of highly specialized courses, participate in a play production workshop, and ultimately deliver a Final Project of their own creation.

SEMESTER SEVEN OBJECTIVES

The focus of this semester is on refining performance skills. Semester Seven classes are New Media, Play Production Workshop, Advanced Voice & Movement: Characterization for the Stage and are infused with an emphasis on perfecting their craft. This is intended to prepare BFA students for their Final Projects as well as for a life in the industry after graduation.

Learning Goals:

- Develop the regimen required of the Actor to be a part of a full-length theatrical production.
- Demonstrate further development of voice & movement in creating a specific character to be performed.
- Examine and understand the aspects of creating content to use in New Media productions.

Production Goals:

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

SEMESTER EIGHT OBJECTIVES

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

Learning Goals:

- Demonstrate a deeper understanding and insight into their skills as an Actor, allowing them to perform at a professional level.
- Development of skills necessary for auditioning and the realities of the Acting industry and the business of Acting.
- Development of one’s own vision and voice and a creative artist.
- Construct a Final Project written and performed for critical evaluation.

- Develop and practice professional editing tools to create marketing tools used in the industry.

Production Goals:

- Create a Final Project including inception, writing, and performance to be filmed and screened in class.
- Develop the Professional Package needed to market themselves in the industry including headshot, resume and an acting reel.
- Final performance in a live showcase for an invited audience.

CURRICULUM

SEMESTER ONE

Course Number	Course Title	Units
ACTI101	Introduction to Acting for Film	2
ACTI111	Technique & Scene Study I	4
ACTI121	Voice & Speech I	2
ACTI131	Movement I	2
ACTI141	Filmcraft	2
FOUN100	English Composition	3
FOUN171	First Year Seminar	3
TOTAL	-	18

SEMESTER TWO

Course Number	Course Title	Units
ACTI151	Acting for Film I	4
ACTI161	Technique & Scene Study II	4
ACTI171	Voice & Speech II	2
ACTI181	Movement II	2

FOUN101	Advanced English Composition	3
FOUN121	Film Art	3
TOTAL	-	18

SEMESTER THREE

Course Number	Course Title	Units
ACTI191	Acting for Film II	4
ACTI201	Technique & Scene Study III	4
FOUN151	College Mathematics	3
HATM101	Critical Film Studies	3
FOUN131	Public Speaking	3
TOTAL	-	17

SEMESTER FOUR

Course Number	Course Title	Units
ACTI211	Acting for Film III: Scripted TV	4
ACTI221	Technique & Scene Study IV	4
ARHU211	Dramatic Literature	3
SOSC201	Psychology of Performance	3
FOUN141	Critical Thinking	3
TOTAL	-	17

SEMESTER FIVE

Course Number	Course Title	Units
ACTI231	Technique & Scene Study V (Period Styles)	4
ACTI241	Improvisation	2
ACTI251	Writing for Actors	2
ACTI261	Voice-Over	2

NASC211	Science in the Movies	3
HATM221	History of Theatre	3
TOTAL	-	16

SEMESTER SIX

Course Number	Course Title	Units
ACTI271	Acting for Film IV	4
ACTI281	Performing Shakespeare	2
ARHU251	The Effective Artist: Critical Concepts in the Arts	3
Students must complete 1 Acting elective.		
-	Choose from course list.	2
Students must complete 1 upper-division Natural & Computing Science course.		
-	Choose from course list.	3
Students must complete 1 upper-division Social & Behavioral Science course.		
-	Choose from course list.	3
TOTAL	-	17

SEMESTER SEVEN

Course Number	Course Title	Units
ACTI301	New Media	2
ACTI311	Play Production Workshop	5
ACTI321	Advanced Voice & Movement: Characterization for the Stage	2
Students must complete 1 upper-		

division Arts & Humanities elective.		
-	Choose from course list.	3
Students must complete 1 upper-division History of Art, Theatre & Media course.		
-	Choose from course list.	3
TOTAL	-	15

SEMESTER EIGHT

Course Number	Course Title	Units
ACTI341	Industry Showcase	2
ACTI361	Thesis Production	3
ACTI371	Business of Acting	2
ACTI381	Auditioning Technique	2
Students must complete 1 Arts & Humanities upper-division elective.		
-	Choose from course list.	3
TOTAL	-	12

ELECTIVES

Course Number	Course Title	Units
ACTI402	Sketch Comedy	2
ACTI412	Contemporary Dance	2
ACTI422	Stunt Workshop	2
ACTI442	Advanced Stage Projects	2
ACTI452	Entertainment Law	2
ACTI462	Building the Reel	2

COURSE DESCRIPTIONS

All LIBERAL ARTS & SCIENCE courses are listed separately.

SEMESTER ONE

INTRODUCTION TO ACTING FOR FILM

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

TECHNIQUE & SCENE STUDY 1

Technique & Scene Study I provides students with the preparatory building blocks, which lay a solid foundation from which to go deeper into the craft. They will learn of the rich Acting Technique traditions that have shaped the craft today. Students will learn about their responsibility to the writer, script and fellow students as they analyze their emotional and physical instrument and begin to practice technique exercises which will give them insight into the primary function of the Actor; that of making clear, readable choices for a character in a given imaginary circumstance. Students will practice relaxation, concentration and specificity exercises as well as learn how to prepare emotionally for a

performance. Students learn to analyze scripts and break them down into units or 'beats'. They develop a solid grounding in establishing a character based on their own experiences and imagination. In the course, they will begin to understand the differences between techniques and personal process. The focus of Technique & Scene Study I is process not product. Students will work on exercises, monologues and short scenes from plays applying the techniques they have studied.

VOICE & SPEECH 1

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 1

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 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.

FILMCRAFT

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

SEMESTER TWO

ACTING FOR FILM I

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

TECHNIQUE & SCENE STUDY II

Technique & Scene Study II continues the exploration of relaxation, sensory awareness, creative choice-making, and individual performance elements in exercises designed to enhance the students' ability to synthesize their own practical techniques for

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

Prerequisite: 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

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

SEMESTER THREE

ACTING FOR FILM II

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

Prerequisite(s): Introduction to Acting for Film, Acting for Film I

TECHNIQUE & SCENE STUDY III

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

semester.

Prerequisite(s): Technique & Scene Study II

SEMESTER FOUR

ACTING FOR FILM III: SCRIPTED TV

This course introduces the concepts and skills students need for today's sitcom shoot. The instructor will work with the class to determine casting needs and a full or partial comedy script will be chosen to accommodate the class. There may be double casting involved. There will be in-class Comedy TV Shoots in which students assist with crew positions when not acting. The aim of this course is to have the actor experience the acting and production techniques used in today's television sitcom, both the multi-camera and single-camera format. Emphasis is on students gaining practical experience in this genre of on-camera acting so that they will be prepared for the pacing, tone and adjustments necessary for today's TV actor. They will shoot a full or partial sitcom episode teaching them the techniques of a traditional multi-camera and single-camera set.

Prerequisite(s): Acting for Film II

TECHNIQUE & SCENE STUDY IV

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

Prerequisite: Technique & Scene Study II

SEMESTER FIVE

TECHNIQUE & SCENE STUDY V

This course will explore Acting techniques for heightened language and period styles with an emphasis on effective vocal/rhetorical techniques and on the use of poetic rhythm and imagery in creating a role psychologically as well as physically. The course will explore the definition of style/language analysis, Greek period style, the comic impulse in Commedia Dell'arte, Comedy of Manners and Theatre of the Absurd.

Prerequisite(s): Technique & Scene Study IV

IMPROVISATION

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

WRITING FOR ACTORS

Students learn sound writing principles and apply them to creating a variety of scripted projects. Multiple writing exercises are designed to spark the creative process. Actors refine their work through multiple rewrites, focusing on character driven pieces.

VOICE-OVER

Students will learn the highly specialized skill of voice-over acting. They will discover what kind of voice-over work they are most suited for and learn how to use their voice in different ways. They will also get information about job opportunities available in this field

and have an opportunity to create their own voice-over material during a final recording session in one of NYFA's professional studios.

Prerequisite(s): Voice & Speech II

SEMESTER SIX

ACTING FOR FILM IV

This course teaches advanced Acting for Film skills necessary for creating a fully realized performance over the course of a short film. Students will shoot the script prepared in Stage to Screen. Rehearsals may be digitally taped for students to receive critique and adjustments from instructor. Students will also do pre-production prep in class as well as rehearse an entire short film for shoot. Students will be intensively involved in production as well as acting throughout the shoot days. This final filmed project will be screened at graduation.

Prerequisite(s): Acting for Film III

PERFORMING SHAKESPEARE

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

SEMESTER SEVEN

NEW MEDIA

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

PLAY PRODUCTION WORKSHOP

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

ADVANCED VOICE & MOVEMENT: CHARACTERIZATION FOR THE STAGE

In this advanced voice and movement course students will focus on creating well-developed and fully-realized characters to be performed

in the Play Production Workshop course. The students will begin this course by learning how to create characters based on archetypes and circumstance. They will then progress to connecting the learned techniques and tools to the script and characters of the Play Production Workshop course. As both courses move towards the mounting of the live performance this course will be focused on students taking the familiarity of the vocal and physical characterization they have created into the final stages of rehearsal. Having now explored and solidified well-developed characters students will be able to bring a deeper, more heightened degree of variety of characterization into their performance.

SEMESTER EIGHT

INDUSTRY SHOWCASE

In preparation for the final showcase, students work on advanced scenes, furthering their development in emotional availability, personalization, and urgency in performance. They are encouraged to explore more intense and emotionally deeper material, choosing scenes that expand his or her characterization work. This course will culminate in a live Showcase of scenes for Industry and an invited audience.

Prerequisite(s): Completion of semester 7 courses.

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 an historical figure that has

significance to the actor, a self-written/performed monologue based on the character's pivotal moment, and a critical essay regarding the actor's statement of purpose and the creation of a character from inception to performance. The class will be composed of discussion of the character's cultural influence, exploration of the pivotal moment, creation of the actor's statement of purpose, and the performance of the monologue, which will also be filmed and screened for critique.

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 participate in an

open call for the school's filmmaking students.

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

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.

Prerequisite(s): Film Craft

BACHELOR OF FINE ARTS

FILMMAKING

Total Credits Required: 140 Units

OVERVIEW

The New York Film Academy Bachelor of Fine Arts (BFA) in Filmmaking is a 9-semester conservatory-based, full-time undergraduate study program. The curriculum is designed to immerse gifted and 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.

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 that further terms will build upon. In addition, students will also take two classes of the foundation series.

Courses taught in the area of Foundation Studies focus on communications, analysis and deductive reasoning. Students practice critical thinking, analysis, scholarly research, writing and reading at the college level. These courses build a foundation for more specialized subjects requiring advanced written and oral communication skills. The material covered in these courses is designed to provide a foundation for a well-rounded education, while also informing the artistic

coursework completed by Bachelor students

throughout the remainder of the degree program.

In semester two students will continue to develop their filmmaking skills through further classes in screenwriting, directing, editing, and a production lab class. The foundation series continues with students taking two classes from this department as well their first class in critical film studies. More advanced levels of production are instructed in the third semester with students continuing into advanced topics in directing, cinematography and producing. In this semester students are introduced to the advanced equipment package that they will use in their intermediate films produced in semester four. Group sync-sound directing exercises increase students' comprehension of visual filmmaking as well as collaborative and leadership skills. Three foundation series classes complete the course load for this semester.

Semester four is dedicated to the production of the intermediate film and its supporting classes, as well as the first in a series of feature film screenwriting courses. This intermediate film is the capstone production of all the skills learned within the first year of the program. These films can be up to fifteen minutes in length and provide a larger canvas in which students can express their creative vision. Evenly divided between film classes and courses in general education, students complete post-production of the intermediate film in semester five as well as start classes in the arts and humanities and the social and behavioral sciences. This semester also

introduces them to the more advanced equipment package they will use in their thesis films, in the cinematography III class, and continues with feature screenplay and critical film studies.

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, as well as studying the finer points of direction allowing them more control over their craft. An advanced on set production lab class mentors students through the process of applying these new skills to actual productions in the field.

The 3rd semester improves students' production and aesthetic skills. Intensive instruction, demonstration, and Semester 4 is split between general education classes from the following areas: foundation studies, natural sciences, and production of the Intermediate Film. These productions can be up to fifteen minutes in length, produced on double system high- definition video or color negative film. This project represents an implementation of all the knowledge learned in the first two semesters and first session of the program.

Bachelor's candidates are expected to spend an additional 20 to 40 hours a week beyond class-time on the production of their film projects. Production or practicum hours are considered part of lab and lecture hours, and they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary on a class-by-class basis. Additionally, students must collaborate with their classmates as well as post-production supervisors to ensure that their projects are completed during the designated times. Teamwork is emphasized at the New York

Film Academy and is graded in a separate credit unit. The 5th semester of the Bachelor's degree completes post-production of the Intermediate Film and returns to a close study of advanced topics rooted in the Arts and Humanities, Social and Behavioral Studies, and Art and Design History. Students expand upon the base of study completed in the second term. These courses emphasize research and the analysis and synthesis of diverse sources of information. As students complete their post-production of the Intermediate Film, they will receive instruction, as well as detailed story and technical notes. The student is then responsible for acting efficiently on these notes.

The overall goal of Semester 5 and 6 is to challenge students to grow as artists by exposing them to skills, techniques and approaches to filmmaking that are more specific and complex than those learned in previous terms. Students will be asked to undertake projects of increasing complexity. Completed projects should show maturity in terms of artistic ability and subject matter when compared with the work of the previous terms. Advanced filmmaking equipment will be introduced into the curriculum increasing the capabilities for these projects. On-set mentoring classes in which students bring craft and theory together in production exercises will help prepare students for thesis film production in the 7th semester. Courses in critical film studies provide a historical context of outstanding films and other design forms for these filmmakers to draw upon as they complete the final draft of thesis scripts.

Semester 7 is divided between Thesis Film production and two courses in the Arts and Humanities. These Thesis Films are the capstone project of the BFA program, putting into practice the skills acquired throughout

the previous terms.

Semester 8 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 school environment.

LEARNING OBJECTIVES

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.

LIBERAL ARTS & SCIENCE REQUIREMENTS

The Liberal Arts & Science (General Education) requirements of this degree program meet the general standards and requirements of the National Association of Schools of Art and Design (NASAD) and are designed to provide students with engaging elective courses of study within a prescribed framework. In spirit with the traditions of the BFA degree, the curricular structure of this degree program focuses heavily on professional artistic development, supplemented with a well-rounded general education.

Students are required to take Foundation Studies prior to other general education requirements. Courses taught in the area of Foundation Studies focus on

communications, analysis and deductive reasoning. Students practice critical thinking, analysis, scholarly research, writing and reading. These courses build a foundation for more specialized subjects requiring advanced written and oral communication skills. The skills mastered will prepare students for the advanced course work of constructing an authentic voice in their production projects. Coursework in Physical and Mental Wellness provides focus on the theory and practice of life-long wellness. Remaining Liberal Arts & Science choices are distributed between Arts & Humanities, Natural Sciences, and Social & Behavioral Sciences.

Through courses in the Arts, students are introduced to aesthetic values and their relationship to a cultural language. This study will develop an expanded artistic vocabulary and appreciation for arts-related skills. Coursework guides students to become conversant with the terminology, techniques, attitudes, ideas, and skills that the arts comprise so as to understand how humankind relates to the arts.

The Natural Sciences reveal the order, diversity, and beauty of nature and in so doing enable students to develop a greater appreciation of the world around them. The chosen Natural Science courses will require the student to acquire scientific factual information, to use scientific methodology and to develop an appreciation of the natural world. Students should gain an understanding of how scientists reason and how they draw conclusions and think critically.

Social and Behavioral Science courses develop students' understanding of the diverse personal, interpersonal, and societal forces that shape people's lives and teach them how to approach these subjects through the concepts, principles, and methods of scientific

inquiry.

CURRICULUM

SEMESTER ONE

Course Number	Course Title	Units
FILM101S	Director's Craft I A	2
FILM111S	Cinematography I	2
FILM121S	Digital Editing I	3
FILM131S	Screenwriting I	2
FOUN100	English Composition	3
FOUN171	First Year Seminar	3
TOTAL	-	15

SEMESTER TWO

Course Number	Course Title	Units
FILM141S	Screenwriting II	2
FILM151S	Director's Craft I B	2
FILM161S	Digital Editing II	2
FILM171S	Acting for Directors	1
FILM152S	Digital Production Workshop	2
FILM231S	Producing I	1
FOUN101	Advanced English Composition	3
FOUN121	Film Art	3
FOUN161	Drawing	2
TOTAL	-	18

SEMESTER THREE

Course Number	Course Title	Units
FILM181S	Director's Craft II	1

FILM191S	Screenwriting III	2
FILM222S	Synchronous Sound Production Workshop I	3
FILM232S	Producing II	2
FILM241S	Cinematography II	2
FOUN141N	Critical Thinking	3
HATM101N	Critical Film Studies	3
FOUN131N	Public Speaking	3
TOTAL	-	19

SEMESTER FOUR

Course Number	Course Title	Units
FILM252S	Intermediate Film Prep	2
FILM251S	Intermediate Film Production	4
FILM242S	Short Film Directing I	2
SOSC211N	Psychology of Production	3
TOTAL	-	11

SEMESTER FIVE

Course Number	Course Title	Units
FILM271S	Feature Screenplay I	3
FILM261S	Intermediate Film Post-Production	4
FILM281S	Cinematography III	2
FOUN151N	College Mathematics	3
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	
TOTAL	-	18

SEMESTER SIX

Course Number	Course Title	Units
FILM401S	Digital Editing III	2
FILM311S	Feature Screenplay II	2
FILM322S	Director's Craft III A	1
FILM291S	Screenwriting Short Thesis A	2
FILM342S	Producing Commercials & Music Video	1
ARHU251N	The Effective Artist: Critical Concepts in the Arts	3
NASC211N	Science in the Movies	3
TOTAL	-	14

SEMESTER SEVEN

Course Number	Course Title	Units
FILM352S	Director's Craft III B	2
FILM321S	Screenwriting Short Thesis B	2
FILM372S	Producing III	2
FILM362S	Synchronous Sound Production Workshop II	2
Students must complete 1 upper-division Arts & Humanities course.		0
-	Choose from course list.	3
Students must complete 1 upper-division Natural & Computing Science course.		
-	Choose from course list.	3
Students must complete 1 upper-division Social		

& Behavioral Science course.		
-	Choose from course list.	3
TOTAL	-	17

SEMESTER EIGHT

Course Number	Course Title	Units
FILM361S	Short Film Directing II	3
FILM371S	Thesis Film: Prep	3
FILM381S	Thesis Film Production I	4
FILM382S	Thesis Film: Crew Participation	2
TOTAL	-	12

SEMESTER NINE

Course Number	Course Title	Units
FILM391S	Thesis Film: Picture Editing	2
FILM402S	Digital Editing IV	2
FILM211S	Sound Design	3
FILM452S	Entertainment Industry Seminar	3
Students must choose 1 of the following Electives:		3
FILM441	Marketing & Distribution	
FILM451	Professional Development	
Students must complete 1 upper-division History of Art, Theatre & Media course.		3
-	Choose from course list.	
TOTAL	-	16

COURSE DESCRIPTIONS

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 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.

SCREENWRITING I

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

SEMESTER TWO

SCREENWRITING II

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

Prerequisite(s): Screenwriting I

DIRECTOR'S CRAFT I B

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

Prerequisite(s): Director's Craft I A

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

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.

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.

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.

Prerequisite(s): Director's Craft I

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

CINEMATOGRAPHY II

This class immerses students in the technical and creative demands of cinematography. They will learn to go beyond simply "getting an image" and focus on the nuances of visual

storytelling. Topics include: Arriflex 16SR camera and accessories, High Definition Camera, Use of Color and Light, and 35mm cameras. In addition to being trained to operate advanced camera equipment, students study basic color theory and learn to control the color palette of their projects. Special attention is given to the emotional attributes that can be assigned to an image by changing the hue, saturation, and contrast of any given image. Students learn to incorporate these theories into their projects, and gain a greater understanding of aesthetic image control.

Prerequisite(s): Cinematography I

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.

Prerequisite(s): Digital Production Workshop

SCREENWRITING III

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

Prerequisite(s): Screenwriting I & II

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.

Prerequisite(s): Producing 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

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 Semester Three

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.

Prerequisite(s): Successful Completion of Semester Two

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

INTERMEDIATE FILM POST-PRODUCTION

In this course, students will apply the knowledge gained so far through editing and post-production courses to finish their Intermediate Film. They will be assessed on their ability to take a film from rough assembly to locked picture to a finished product with

sound mix and titles. Excellent problem-solving skills will be necessary to steadily improve each cut of the film on the way to achieving one's vision. **Prerequisite(s):** Successful Completion of Semester Three

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.

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 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.

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

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 bring their final thesis films to a higher stage of completion than in previous terms.

Prerequisite(s): Digital Editing II

PRODUCING COMERCIALS & 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.

Prerequisites: Producing 1

SEMESTER SEVEN

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.

Prerequisite(s): Synchronous Sound Production Workshop I

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.

Prerequisite(s): Director's Craft III A

SCREENWRITING SHORT THESIS B

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

Prerequisite(s): Screenwriting Short Thesis A

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. **Prerequisite(s):** Producing 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 more advanced level. Higher-level concepts such as control of tone and style will be pursued in depth as they related to the unique short film format. Lectures and exercises will contribute to this advanced directing class aimed at refining the student's ability to more precisely execute their creative vision.

Prerequisite(s): Director's Craft III 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 Semester 7

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 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 Semester 7

SEMESTER NINE

THESIS FILM PICTURE EDITING

In this course, students will apply the knowledge so far gained through editing and post-production courses to finish their Thesis Film. They will be assessed on their ability to take a film from rough assembly to locked picture to a finished product with sound mix and titles. Excellent problem-solving skills will be necessary to steadily improve each cut of the film on the way to achieving one's vision.

Prerequisite(s): Successful Completion of

Semester 8

DIGITAL EDITING 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

Students receive instruction in fundamental post-production sound techniques such as sound effects and sound mixing. In the process

they learn the significance of sound design in improving the look of their intermediate films.

Prerequisite(s): Synchronous Sound Production Workshop I

ELECTIVES

MARKETING & DISTRIBUTION

Every great filmmaker has also been an excellent self-promoter, using their storytelling skills to convince people to support their next great project. This class examines all of the twenty first century tools that can be put into service of this age-old task. Internships, social media, new media, websites, director's reels and the ability to create opportunity out of obstacle are all explored in this hands-on class. Various projects will help prepare the students to promote themselves in the real world after graduation.

PROFESSIONAL DEVELOPMENT

Building relationships is key to succeeding within the film industry. In Professional Development, students acquire internships with established production companies throughout Los Angeles, in order to learn first-hand how the industry operates, as well as begin to cultivate the relationships necessary to build their careers after graduation.

LIBERAL ARTS & SCIENCE COURSES

(FOR UNDERGRADUATE BFA PROGRAMS)

OVERVIEW

A strong foundation in the liberal arts and sciences is crucial to the development of a creative artist.

This section lists the Liberal Arts & Science courses offered for the Bachelor of Fine Arts (BFA) degree in Filmmaking and Acting for Film. BFA students begin their undergraduate studies with Foundation Studies courses in conjunction with their major discipline, and continue their studies in courses in Arts & Humanities, Social & Behavioral Sciences, Natural Sciences and History of Art, Theatre & Media.

Courses in the Arts and Humanities, the History of Media, and the Social and Natural Sciences emphasize critical thinking and college-level writing skills and research, and are designed to inform and expand the undergraduate's development in filmmaking, acting and the other cinematic and visual arts offered at the New York Film Academy.

DIVERSITY REQUIREMENT

NYFA is committed to building a diverse and inclusive campus community. The diversity requirement is designed to provide undergraduate students with the background knowledge and analytical skills necessary to understand and respect differences between groups of people. All undergraduate students must satisfy the diversity requirement by taking a minimum of three (3) courses in their overall program. These courses explore frames of difference including but not limited to race,

ethnicity, gender, socioeconomic background, religion, sexual orientation, age, and disability; and are relevant to the understanding of these dynamics in contemporary society and culture in the U.S. and around the world. Diversity courses may also satisfy a LAS requirement or a major course. The diversity requirement must be met by all BFA students who began their program in Fall 2020. Students can view the diversity course offering in this section of the catalog (designated with a "D").

FOUNDATION STUDIES

Foundation courses focus on the basic academic skills needed to succeed in college: analytical writing, critical thinking

and problem solving. These courses build a foundation for more specialized subjects requiring advanced written and oral communication. The skills mastered in these courses will prepare students for the advanced course work in the Liberal Arts & Sciences as well as in their core programs, and form the basic foundation of a well-rounded artist.

ADVANCED ENGLISH COMPOSITION

All students in the BFA programs are required to take FOUN100N English Composition and FOUN101N to complete their English Language requirements at NYFA. A student with appropriate transferrable credits toward FOUN100 AND FOUN101 will go directly

into FOUN141 Critical thinking. Please refer to the section regarding Transfer Credits for more information on the kinds of courses that can be accepted in a transfer.

Foundation Courses	Class	Units
FOUN100N	English Composition	3
FOUN101N	Advanced English Composition	3
FOUN121N	Film Art	3
FOUN131N	Public Speaking	3
FOUN141N	Critical Thinking	3
FOUN151N	College Mathematics	3
FOUN161N	Drawing*	3
FOUN171N	First Year Seminar (D)	2
Required		15-20

- *Drawing is not required for all BFA students*

ENGLISH COMPOSITION

The introductory academic writing course is designed to prepare students for Advanced English Composition and subsequent Foundation and Liberal Arts courses. Students will be expected to produce 5-6 paragraph academic essays. The writing process will be emphasized through sound writing practices that lead up to the submission of each final draft. Each final draft will be followed by a reflection assignment on their writing process. Students will then reflect on their progress through a reflective essay based on the overall course.

ADVANCED ENGLISH COMPOSITION

The course is designed to prepare students for tackling research papers by analyzing prompts and doing research to find academic sources.

Students will analyze, summarize, and synthesize sources into arguments supported by evidence to help them sustain a point of view beyond the basic 5-paragraph essay. At the end of the course, in a reflective paper, students will critically reflect on their academic writing skills by examining whether or not (or to what extent) they have met the student learning objectives.

FIRST YEAR SEMINAR

The course is designed to help students navigate college life and enhance their ability to take advantage of the opportunities presented both on and off campus. Topics covered include navigating college life, goal setting, library and research skills, personal motivation, educational and career planning, and learning styles. The class includes visits from school staff, discussion, and practical activities based on weekly topics.

FILM ART

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

PUBLIC SPEAKING

This course is designed to organize critical thinking and improve public speaking skills. Students will give several prepared and extempore speeches in class on a variety of topics. The skills developed here will serve in school, life and filmmaking, including the ability to "pitch" projects for development.

CRITICAL THINKING

This course guides students to approach thinking more insightfully and effectively by exploring the process, by which we develop, understand, support, and critically examine our beliefs and those of others. Students will practice some of the most important skills of critical thinking and apply them to practical questions, current social issues, belief systems, and the media. In doing so, they will examine the precise meaning and logical relationships of claims, the value and relevance of supporting evidence, the credibility of sources, misleading rhetoric and fallacies, and effective forms of argumentation.

COLLEGE MATHEMATICS

This course is an introduction to basic mathematical concepts. Topics covered include mathematical operations of fractions, decimals, proportions, ratios, percent, measurements, order of operations, conversions, ratios, statistics, geometry, trigonometry probability and algebra.

DRAWING

This course covers the necessary tools, materials, and techniques to communicate ideas visually. Through the analysis of two dimensional art, film, and photography, discussion of how these forms convey content, and the practice of drawing techniques, students will learn the basics of how our brains interpret visual storytelling. Students will practice basic principles of pictorial composition and linear perspective and will be introduced to practical techniques in rendering form and shadows to communicate lighting strategies. Final projects in this course are designed to complement the goals of students' major disciplines.

In their Arts and Humanities coursework, students are introduced to great works of art and literature and their impact on culture and society. These courses offer students a well-informed and geographically diverse viewpoint, as well as developing critical thinking and writing skills. With an emphasis on interdisciplinary approaches to literary and cultural study, students are given the intellectual tools to discover the dynamic relationship between author and reader, or artist and audience, from a variety of critical, historical, cultural, social, and political perspectives. These fields give students the tools to utilize language in their films and add depth to projects illustrating the human condition.

Introductory Courses	Class	Units
ARHU191N	Literature & Society	3
ARHU211N	Dramatic Literature	3
ARHU251N	The Effective Artist: Critical Concepts in the Arts	3
Required		6

Upper-Division Electives	Class	Units
ARHU301N	World Religions	3
ARHU321N	The Great Playwrights	3
ARHU331N	Cultures & Encounters	3
ARHU351N	American Cultural History	3
ARHU361N	European Cultural History	3

ARTS & HUMANITIES

ARHU371N	Introduction to the Novel	3
ARHU391N	Ethics of Video Games	3
ARHU401N	Mythology	3
ARHU421N	Topics in Queer Studies	3
ARHU461N	Topics in Literature I: Creative Writing	3
ARHU411N	Topics in Literature II: Literary Genres	3
ARHU451N	The Great Screenplays	3
ARHU431N	Advanced Drawing	3
ARHU441N	Issues in Adaptation	3
Required		12-15

LITERATURE & SOCIETY

The course examines contemporary Western literature in its many forms. Students will learn to deeply analyze texts as well as the cultural and historical contexts in which they were written. While investigating the diction, voice, symbolism and other literary devices used in the selected texts, students will explore the many themes and genres that contemporary literature has to offer.

DRAMATIC LITERATURE

This course is a survey of dramatic from the ancient Greeks to the end of the 20th century, with emphasis on dramatic structure and style. Special emphasis will be placed on historical developments and their relationship to literary periods and movements in other genres.

THE EFFECTIVE ARTIST: CRITICAL CONCEPTS IN THE ARTS

The effective and influential artist has a clear understanding of how art is borne out of human experience, and human experience, in turn, is born out of art. Serving as a gateway for the artist to apply theoretical analysis to their own works and the works of others, this course will use tools from a variety of theoretical perspectives, historical paradigms, cultural ideologies, and philosophies. By the end of this overview of critical concepts, students will be able to make informed and intelligent decisions for more specialized courses offered later in their programs.

Prerequisite(s): Dramatic Literature or Literature & Society

WORLD RELIGIONS (D)

An introduction to major religions of the world, this course will introduce students to the beliefs and practices of the world's living religious traditions as well as train students in the basic methods of the academic study of religion. The course discusses how it is possible to learn about - and learn from - a variety of religious traditions without being or becoming an adherent of any single tradition. The course includes both Western and non-Western religions.

Prerequisite(s): Dramatic Literature or Literature & Society

THE GREAT SCREENPLAYS

The Great Screenplays is a critical studies course focused on exploring Academy Award-winning American and foreign screenplays from the past ten decades. Through in-class screenings, readings of screenplays, lectures, and discussions, students will gain a deeper understanding of how the art of screenwriting has evolved since the 1920s.

CULTURES & ENCOUNTERS

The course is a study of non-Western art, film, theatre and society with emphasis on Asia, Africa and Islamic art and cultures.

Prerequisite(s): *Dramatic Literature or Literature & Society*

THE GREAT PLAYWRIGHTS

A study of the lives, times, and plays of renowned playwrights enables students to build a critical and dramaturgical vocabulary for discussing, evaluating, and crafting compelling dramatic works. To understand the use of conflict, character, structure, dialogue, relationships, spectacle, world building, and theme in theater, this class will make use of techniques such as in-class table reads, at-home reading assignments, filmed plays, writing and analysis exercises, and will examine playwrights such as Shakespeare, Miller and Williams, among others.

Prerequisite(s): *The Great Screenplays*

CULTURES & ENCOUNTERS

The course is a study of non-Western art, film, theatre and society with emphasis on Asia, Africa and Islamic art and cultures.

Prerequisite(s): *Dramatic Literature or Literature & Society*

AMERICAN CULTURAL HISTORY

Supplies the knowledge of U.S. history that is critical for understanding how America has come to prominence in today's global society. Objective is to make students aware of the nation's rich and complicated past, and how this background has shaped the diverse aspects of America's complex national character. Covers major developments in U.S. history and culture from European settlement

to early 21st century.

Prerequisite(s): *Dramatic Literature or Literature & Society*

EUROPEAN CULTURAL HISTORY

This course serves as an introduction to themes in European history from the Ancient Greeks and Romans through the Renaissance, the nationalist movements of the 19th Century, World Wars I & II to the student revolts of 1968, on to the present sociopolitical climate in Europe. Through discussions of Europe's past, the course will consider broader questions of globalization, world citizenship and identity in modern life.

Prerequisite(s): *Dramatic Literature or Literature & Society*

INTRODUCTION TO THE NOVEL

This course introduces the novel as a literary form, covering its origins, development, and literary, cultural and social importance. The texts selected for study in this course represent a variety genres, styles, countries and historical periods. Students are expected to read and write critically. A secondary goal of the course is to discuss the novel's role in film adaptations.

Prerequisite(s): *Dramatic Literature or Literature & Society*

ETHICS OF VIDEO GAMES

Ethics refers to standards of right and wrong in society. Students study and debate ethics in play experiences and game design, and whether play is a valid way of learning about the real world. Students learn about meta-game behavioral issues such as cheating, violence, and the four types of players found in online worlds: Explorers, Achievers,

Socializers, and Killers.

Prerequisite(s): Dramatic Literature or Literature & Society

MYTHOLOGY

This course is designed to acquaint students with a body of material central to modern thought, culture and civilization. Through readings and exposure to other works of art and cultural products, students will come to know some of the world's most influential myths and how they relate to the cultures that created them. The course explores the theory of myth and the uses of myth in art, literature, and film, as well as the cultural and psychological implications of myths.

The readings will encompass several mythological traditions, but Græco-Roman myth will make up the bulk of the course's readings, focusing particularly on how the principles and issues raised in this body of Classical literature arise in our own contemporary culture.

Prerequisite(s): Dramatic Literature or Literature & Society

TOPICS IN LITERATURE I: CREATIVE WRITING

The course offers students the opportunity to explore various genres (fiction, nonfiction, or poetry) each semester. Depending on the semester offered, topics will include: poetry, fiction, memoir, and short story. The course is offered in a workshop format and a writer's creative journal is required of all students.

Prerequisite(s): Dramatic Literature or Literature & Society

TOPICS IN LITERATURE II: LITERACY GENRES

The course offers students the opportunity to study in depth various forms of literature, other than the novel or screenplay. The course may focus on the works of one writer, or a theme in various genres, or an in-depth study of one particular genre. Depending on the interest of the instructor and the semester offered, topics will include (among others): poetry, fiction, creative non-fiction, memoir, short story and the essay.

Prerequisite(s): Dramatic Literature or Literature & Society

TOPICS IN QUEER STUDIES (D)

This course explores film, television, and theatre history by way of lesbian, gay, bisexual, and transgender stories and characters, as well as the gay women and men – whether in or out of the closet – who played an essential role in bringing a queer perspective to the cinema, television and stage. Gender and sexuality, repression, and resistance, deviance and acceptance, and identity and community will be explored.

Prerequisites: Dramatic Literature or Literature & Society

ADVANCED DRAWING

Advanced Drawing builds on the foundational skills of linear perspective, value, and figure drawing to teach strategies of composition and experimental techniques in drawing. Through the analysis of two-dimensional art, film, and photography, students will explore a variety of materials, methods, and conceptual approaches to the immediate and spontaneous format of drawing. This course is structured to encourage personal voice through idea generation, material investigation, technical refinement, and research. Students are

encouraged to push boundaries in their investigations of materials, subject matter, process, and interpretation related to image-making.

ISSUES IN ADAPTATION

This course will examine how adaptations have evolved over time to adapt to the social, political, and environmental changes throughout history. Students will be able to contextualize adaptations using historical context with a main focus on the issues that existed during the time it was produced. Past topics include censorship and the sociopolitical issues presented in fantasy adaptations. Varies from semester to semester depending on instructor.

Prerequisite(s): *Dramatic Literature or Literature & Society*

Upper-Division Electives	Class	Units
SOSC301N	Introduction to Economics	3
SOSC311N	International Politics	3
SOSC321N	General Anthropology	3
SOSC331N	Sociology	3
SOSC341N	Anthropology of Media	3
SOSC351N	Media & Society	3
SOSC371N	Intro to Political Science	3
SOSC381N	Topics in Contemporary Moral Issues	3
Required		3

SOCIAL & BEHAVIORAL SCIENCES

Social and Behavioral Science courses emphasize the social, cultural, political, environmental, and psychological impact human groups and individuals have on one another. In their coursework, students learn how to approach these subjects through quantitative and qualitative methodologies that focus on the analysis and understand of human behavior.

Introductory Courses	Class	Units
SOSC201N	Psychology of Performance	3
SOSC211N	Psychology of Production	3
Required		3

PSYCHOLOGY OF PERFORMANCE

The course is designed to help students deepen the practice of their craft while maintaining a healthy balance between school and personal life. Basic understanding of the workings of consciousness and the deep connection between thoughts, emotions and behavior will be examined during the semester. Interpersonal communication as well as the demands placed on the individual within the group dynamic will be explored.

Prerequisite: Successful completion of preceding Foundation Studies courses

PSYCHOLOGY OF PRODUCTION

An exploration of major concepts of psychology as they relate to entertainment and performance. The course provides working knowledge of the historical and current developments in psychology (psychoanalytic, symbolic, behaviorist, social, and the new

“positive” psychology). Through writing and projects, students will apply these constructs to themselves, their work teams, their careers, and to creating a character. The aim is to ground their craft and career development in a firm foundation of psychology.
Prerequisite: Successful completion of preceding Foundation Studies courses

INTRODUCTION TO ECONOMICS

An interdisciplinary introduction to economics as a normative aspect of modern society. Topics include: markets as a means of coordinating human behavior toward the achievement of specific social objectives, how and why markets may fail to achieve these objectives, the evolution of non-market institutions such as rules of law as responses to market failures, and theories of unemployment and inflation in their historical context.

Prerequisite(s): Successful completion of Psychology of Performance, or Psychology of Production

INTRODUCTION TO POLITICS (D)

An introduction to international politics, applying various theories of state behavior to selected historical cases. Topics include the balance of power, the causes of war and peace, change in international systems, and the role of international law, institutions, and morality in the relations among nations.

Prerequisite(s): Successful completion of Psychology of Performance, or Psychology of Production

GENERAL ANTHROPOLOGY

The course examines the main trends in contemporary anthropological theory, from physical anthropology to conceptual and ethnographic approaches. It will concentrate

on several key theoretical approaches that anthropologists have used to understand the diversity of human culture, such as structuralism, Marxism, feminism, practice theory, critical ethnography, and postmodern perspectives.
Prerequisite(s): Successful completion of Psychology of Performance, or Psychology of Production

SOCIOLOGY (D)

An introduction to the systematic study of the social sources and social consequences of human behavior, with emphasis upon culture, social structure, socialization, institutions, group membership, and social conformity versus deviance.

Prerequisite(s): Successful completion of Psychology of Performance, or Psychology of Production

ANTHROPOLOGY OF MEDIA (D)

Explores how media technologies and genres are produced, used and interpreted in different cultural contexts around the world. Emphasis is placed on the effect of different media on people's social identities and communities, including families, nations and religions.

Prerequisite(s): Successful completion of Psychology of Performance, or Psychology of Production

MEDIA & SOCIETY (D)

In this course, students will examine the ethical, social and far-reaching issues involved in media and society. Students will analyze and interpret the ways technology and information impact upon and are impacted by, culture, storytelling, consumers and audiences from various genders, ethnicities,

and economic levels. **Prerequisite(s):** Successful completion of Psychology of Performance, or Psychology of Production

TOPICS IN CONTEMPORARY MORAL ISSUES (D)

A philosophical examination of the central moral issues of our time and the various conceptions of morality and justice that underlie our responses to them. Topics may include: abortion, euthanasia, war, economic justice, equality and discrimination, crime and punishment, animal rights, global climate justice, immigration, censorship, and privacy. **Prerequisite(s):** *Successful completion of Psychology of Performance, or Psychology of Production*

INTRO TO POLITICAL SCIENCE

This survey course is designed to introduce students to important theories, concepts and issues, in the study of political processes and behavior. The course will cover political theory, research methods, forms of government, public administration, and public policy.

Prerequisite(s): Successful completion of Psychology of Performance, or Psychology of Production

NATURAL SCIENCES

The Natural Sciences seek to reveal and explain natural phenomena that occur in the biological, physical, and chemical realms. Coursework in the Natural Sciences will require students to utilize empirical data and scientific methodology to develop and test well-reasoned hypotheses. Students learn how to reason and investigate critically, drawing conclusions from fact and not opinion, as they look to further their understanding of the

natural world.

Introductory Courses	Class	Units
NASC211S	Science in the Movies	3
Required		3

Upper-Division Courses	Class	Units
NASC301N	Geology	3
NASC321N	Human Anatomy & Physiology	3
NASC341N	Principles of Geography	3
NASC361N	Principles of Physical Sciences	3
NASC381N	General Biology	3
NASC391	Environmental Sciences	3
Required		3

SCIENCE IN THE MOVIES

This course is designed as a survey of science across the physical and life sciences, including biology and biotechnology, environmental science, ecology, earth and planetary science, chemistry, atomic and nuclear physics, and artificial intelligence. Movies that demonstrate scientific concepts will serve as templates for elucidation of said concepts. Scenes will be examined, and the accuracy and portrayal of the science, and scientists, analyzed. Related topics, including the role of scientific advisors on films, and how best to balance “science” and “fiction” in film, are discussed. This course aims to raise an awareness of the treatment and content of science in popular films.

Prerequisite(s): *Successful completion of preceding Foundation Studies courses*

GEOLOGY

This course introduces students to the basics of Geology. Through a combination of lectures, labs, and field observations, students will address topics ranging from formation of the elements, mineral and rock identification, and geological mapping to plate tectonics, erosion and climate engineering.

Prerequisite(s): *Science in the Movies*

HUMAN ANATOMY & PHYSIOLOGY

This introductory course provides an overview of the basic anatomy and physiology of the body's major systems. It is designed to strengthen or develop a vocabulary in human anatomy and physiology, and an understanding of how the body works.

Prerequisite(s): *Science in the Movies*

PRINCIPLES OF GEOGRAPHY (D)

This course is a systematic study of the various elements that make up the Earth's physical environment, weather, climate, vegetation and land forms. In this course students will learn to: interpret maps and analyze geospatial data; understand and explain the implications of associations and networks among phenomena in places; recognize and interpret the relationships among patterns and processes at different scales of analysis; define regions and evaluate the regionalization process; characterize and analyze changing interconnections among places.

Prerequisite(s): *Science in the Movies*

PRINCIPLES OF PHYSICAL SCIENCES

This course is designed as an introduction to the fundamental principles of physics, chemistry, earth science, and astronomy. Content will include everyday examples, such

as analyzing collisions and forces in nature, examining chemical reactions in our bodies, understanding the causes and measurement of earthquakes, and the scientific efforts to comprehend the workings of our solar system. Upon successful completion of this course, students will be able to carry out an experiment using the scientific method, explain and define the principles and terminology of physical science, and use formulas to solve related problems.

Prerequisite(s): *Science in the Movies*

ENVIRONMENTAL SCIENCES (D)

An interdisciplinary study of human interactions with the environment, examining the technical and social causes of environmental degradation at local and global scales, along with the potential for developing policies and philosophies that are the basis of a sustainable society. The course uses concepts in biology, chemistry, and earth sciences to introduce such topics as ecosystems, evolution, climatic and geochemical cycles, and the use of biotic and abiotic resources over time. Concepts are reinforced both in and out of the classroom via lab activities and service learning.

Prerequisite(s): *Science in the Movies*

GENERAL BIOLOGY

An overview of the major principles and concepts of biology, including the history of biology as a science, the meaning and use of the scientific method, the organization of life, cellular biology, heredity, evolution, and animal behavior. New developments in the field are discussed, including ethical and moral issues arising from recent genetic and medical research. Students will apply the process of science by designing and carrying out an experiment and writing a scientific paper. This course is designed to develop an

understanding of the living world through scientific methodology and critical thinking.

Prerequisite(s): Science in the Movies

HISTORY OF ART, THEATRE & MEDIA

Artists must know the history and tradition of the forms and fields in which they work. The courses offered in History of Art, Theatre and Media combine the historical study of filmmaking, theatre, music, visual arts, and new media with studies of popular culture. By exposing students to great artists and masterpieces of the past, these courses invite students to historically situate the various ways in which media reflects, constructs, and shapes the world in which they live. Students achieve not only an understanding of how their own projects fit into the traditions of film, theatre and visual arts, but also gain an awareness of how to move that tradition forward in their own work.

Introductory Courses	Class	Units
HATM101N	Critical Film Studies	3
HATM111N	History & Aesthetics of Photography I	3
HATM121N	History & Aesthetics of Photography II	3
HATM201N	Topics in Film Studies	3
HATM211N	Art History	3
HATM221N	History of Theatre	3
Required		6-9

Upper-Division Electives	Class	Units
HATM231N	History of Photography	3
HATM251N	History of Documentary	3
HATM261N	History of Animation	3
HATM281N	History of Video Games	3
HATM291N	Topics in Modern & Contemporary Art History	3
HATM311N	Music Appreciation	3
HATM341N	History of Broadcasting	3
HATM351N	Topics in Genre Studies	3
HATM361N	American Television History	3
HATM371N	History of Women in Film, Television & Theatre	3
HATM381N	African American Film & Television History	3
Required		3-6

CRITICAL FILM STUDIES

This seminar focuses on the history of filmmaking from 1960 to the present. Special emphasis will be placed on international cinema.

Prerequisite(s): Film Art

HISTORY & AESTHETICS OF PHOTOGRAPHY I

In this course, students will study, analyze and critique the work of master photographers from the birth of photography to 1960.

Students will investigate the ways in which seminal photographers of this era held a mirror up to society, allowing us to see the technological, artistic, social and cultural currents of life through the lens. Examining master photographers' techniques, aesthetics and approaches segues into students' individual shooting and research projects.

HISTORY & AESTHETICS OF PHOTOGRAPHY II

This course continues the history of photography from 1960 onwards, investigating cultural, historical and ideological aspects of this era's most enduring and penetrating images. Students will trace the development of analog and digital photography throughout the rise and dominance of the electronic media. Discussions will focus on how these media permeate every aspect of mainstream consciousness and, in turn, influence the way contemporary society reads images.

Prerequisite(s): History & Aesthetics of Photography I

TOPICS IN FILM STUDIES

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

Prerequisite(s): Successful completion of preceding Foundation Studies courses

ART HISTORY

This course is a survey artistic production from Prehistory to the current day, focusing on the development of visual language and

technical innovation to convey cultural values. Students will learn formal and historical analysis as well as methods of academic research and writing in the discipline of art history.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF THEATRE (D)

A concise study of the history of theatre from Ritual Theatre in Africa to Greek and Roman theater to the present. Each era of history will be examined through formal study, plays, theater architecture and historical documents, as well as film versions of stage plays. Plays will be drawn from Western and non-Western sources. Students will be required to attend live theater performances to fulfill writing assignments.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF PHOTOGRAPHY

This course is an introduction to major conceptual trends and ideas in the history of photography, from its invention to the present day. Technological, artistic, social, cultural and journalistic currents of the medium will be covered in depth. **Prerequisite(s): Successful completion of preceding Foundation Studies courses**

HISTORY OF DOCUMENTARY (D)

This course will introduce students to the history and theory of documentary cinema. The course will review and analyze the evolution of the documentary film genre and the varieties of approaches adopted by non-fiction filmmakers. Study will include various modes of documentary form: expository, observational, interactive, reflective, and assorted hybrid modes. The course will also

explore a number of other important areas in documentary filmmaking, including ethical and legal questions as well as the importance of thorough research.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF ANIMATION

This course focuses on the history and aesthetics of animation, with references to related arts such as live-action cinema, puppetry and comics. Screenings include a wide range of commercial and experimental works produced throughout the world. Students create small projects and written works pertaining to course topics.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF VIDEO GAMES

Although the medium of video games is only forty years old, it already has a rich history that influences the industry today. An understanding of the history of video games is essential to the future game designer, not only because it serves as a common foundation for those who work in the industry, but only by understanding the mistakes and successes of the past will future game developers create the great games of tomorrow.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

TOPICS IN MODERN & CONTEMPORARY ART HISTORY

This course highlights artist and art movements including Modernism and Post-Modernism. Students will read, discuss, and write about what consists of the modern aesthetic and see how art produced around the turn of the 20th century rigorously shaped what we consider art today. This course will

vary in the cultures and movements covered according to the instructor. Artworks will be studied by analyzing formal elements in their aesthetic, cultural, and historical/national context.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

MUSIC APPRECIATION

This course introduces and acquaints the student with all aspects of music, including outstanding composers, the different types of music they created, how the music is performed, great performers and conductors, and the techniques involved in these fields. The class focuses on developing skills necessary to become an intelligent listener. Throughout the course the student is introduced to virtually every type and style of music in an attempt to develop musical taste and appreciation.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF BROADCASTING

This course examines the historical development of Radio and Television broadcasting with an examination of the interrelationships between artistic and technological forms, as well as industry, social, and cultural trends. The commercial and noncommercial models of support, governmental regulations, and impact on society, programming, and future technology will be a primary focus.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

TOPICS IN GENRE STUDIES

This course will examine film and/or television genres in context of its history, aesthetics, cultural context, social significance,

and critical methodologies.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

AMERICAN TELEVISION HISTORY

This course is a critical survey of American television history from its inception to the present day. Examination of interrelationships between program forms, industrial paradigms, social trends, and culture will be covered and consideration of television programs and series in terms of sociocultural issues (consumerism, lifestyle, gender, race, national identity) and industrial practice (programming, policy, regulation, business) will be highlighted.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF WOMEN IN FILM, TELEVISION & THEATRE (D)

This course explores the lives and work of women in Film, Television, and Theatre as I considers both historical and contemporary writers, directors, and those behind the scenes

like producers, scene designers, and cinematographers. This course will incorporate feminist writings to provide a lens through which we focus on individual challenges, achievements, and priorities of significant women in these mediums.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

AFRICAN AMERICAN FILM & TELEVISION HISTORY (D)

This course considers works made outside the white-dominated film industry—during generations of social and legal exclusion—as well as those produced later within mainstream industrial practices by African Americans. It traces the artistic representation of a marginalized group, as it negotiates—and eventually demands—for itself a greater share of opportunity within the dominant culture. The course examines films and television series by African-American creators, as well as those by white filmmakers who explore the black experience.

CERTIFICATE PROGRAMS

LENGTH	DEPARTMENT	PAGE
TWO YEAR	Acting for Film	303
TWO YEAR	Filmmaking	312
TWO YEAR	Musical Theatre	323
TWO YEAR	Photography	334
TWO YEAR	Musical Theatre Ensemble (3 rd Year)	344
ONE YEAR	Acting for Film	350
ONE YEAR	3D Animation	355
ONE YEAR	Broadcast Journalism	362
ONE YEAR	Cinematography	371
ONE YEAR	Documentary Filmmaking	380
ONE YEAR	Filmmaking	386
ONE YEAR	Game Writing & Design	392
ONE YEAR	Musical Theatre	397
ONE YEAR	Photography	403
ONE YEAR	Producing	410
ONE YEAR	Screenwriting for Film & Tv	419

TWO-YEAR ACTING FOR FILM

Total Clock Hours: 1,812

PROGRAM OVERVIEW

The New York Film Academy's *Two-Year Acting for Film* is four-term conservatory program designed for students to further explore and master the differences and similarities between stage performance and acting for film. Students deepen their knowledge of the craft learned during the *One-Year Acting for Film Program* and gain invaluable experience through advanced scene work and production experience in the second year of study.

The first year of the *Two-Year Acting for Film Program* is identical to the *One-Year Acting for Film Program* with a 911 total clock hours split between two fulltime immersive terms. Please see the entry for *One-Year Acting for Film* for further information on first year coursework for this program.

The second year of the *Two-Year Acting for Film Program* is a conservatory-based, two-term, fulltime program with 901 total clock hours. It 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. Students in the program will be immersed in an environment created for professional development and creative freedom. In a combination of hands-on classroom education and intense acting seminars, 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.

PROGRAM OBJECTIVES

Through exposure to the many facets of the professional world of film acting, the second year prepares students for a professional relationship to the work of the actor, which includes a full stage performance and original film project. All two-year students must complete a series of highly specialized courses and participate in an eight-day location shoot and film production.

The educational objectives of terms three and four of the *Two-Year Acting for Film Program* are to deepen the actor's awareness and relationship to their physical life, deepening their relationship to contemporary material, and develop techniques to personalize and activate more complex material.

Since the first year of the *Two-Year Acting for Film Program* is identical to the *One-Year Acting for Film Program* please refer to the *One-Year Acting for Film Program* section for term one and two objectives (pg. 124)

TERM THREE OBJECTIVES

With the goal of strengthening the actor's experience in front of the camera and audience in a professional setting while deepening the character's relationship to their physical and vocal work, all students participate in an intensive sequence of classes including: *Advanced Acting Technique*, *Acting for the Camera*, *Stage to Screen I: Stage Performance*, *Advanced Speech and Dialect*, *Advanced Voice*, *Advanced Movement*, and *Physical Theatre*

TERM FOUR OBJECTIVES

The fourth term of the *Two-Year Acting Program* advances students in their acting work by continuing development of their skill set. The second term consists of a sequence of classes in *Advanced Acting Technique*, *New Media Production*, *Acting for the Camera*, *Stage to Screen II: Film Performance*, *Advanced Speech and Dialect*, *Voiceover*, and *Advanced Audition Technique*. Instruction and film exercises are geared towards helping students complete individual projects and production goals.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- 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.

TERM THREE LEARNING GOALS

- Experience the arc of a television shoot day and the on-set requirements of a professional actor.
- 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.

TERM THREE PRODUCTION GOALS

- Perform in a live stage production of a classic text.
- Develop a physical score partnered with technical elements to be performed in front of a live audience.
- Replicate a multi-camera shoot day modeled on a professional schedule.

TERM FOUR LEARNING GOALS

- Expand training to include work on classical material.
- Introduction to clown and movement work and its value in performance.
- Explore creating online media content with the creation of a webseries, sketch comedy, and online content.
- Long-term development of character for a film role.

TERM FOUR PRODUCTION GOALS

- Develop a clown persona to be presented in a live performance.
- Expand multi-camera work into sit-coms and procedurals.
- Create a shoot a webseries pilot and several self-written sketches.
- Participate in an eight-day location shoot with a faculty director and cinematographer.

GRADUATION REQUIREMENTS

Students must study and perform scenes that demonstrate that they have gained a working knowledge of the following in terms three and four:

- Advanced Acting Technique
- Acting for the Camera
- Stage to Screen I: Stage Performance
- Stage to Screen II: Film Performance
- Advanced Speech and Dialect

- Advanced Voice
- Advanced Movement
- Physical Theatre
- Voice Over Technique
- Advanced Audition Technique
- Clown
- New Media Production

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Academy Film's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Two-Year Acting for Film Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than four terms.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Two-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOUR BREAKDOWN

Course	Number	Clock Hours
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Acting Technique I	ACTI100N	84
Acting for Film I	ACTI110N	84
Scene Study I	ACTI120N	84
Intro to Audition Technique	ACTI130N	24
Voice and Movement I	ACTI140N	48
Text in Action	ACTI150N	24
Speech I	ACTI160N	20
Film Craft	ACTI170N	45
Improvisation I	ACTI180N	24
Shakespeare	ACTI190N	24
Performance Analysis I	ACTI195N	24
Acting for Film II	ACTI210N	84
Scene Study II	ACTI220N	66
Meisner I	ACTI200N	84
Voice and Movement II	ACTI240N	48
Acting for Television	ACTI270N	24
Combat for Film	ACTI250N	24
Performance Analysis II	ACTI295N	24
Improvisation II	ACTI280N	48
Business of Acting	ACTI230N	24
Acting for Camera I	ACTI300N	91
Advanced Acting Technique I	ACTI310N	84
Physical Theatre	ACTI320N	42
Advanced Voice & Speech	ACTI340N	42
Stage to Screen I	ACTI360N	84
Advanced Audition Technique I	ACTI330N	42
Advanced Movement	ACTI350N	21
Clown	ACTI420N	21

Dialects	ACTI440N	42
Acting for Camera II	ACTI400N	91
Advanced Acting Technique II	ACTI410N	42
New Media Production	ACTI470N	92
Stage to Screen II	ACTI460N	144
Advanced Audition Technique II	ACTI430N	42
Voiceover	ACTI450N	21

COURSE DESCRIPTIONS

ACTING TECHNIQUE, I

Students are introduced to foundational acting practices and tools necessary to deliver quality performances when they do not have a scene partner on which to rely. Students work on monologues from theatre and film sources that help them find a personal relationship to character and text and command attention at auditions and professional performances.

ACTING FOR FILM I

Acting for Film I provides students with an environment to facilitate confidence and familiarity with acting in front of the camera. The primary emphasis of the class is the technical requirements and practice of film acting. Students learn specific practices to assist in relating to the camera such as learning to adjust the performance for specific shot size, and foundational on-camera technique. Film set terminology and etiquette will also be addressed.

VOICE AND MOVEMENT, I

In the voice segment of this course, students learn to access the natural voice through relaxation exercises designed to improve

alignment and alleviate habitual tension. During the movement portion, students increase the access and involvement of their body in acting work and experiment with different ways of becoming physically present in their work. Elements of various approaches are taught, including modern dance, yoga, Alexander Technique, and Laban movement.

SCENE STUDY I

Students learn to break scenes down into units or beats, identify and develop the arc of a scene, and develop awareness of the evolution of scenes from moment to moment. Students have the chance to incorporate the skills learned in this class, as well as the various other skills covered in the first term, into a taped live presentation of a monologue at the end of the term.

FILM CRAFT

Learning the role of each key player on a film set dramatically increases the actor's ability to collaborate with filmmakers in developing dynamic performances. In this course, students explore filmmaking through classes on directing, cinematography, producing, screenwriting, and editing. Students participate in an in-class shoot, utilizing skills gained in the course.

IMPROVISATION I

In order to truly be effective actors, students must learn how to skillfully nurture their instincts and freely release their creative impulses. Through a variety of exercises designed to help cast off inhibitions, actors experiment with the group dynamics and individual expression vital to vibrant and truthful performances.

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

TEXT IN ACTION

This course teaches core skills necessary for maintaining the integrity of a performance. *Text in Action* focuses on the analysis and mapping skills required while shooting out of sequence. Students examine contemporary playwrights and screenwriters, examining plot structure and extracting given circumstances, and learn to utilize these fundamental tools for rehearsal and performance.

SHAKESPEARE

Shakespeare exposes students to the special skills required in the work of William Shakespeare that are directly transferrable to the work of the film actor. In order to gain a better appreciation of this master playwright, students use a variety of text analysis approaches including key poetic and rhetorical devices.

PERFORMANCE ANALYSIS I

Students view and participate in discussions of pivotal film performances throughout the last century to develop an appreciation and technical understanding of the methods, choices, and effects of various styles of acting. This course develops the actor's ability to assess and draw key lessons from viewing the work of master actors in key film performances.

SPEECH I

In this introductory course, students work with basic elements of speech, such as anatomical awareness, use of the articulators, and the value of operative words in text according to the principles of Skinner and Knight-Thompson speech work. Students are introduced to the history and context of the General American Dialect as well as the International Phonetic Alphabet for later use in dialect study.

ACTING FOR FILM II

Students apply training learned in term one to more advanced on-camera exercises focused on finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Students prepare scripts and digitally tape scenes to be screened for critique in class by their instructor. Emphasis is placed on the actor's work in pre-production and preparation of a role in a professional setting. The course culminates in a four-day shoot on location with a five-member production team and professional post-production.

SCENE STUDY II

This course advances lessons learned in *Scene Study I* by incorporating work on text, including scene structure and the arc of dramatic action in scenes while utilizing the actor's imagination to develop a world based on given circumstances of the script or screenplay. Key lessons involve the evolution of beat development and its contribution to rising action as well as the collaborative relationship necessary for effective scene work between partners. Students learn the value of rehearsal and the role of improvisation in work on scripted scenes as well as how to diversify their creative choices and develop fully fleshed characters. Students also gain

experience presenting their work in front of a live audience.

MEISNER I

This course is an introduction to the acting approach formulated by the late Sanford Meisner. Largely based on listening, observation, and immediacy, the Meisner technique helps actors to create rich emotionally truthful performances by being grounded in the reality of both textual and momentary given circumstances.

VOICE AND MOVEMENT II

In a continuation of their work during first term, students focus on knowledge gleaned in *Voice and Movement I* to begin to work creatively with the body and voice in character creation and storytelling. Projects heighten in complexity and develop education from the first term.

IMPROVISATION II

Building on *Improvisation I*, this course continues to encourage students to use their creative impulses to develop their improvisational skills through a variety of individual and group exercises. Students work through the evolution of short form improvisational exercises into long form scenes. The course culminates in a public performance at the end of the second term.

ACTING FOR TELEVISION

Acting for Television introduces students to skills and techniques necessary for translating performance from single-camera production to multi-camera production. Students focus on performing two basic three-camera television genres: procedurals and sitcoms. Students study an overview of these formats, and learn the preproduction process

including individual preparation, rehearsal, and last minute script or blocking changes. Students have the opportunity to experience the speed that is part of television production as each student performs scenes from each genre. Students also supplement the technical crew in production duties, and act as background extras or under-fives.

COMBAT FOR FILM

Combat for Film covers the fundamental principals of unarmed film combat. With emphasis on safety, students will learn a basic vocabulary of slaps, punches, kicks, hair pulls, rolls, and other fight related illusions. Angles for camera viability are introduced, allowing each student to know how best to enact a safe and effective moment of physical violence for screen. Exercises are filmed and critiqued in class.

PERFORMANCE ANALYSIS II

A continuation of *Performance Analysis I*, this course offers an in-depth look at a series of film performances, each of which is viewed and becomes a common reference point and teaching example of significant and quality work in the discipline. Students view and participate in discussions of pivotal film performances of the last fifty years to develop an appreciation and a technical understanding of the methods, choices, and effects of various acting styles as the discipline of acting for film evolved to present day.

THE BUSINESS OF ACTING

Instructors assist students in understanding best practices and current trends in headshots, resumes, representation, reels, and casting. Students are introduced to performance unions and their respective histories as well as contemporary marketing skills and tools.

Students are also introduced to the processes for contact with casting directors and agents, and the proper etiquette for dealing with industry professionals during the audition and interview process.

ACTING FOR THE CAMERA I

Acting for the Camera I focuses on the skills necessary to thrive within a professional set. Students explore the history and evolution leading to current procedural and dramatic styles, structure and function, as well as understanding the particular demands of working on set. Students are immersed in a simulation of a professional set, learning on-set etiquette, how the union rules affect an actor, and the functions of creative and technical staff. Students also continue to explore text analysis, characterization and taking adjustments. Students practice self-sufficiency in preparation for acting on set and apply the skills they have learned in previous classes to professionally execute their roles.

ADVANCED ACTING TECHNIQUE I

This course takes the foundational tools acquired in the *One-Year Acting for Film Program* and applies them to more challenging text and character work. Students explore a deeper connection to characters' given circumstances, objectives, and the actions taken to achieve their goal. Students are asked to take more risks in their work to create more engaging, dynamic performances. This work is then applied to character-driven monologues and scenes from both contemporary and classic dramatic literature.

PHYSICAL THEATRE

This visceral, physical, imagistic approach to performing and storytelling is grounded in three principles: first, to unearth all the dynamic forces residing within the body;

second, to create actions from which feeling erupts organically; and third, to explore vocal and gestural language of which is poetic, mythic, and imagistic. This course is inspired by the practices and concepts of artists such as Jerzy Grotowski, Tadashi Suzuki, Peter Brook, Martha Graham and others. Students in this course apply a range of physical techniques to selected texts that draw upon a range of modern and post-modern playwrights.

ADVANCED VOICE AND SPEECH

Building upon principles taught in the first year, students explore the application of learned vocal techniques in order to free their natural voice and clarify their speech. Through the use of these techniques, students become more responsive to imagery and text. Students explore text work by focusing on the enhancement of the variety of vocal choices, along with intelligibility and breath support that is connected to image and character.

STAGE TO SCREEN I

In *Stage to Screen I*, students learn to break down and analyze scripts for performance, and apply the work to the development of a character in a full-length play. Students are directed in an experimental version of a classic play that is presented at the end of the term. In the second half of the year, *Stage to Screen II* follows *Stage to Screen I* in which the characters developed in *Stage to Screen I* are adapted and performed for the camera. This allows students to get the specific experience of modifying a performance and comparing preparation methods between the two formats.

ADVANCED AUDITION TECHNIQUE I

This course prepares the student for the technical and creative demands faced by the

actor when auditioning professionally for Commercials, Television and Film. Students participate in weekly mock on-camera auditions working on materials from a wide variety of contemporary TV/Film scripts. Students learn specific and practical audition techniques to craft vivid, engaging auditions and develop the skills necessary to successfully take adjustments from casting directors in a professional audition setting.

CLOWN

This course is a study/practice in playfulness. Clowning is the state of playfulness that brings us to experience a child-like, naïve and vulnerable state of being. Paradoxically we grow, learn and are strengthened through reconnecting playfully with what makes us most vulnerable. This approach to clowning is not a technique (tricks, gags and routines), but a personal journey towards finding one's own childlike sense of play and imaginative expression.

DIALECTS

This class explores various changes students can make to their speaking resonance and placement to adapt a believable dialect for the stage and screen. Students learn to breakdown phonemes and adapt their voice to dialects foreign to them. They learn to train their ear and understand the rhythm and pitch of a dialect and how to shift it from their native accent.

ADVANCED MOVEMENT

Expanding upon the techniques and skills learned in *One-Year Acting for Film*, students 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, *Advanced Movement* refines and expands students' proficiency of their physical instrument. This course focuses on applying physicalization to character through improvised and scripted performance.

ACTING FOR THE CAMERA II

Acting for the Camera II refines the skills and techniques necessary to master the specific needs of TV Procedurals (i.e. the *Law & Order* family of shows, the *CSI* family, *House* etc.), TV Dramas (i.e. *Lost*, *Prison Break*, *Mad Men* etc.), and TV Dramedys (i.e. *Life on Mars*, *Scrubs*, *Trust Me* etc.). This class looks at the evolution television style, structure, and function, and discusses the differences of co-starring roles, guest-starring roles, recurring roles, as well as learning on set decorum, contract and union issues, and functions of creative and technical staff.

ADVANCED ACTING TECHNIQUE II

Advanced Acting Technique II is an intensive scene study class course that focuses on the development of a complete character over the course of an entire play. Students are assigned a partner and two in-depth scenes from a piece of classic dramatic literature in which they work to discover and bring to life the characters' emotional journey in the play. The culmination of the class sees the students perform both assigned scenes in a final scene presentation incorporating wardrobe and props, and an invited audience.

NEW MEDIA PRODUCTION

This course explores burgeoning forms of new media including: web series, creating online media content, having a social media presence, skit production, and other forms of

media content that an actor may produce on a budget. Students explore what it means to produce their own work with materials that are available to them at low or no cost, applying the skills they've learned in acting class, Improv class, and Filmcraft in the first year.

STAGE TO SCREEN II

In *Stage to Screen II*, students immerse themselves in rehearsing for the filmed production of their screenplay, and adaptation of the classic play they worked on in *Stage to Screen I*. This filmed production is shot with a professional crew and screened at the end of the program. Students also co-produce their film production and are intensively involved in production as well as acting throughout the shoot days. This experience offers students an invaluable opportunity to explore the breadth of skills required for the film actor.

ADVANCED AUDITION TECHNIQUE II

This course continues to develop and strengthen the students audition technique

skills with mock on and off-camera auditions from contemporary Television and Film scripts, focusing on incorporating casting director adjustments and director feedback into the callback scenario. In addition, students learn how to successfully create and submit a self tape audition, learn what the industry standards are regarding headshots and resumes, and participate in mock agent/manager meet and greets.

VOICEOVER

Students learn the highly specialized skill of voice-over acting. Students discover what kind of voice-over work they are most suited for and learn how to use their voice in different ways. They also get information about job opportunities available in this field and have an opportunity to create material for their own voice-over demo reel during a recording session in one of NYFA's professional studios.

TWO-YEAR FILMMAKING

Total Clock Hours: 1800

PROGRAM OVERVIEW

The New York Film Academy's *Two Year Filmmaking Program* is four-term conservatory program designed for students to build on the foundation gained in the *One Year Filmmaking Program* and gain more experience and expertise in feature filmmaking as well as music video and commercial production. 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 New York Film Academy's *Two-Year Filmmaking Program* is identical to the *One-Year Filmmaking Program* with a total of 920 clock hours. Please see the entry for the *One-Year Filmmaking* for further information on first year coursework for this program.

Term three is split between the production of an original music video and a spec commercial. The music video can be up to 3-4 minutes in length – the spec Commercial up to 60 seconds. Both projects are produced on a double system high definition video or color negative film and are intended to broaden students' cinematic abilities. These projects represent an implementation of all the knowledge learned in first year of the program, as well as new aesthetic and technical skills introduced in term three.

The fourth term is split between the writing of a feature length screenplay and the pre-production, production and post-production of a thesis film project. This project can be up to 30 minutes in length and represents the culmination and implementation of all the

knowledge learned in years one and two. Completed projects should show maturity in terms of artistic ability compared with the work of the previous terms.

In term four, students are also introduced of the newer trends in an ever-evolving industry including an introduction to virtual reality technology and storytelling as well as the evolution of new media technology and the increasing number of new media distribution outlets for filmmakers.

Filmmaking students are expected to spend an additional twenty to forty hours a week beyond class-time on the production of these 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 on a case-by-case basis.

PROGRAM OBJECTIVES

TERM THREE

The focus of the second year is on professionalism and term three begins that process with the preparation and execution of two projects: a professional quality music video and a spec commercial. Classes emphasize perfecting the director's craft in these two areas in which film students often break into the industry. Since music videos and commercials are often at the forefront of emerging technologies, students take classes in which these advancements are explored, in order to better prepare them for the realities of the professional film industry.

TERM FOUR

In term four, students devote the majority of their time to the third area in which students often find their first employment - the world of feature filmmaking. But to gain access to this highly competitive world, students must first be in possession of a feature script that producers find bankable. And so, in the fourth term, in extensive writing classes, students develop, write and polish a feature length screenplay. In the second stage of this process, each student meets one-on-one with faculty members who assist and coach them through the successful preparation and shooting of a short thesis film intended to demonstrate the student's ability to direct the feature film, which they've written. Courses at the end of the fourth term are intended to prepare *Two-Year Filmmaking* students for a life in the professional film industry after graduation.

GRADUATION REQUIREMENTS

YEAR-END SCREENINGS

A final celebratory screening will be held at the end of term two. The second year thesis films are 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 *Two-Year Filmmaking Program*.

The *Two-Year Filmmaking Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors

or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than four terms.

In order to graduate and receive a Certificate of Completion students must successfully complete every course of study with a passing grade or better, and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Two-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

TWO-YEAR FILMMAKING HOURS BREAKDOWN

<i>All courses are mandatory</i>	
Course	Hours
Director's Craft I	98
Director's Craft II	50
Cinematography I	66
Cinematography II	71
Production Workshop I	48
Production Workshop II	75
Editing I	72
Editing II	45
Cinema Studies I	21
Cinema Studies II	15
Individual Editing I	55
Individual Editing II	88
Sound I	18
Sound II	27
Screenwriting I	36
Screenwriting II	27
Documentary Filmmaking	9
Producing I	12
Producing II	33
Production Design I	9
Production Design II	9
Directing Actors I	18
Directing Actors II	18
Advanced Directing	120
Directing and Producing Music Videos & Commercials	39
Advanced Screenwriting for Music Videos & Commercials	21
Thesis Film Development	30
Advanced Production Workshop	78
Advanced Cinematography	72
Advanced Sound Design/Sound Mixing	50
Advanced Editing	60
Advanced Producing	21
Advanced Production Design	21
Feature Screenplay Writing	36
Advanced Cinema Studies	42

Entertainment Industry Seminar	21
New Media	21
Directing Virtual Reality	6
Screenwriting for Virtual Reality	6
Sound Recoding for Virtual Reality	3
Cinematography for Virtual Reality	3
Lighting for Virtual Reality	3
Production Workshop for Virtual Reality	9
Editing for Virtual Reality	12
Sound Design for Virtual Reality	6
Individual Editing III	100
Individual Editing IV	100
Total	1800

COURSE DESCRIPTIONS

DIRECTOR'S CRAFT I & II

This course is the backbone of New York Film Academy's filmmaking curriculum. It introduces students to the language and craft of film directing. *Director's Craft* prepares students for the film exercises and is the venue for screening and critiquing their work throughout the course. Instructors challenge students to find the most effective and expressive visual means to tell their stories. Instructors guide the student film crews in special production meetings each week where students use their own film projects as prototypes to learn how to break down their film scripts in terms of story and emotional beats, storyboarding, shot selection and composition, and budgeting and scheduling. This course also includes classes in storyboarding. These classes introduce techniques such as basic 2-dimensional drawing, thumbnail creation, location photography, and prop/clay dioramas. Throughout the course emphasis will be placed on consistent work and peer review.

CINEMATOGRAPHY I & II

In this course, students undergo intensive training in the use of the 16mm Arriflex-S motion picture camera and its accessories. Unlike other film schools, NYFA students learn to load the cameras and take light readings on the very first day, and on the second day perform test shoots. Through hands-on exercises students explore the possibilities of digital video and learn how it differs from film. Students learn fundamental lighting techniques, and how to support the mood of a story with lighting choices by experimenting with expressive lighting styles. Students also learn to master digital photography through discussions on white balance, shutter speed, focus, video latitudes, gels and filters, composition and exposure. Additionally, students learn to get the best quality sound recordings by working with boom-poles and external shotgun microphones.

PRODUCTION WORKSHOP I & II

Production Workshop is designed to demystify the craft of filmmaking. It is a hands-on course in which students stage and shoot exercises under the supervision of an instructor. The guiding idea is that once students can articulate the objective of a given scene, the necessary craft and techniques will follow. The technical aspects of filmmaking are seen as tools to realize the story. Through in-class exercises, the rules and tools of mise-en-scene and continuity are defined and practiced. This applies to the use of lenses, lighting, performance, and editing. The instructor screens and reviews students' footage and discusses any outstanding issues of the production that the students may have. In *Production Workshop II*, students stage and shoot complex dramatic exercises under the guidance of the instructor. Students design shots to heighten the emotion of a sequence, and then shoot the sequence on digital video

in a supervised environment. The relationship between text and subtext is explored in-depth through classroom sessions, screen and critiques, and in the field production exercises.

EDITING I & II

Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor's ability to work with the shots and tell a story that makes all the difference. *One-Year Filmmaking* students learn how to use the digital editing system, Avid Media Composer. Students are taught the fundamental concepts of film editing, both practical and aesthetic, and then edit their own films. Classes consist of lectures that combine technical information and demonstration. Classes are also supplemented with individual consultations at the editing station. In *Editing II*, students are taught how 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.

CINEMA STUDIES I & II

These courses are designed to help students become more fluent in film vocabulary, teaching students to identify the techniques used by cinematic innovators throughout the history of filmmaking. Through screenings and discussions, students grow to understand how filmmakers have approached the great challenge of telling stories with moving images from silent films to the digital age. The course explores ways that the crafts of directing (particularly shot construction), cinematography, acting, and editing have developed. Students are then challenged to place themselves within that development

with regard to their on-going film projects. Students also discuss aesthetic and social aspects of film. A series of special lectures are also provided for students on various topics, including but not limited to: the hero's journey, new media, and visual style.

INDIVIDUAL EDITING I & II

In *Individual Editing I*, students apply lessons learned in *Editing I* classes to take their first term projects through a thorough and complete post-production process, utilizing the digital editing software taught in *Editing I*. Instructors guide students through the technical and aesthetic challenges of editing the assigned project. During the editing process, teacher assistants make themselves available for one-on-one critique and advice. For *Individual Editing I*, the assigned projects include: the *Mise-en-Scène*, *Continuity*, *Music/Montage*, *Subtext*, *Point-of-View (POV)*, and *Term One* films. For each of these projects, students complete an assembly, a rough cut and a fine cut. The final cut is screened and critiqued by the students' *Director's Craft* instructor in a group screening session.

In *Individual Editing II*, students take their *One Year Final Film* through a thorough and complete post-production process, utilizing the digital editing software taught in *Editing I*, along with the new skills learned in *Editing II* classes. *Individual Editing II* classes teach the most current industry-standard post-production software, including but not limited to Avid Media Composer, After Effects, and DaVinci Resolve and ProTools. These classes provide an arena for students to practice a broad array of post-production skillsets, including: more complex editing concepts with Media Composer, sound design, motion graphics, and color correction. In the process, students build a solid, comprehensive foundation by taking a longer and more complete, narrative, visual project

to completion. Instructors challenge students to work through a completed rough cut, fine cut, and ideally, a polished final edit of their *One Year Final Film*. As in *Individual Editing I*, teacher assistants make themselves available for one-on-one critique and advice. Student's films are screened in both rough-cut and final screening sessions.

SOUND I & II

This is a comprehensive course that details the process of sound recording. It provides concepts, technical information, and hands-on demonstration. Students are introduced to various types of recording devices and taught when to use them. The course challenges the students to use sound as an additional tool for storytelling, and takes them through the complete recording process. In *Sound II*, students are challenged to interpret and apply all theory and practice from *Sound I* 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 to be fully pre-produced (storyboarded, cast, scouted, rehearsed and pre-lit) and executed at a professional level.

SCREENWRITING I & II

This course introduces the established tools and language used in writing a film project, and is designed to help students develop their scripts for their films. Students 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. Students are encouraged to tell their stories visually, rather than relying on

dialogue. 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 as well as one-on-one consultations with faculty members. 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 *One-Year Final Film* scripts. Students will conduct live readings of their screenplays and engage in instructor-led discussions of the work. The goal of *Screenwriting II* is to increase students' mastery of those aspects of screenwriting as outlined in *Screenwriting I*.

DOCUMENTARY FILMMAKING

Through classroom lectures, students are taught the craft of documentary film directing. This one-term course introduces students to all major aspects and genres of documentary filmmaking. Students learn various ways to handle the multiple technical, aesthetic, and ethical challenges facing the documentary filmmaker. Pre-production, filming, post-production, and distribution will be covered in depth as well as a variety of other subjects. These include but are not limited to: documentary styles, shooting approaches, methods of interviewing, documentary structures, themes, documentary editing, the importance of research, and an exploration of ethical questions.

PRODUCING I & II

Producing I & II advances the student's knowledge of production skills in keeping with film industry standard systems and procedures. Students develop basic producing and production skills so that they can more efficiently schedule and budget their individual *Term I* film projects. Students learn

about essential contracts ranging from pre-production through distribution and exhibition; review techniques for film financing; master the fine points of a budget breakdown; and learn the distinctions between producing for features and producing for television.

PRODUCTION DESIGN I & II

This course is an introduction to the craft of production design and art direction for film and television. The work of the Art Department will be analyzed, with its various positions and respective responsibilities. Students will gain an appreciation of the craft of art direction and a production design, and learn what to expect in their collaborations with production designers. In individual and class projects, students will have a chance to act as production designers, and be challenged to convey their ideas visually using tools learned in class. This involves learning some basic drawing skills including basic floor plans, elevations and/or sketches. Students are also asked to provide visual reference examples from collected research.

DIRECTING ACTORS I & II

In *Directing Actors I*, students learn to identify a screenplay's emotional beats and character objectives. Through in-class exercises, students are introduced to the art of physically and emotionally inhabiting a character. The instructor draws upon specific, tried and tested methods (which may range from sensory work to emotional recall to improvisation) to help students understand how an actor attempts to live out a character's reality. Students are given the opportunity to act and direct scenes. The ultimate goal is to develop the student's ability to work with actors as effective collaborators. *Directing Actors II* allows students to build on the

experience developed in *Directing Actors I*. Students continue to refine the techniques developed in the previous course and will practice the use of terminology in the development of scenes through in-class exercises involving direct feedback and critique from the instructor. Emphasis is also placed on developing students' understanding of what to look for while casting, in support of the development of their *One-Year Final Film*.

ADVANCED DIRECTING

This course advances students' knowledge of the director's craft to a professional level. Topics include advanced approaches to shot size and dramatic purpose, camera angle, composition, camera movement, location, blocking, lenses and dramatic purpose, and communication with actors. Students are challenged to create unique and specific visual styles that support their stories, such as the use of space, line, shape, tone, color, rhythm, and movement. Students increase their comprehension of visual expression and directorial style through a series of in-class exercises, assignments and lectures.

DIRECTING AND PRODUCING MUSIC VIDEOS & COMMERCIALS

Directing and Producing Music Video & Commercials is an introduction to the business, art and craft of music video and commercial production. In classes focused music video, students learn the history of music videos, popular music video directors and styles, as well as music video workflow. Students explore the craft of prepping, shooting, and editing a professional quality music video. Students are challenged to contact an artist or band and negotiate the acquisition of a pre-recorded song or soundtrack.

In classes focused on commercials, students are introduced to the fundamentals of

commercials in order to expand their production knowledge and apply these lessons to producing their own spec commercial. 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.

ADVANCED SCREENWRITING FOR MUSIC VIDEOS & COMMERCIALS

In this course, students apply the basic conventions of screenplay – theme, premise, structure, character development – to the creation and completion of original music video and spec commercial screenplays. Students are introduced to the working method of professional music video and commercial writers, from concept, to outline to treatment to first draft.

THESIS FILM DEVELOPMENT

Term four culminates in the production of the thesis film. The thesis film is the capstone project of all previous terms. Students are challenged to incorporate lessons from all other courses in the design and execution of their thesis films. In *Thesis Film Development*, students are required to present their screenplay, shot list, storyboards, floor plans and preparation for their visual treatment of the film, along with their casting and character notes, including subtext analysis and dramatic beat sheet.

ADVANCED PRODUCTION WORKSHOP

Students are split into shooting crews of 8-12 people to shoot film exercises with the RED Epic camera. The instructor then screens, reviews, and discusses any outstanding issues of the production that the students may have. These workshops are for the application of

theory into practice where students can exercise creative interpretation of story and effectively use the tools of film craft.

ADVANCED CINEMATOGRAPHY

This course immerses students in the technical and creative demands of cinematography. Students 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.

ADVANCED SOUND DESIGN/SOUND MIXING

In this course, students receive instruction in fundamental post-production sound techniques such as sound effects and sound mixing. Classes are designed to help students create quality sound designs for their film and video projects. Topics include, but are not limited to production sound, location sound, room tone, natural sound, hyper-real sound, emotional realism, sound motif, Foley sound, and ADR.

ADVANCED EDITING

Advanced Editing is designed to enhance students’ editing techniques by introducing them to nontraditional and experimental editing. By the end of this course, students will be competent in incorporating Adobe After

Effects and AVID.

ADVANCED PRODUCING

This course equips students to produce a feature film, covering topics such as types of producers, line producing, finding material, securing rights, and scheduling. Students learn how to budget for the feature, and examine the elements of film finance and distribution.

ADVANCED PRODUCTION DESIGN

This course examines film design through notable classic and contemporary films. Classes focus on the analysis of the production designer’s role, the work of popular contemporary designers and fundamentals of the film design process. Students also explore the business of production design, as well as the various theories of production design that apply in different mediums.

FEATURE SCREENPLAY WRITING

This course 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, the student must complete and revise their script by the end of the term.

ADVANCED CINEMA STUDIES

This course examines the contemporary landscape of narrative filmmaking. Style, structure, and the narrative form itself are discussed through close analysis of current filmmakers from the international arena as well as examples from the world of documentary and the burgeoning field of new media. This course challenges students to identify techniques and a conceptual framework to apply to their own body of work. The course is taught with film screenings and

related presentations by the instructor. The instructor moderates and guides pertinent class discussions. Students are required to prepare and present journal entries on each film.

ENTERTAINMENT INDUSTRY SEMINAR

Students 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, and agents and managers. Exposure to the expansive scope of the industry provides students with knowledge of multiple potential career pathways. Students have the opportunity to meet industry professionals during special guest lectures.

NEW MEDIA

Industry professionals must keep abreast of evolution in new media technology and the many new media outlets for distribution that continually emerge. In this course, students develop an introductory sense of the filmmaking challenges and opportunities presented by new/digital/viral media including podcasting, marketing films, and producing for the web/handhelds. Through readings, discussions, and hands-on production, students develop critical and pragmatic insights into critiquing and designing new media experiences.

SCREENWRITING FOR VIRTUAL REALITY

This course uses the established tools and language used in *Screenwriting I & II* to explore the unique modifications required to take advantage of the viewer's freedom to focus

their attention anywhere in a 360-degree environment.

DIRECTING VIRTUAL REALITY

In this course, students learn to develop a visual concept for their virtual reality projects. In addition to covering fundamental principles of blocking actors and camera movement, the course explores spatial relationships that are unique to the virtual reality experience. Students focus on expressing these visual concepts through the use of storyboards and mood books.

CINEMATOGRAPHY FOR VIRTUAL REALITY

This course introduces students to the various and evolving camera systems used in the recording of virtual reality videos. Students learn how to create a seamless virtual reality experience through camera menu settings and how to operate a multi-lens VR rig in both static and moving shot designs.

LIGHTING FOR VIRTUAL REALITY

This course on lighting provides students with an overview of how standard techniques translate into a virtual reality environment in which everything can be seen. Guerilla lighting techniques, such as the use of window light and *practicals* (lamps, ceiling fixtures, etc.) will be explored through a series of hands on exercises.

PRODUCTION WORKSHOP FOR VIRTUAL REALITY

This course is designed to demystify the craft of virtual reality filmmaking. A hands-on class, *Production Workshop for Virtual Reality* puts theory into practice by guiding students through the staging and shooting of prepared scenes. During these classes and under the

supervision of their instructors, students work closely in teams as crewmembers and even as actors.

SOUND RECORDING FOR VIRTUAL REALITY

This course lays the foundation for an understanding of the craft of sound recording on a 360-degree set in which traditional equipment (boom poles and mixers) would be seen. Students apply theories and techniques learned in class, in a series of hands-on demonstrations and exercises.

SOUND DESIGN FOR VIRTUAL REALITY

Sound Design for Virtual Reality plays a particularly significant role in virtual reality filmmaking. Cueing the viewer's attention and developing spatial relationships are essential tools in the creation of a credible 3D environment, which will compliment the visual VR experience.

EDITING FOR VIRTUAL REALITY

Students explore the various editing programs used to stitch together multiple camera views into one seamless 360-degree environment. In addition, students develop an understanding of the unique role editing plays in a narrative virtual reality experiences. The traditional technique of cutting together multiple points of view in a scene no longer applies and must be modified and evolved for this new method of interactive storytelling.

INDIVIDUAL EDITING FOR VIRTUAL REALITY

Students apply lessons learned in class to their personal projects, utilizing the digital editing software taught in *Editing for Virtual Reality*. Instructors guide students through the

technical and aesthetic challenges of editing the assigned projects. During the editing process, teacher assistants make themselves available for one-on-one critique and advice.

INDIVIDUAL EDITING III & IV

Students apply lessons learned in *Editing III* classes to take their third term projects through a thorough and complete post-production process, utilizing the digital editing software taught in *Editing III*. Instructors guide students through the technical and aesthetic challenges of editing the assigned project. During the editing process, teacher assistants make themselves available for one-on-one critique and advice. For *Individual Editing III*, the assigned projects that students work on include the music video and the spec commercial. The fine cuts are screened and critiqued by the students' *Director's Craft* instructor in a group screening session.

In *Individual Editing IV*, students take their thesis films through a thorough and complete post-production process, utilizing the digital editing software taught in *Editing III & Editing IV* classes. This course teaches the most current industry-standard post-production software, including but not limited to: Avid Media Composer, After Effects and DaVinci Resolve, and ProTools. *Individual Editing IV* provides an arena for students to practice a broad array of post-production skillsets including: more complex editing concepts with Media Composer, sound design, motion graphics, and color correction. In the process, students build a solid, comprehensive foundation in taking a longer and more complete, narrative, visual project to completion. Instructors challenge students to work through a completed rough cut, fine cut, and ideally, a polished final edit of their thesis film. As in *Individual Editing III*, teacher

assistants make themselves available for one-on-one critique and advice. Students' thesis films are screened in both rough-cut and final screening sessions.

TWO-YEAR MUSICAL THEATRE

Total Clock Hours: 1,801

PROGRAM OVERVIEW

The New York Film Academy's cutting edge *Two-Year Musical Theatre Program* merges NYFA's Musical Theatre and Acting for Film programs so that students interested in musical theatre and film are able to study the various aspects of both genres including a deep exploration of movie musicals.

Musical theatre demands the integration of many kinds of knowledge. It is that integration of knowledge that distinguishes the New York Film Academy from many other visual and performing art schools. The *Two-Year Musical Theatre Program* is designed for individuals who have completed the *One Year Musical Theatre* program. In rare instances, approved applicants interested in joining the second year of training may apply if they have equivalent musical theatre experience and have a demonstrated passion for and interest in musical theatre through their audition.

Students participate in a broad array of classes that focus on helping them find the actor within, expand their vocal and physical range, and guide them to learn and apply the emotional, physical, and technical work necessary for quality film acting. Near the end of the second year, the students perform in a musical based short film and/or a live showcase presentation guided by Broadway level instructors.

The first year of the *Two-Year Musical Theatre Program* is identical to the *One-Year Musical Theatre Program*. Please see the entry for the *One-Year Musical Theatre* for further

information on first year coursework for this program.

PROGRAM OBJECTIVES

The educational objectives of terms three and four of the *Two-Year Musical Theatre Program* are to deepen all aspects of the musical theatre training while introducing even more demanding professional standards. The second year introduces substantial exposure and training in acting for film, television, and voice over.

Since the first year of the *Two-Year Musical Theatre Program* is identical to the *One-Year Musical Theatre Program* please refer to the *One-Year Musical Theatre Program* section for term one and two objectives.

***Please note:** each term is 15 weeks of instructor led class hours, but each term requires a commitment for a 16th week; however, in terms 1, 2 & 3 there are no classes in Week 16. Week 16 in terms 1, 2 & 3 is devoted to rehearsal for the showcase performance.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- In-depth knowledge of and experience with the art and craft of musical theatre and acting for film, television, and voice over.

- Experience with multiple modern and classical approaches to performance, dance, song, script interpretation, and character formation.

GRADUATION REQUIREMENTS:

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The New York Film Academy *Two-Year Musical Theatre Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than four terms.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Two-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

TWO-YEAR MUSICAL THEATRE CLOCK HOUR BREAKDOWN

Course Name	Number	Clock Hours
Acting I	MUSI100N	60
Performance Lab I	MUSI110N	45
Voice and Speech I	MUSI120N	22.5
Improvisation I	MUSI130N	22.5
Ballet I	MUSI140N	45
Jazz and Theatre Dance I	MUSI150N	45
Voice Studio Lab I	MUSI160N	45
History of Musical Theatre	MUSI170N	45
Song Interpretation	MUSI180N	45
Ensemble Practicum I	MUSI190N	22.5
Music Theory	MUSI115N	22.5
Private Voice Lessons	MUSI105N	14
Pop Rock I	MUSI235N	24
Comedy	MUSI245N	21
Performance Lab II	MUSI210N	45
Stage and Film Combat	MUSI255N	22.5
Voice and Speech II	MUSI220N	22.5
Audition Technique	MUSI265N	45
Musical Theatre Scene Study	MUSI275N	45
Acting II	MUSI200N	60
Ensemble Practicum II	MUSI290N	45
Ballet II	MUSI240N	45
Jazz and Theatre Dance II	MUSI250N	45
Tap I	MUSI285N	22.5
Ballroom Dance	MUSI295N	22.5

Private Voice Lessons	MUSIC205N	14
Pop Rock II	MUSI335N	45
Performance Lab III	MUSI310N	45
Singing for the Camera	MUSI380N	22.5
Voice and Speech III	MUSI320N	22.5
Voice Studio Lab II	MUSI360N	15
Acting III	MUSI300N	45
Ballet III	MUSI340N	22.5
Shakespeare	MUSI330N	22.5
Jazz and Theatre Dance III	MUSI350N	22.5
Tap II	MUSI385N	22.5
Modern Dance	MUSI395N	22.5
Acting for Film I	MUSI375N	45
Movie Musical Prep	MUSI390N	45
Director's Perspective	MUSI325N	45
Voice Over	MUSI315N	21
Private Voice Lessons	MUSI305N	14
Movement	MUSI430N	22.5
Performance Lab IV	MUSI410N	45
Acting IV – Advanced Acting for Musicals	MUSI400N	45
Advanced Audition Technique	MUSI465N	45
Movie Musical Prep II	MUSI490N	12
Movie Musical Project	MUSI425N	50
Acting for Film II	MUSI475N	45
Ballet IV	MUSI440N	22.5
Jazz and Theatre Dance IV	MUSI450N	22.5
Hip Hop Dance	MUSI495N	22.5
Tap III	MUSI485N	22.5
Private Voice Lessons	MUSI405N	14
Graduation Package Class	MUSI460N	21
Graduation Panel Preparation	MUSI70N	21

COURSE DESCRIPTION

ACTING I

This course introduces a variety of sensory and imagination building techniques as well as foundational skills of the Meisner Technique. The Meisner Technique is an actor training technique developed by Sanford Meisner, one of the founding members of the instrumental Group Theater. The first term begins with foundational exercises to train the actor's reflexes toward behavioral truth within imaginary circumstances. Once this layer of work has been established, the students begin to apply themselves to scripted text.

ACTING II

This course continues the work that began in *Acting I*. Building upon the use of repetition and related activities, the course explores techniques for deeper emotional commitment and more fully realized immersion in the given circumstances. Students learn how to craft specific character based relationships based on the text and on the behavioral choices of their acting partner.

AUDITION TECHNIQUE

The study of musical and non-musical based audition techniques aimed at mastering monologues, cold readings, sides, and all peripheral elements that contribute to a successful audition. Included in the class is a unit of work focused on professional preparation and the business of acting covering topics related to casting, audition prep, head shots and resumes, personal style, awareness of type, and current trends in the profession.

SONG INTERPRETATION

This course introduces students to the techniques and comprehensive disciplines required for interpreting the various styles of the musical theatre canon. It is designed to provide exposure to the script, score and artistic analysis necessary for successful interpretation of a song. Students concentrate on safe and effective ways to sing songs from various periods of musical theatre, ranging from the distant past to present day.

BALLET I

This course provides a highly disciplined and developmentally appropriate sequence of ballet training. In-class training focuses upon building strength, flexibility, musicality, and coordination. The course will cover the basics of placement/alignment, turnout, line of positions, port a bras, quality of movement, class etiquette, ballet terminology, and the knowledge base necessary to move forward in the dance sequence.

BALLET II

This course provides a more advanced level of ballet training. In-class training builds upon the work of the first term with continued emphasis on strength, flexibility, musicality, and coordination. This course reviews and expands upon the French terminology and introduces some Russian terms as well. There is also an opportunity to learn about the history of dance, current trends, and masters of the art form. Dance audition technique is introduced and appropriate performance opportunities are provided.

BALLROOM DANCE

Ballroom dance is the art of partnering. In this course, students study no less than two standard dance forms selected from but not

limited to the following: Fox Trot, Swing, Tango, Waltz, Quick Step, Salsa. Ballroom dance helps actors to develop confidence, stage presence, and increases their physical, emotional and rhythmic sensitivity. Many of the requisite skills can be applied directly to scene work and quality acting. In this course, each dancer leads as well as follows.

JAZZ/THEATRE DANCE I

This course is designed to teach each student the correct alignment and specific techniques necessary for advancement within this and all dance genres. The aim of the course is to increase strength, flexibility, endurance, and the ability to learn and retain choreography. In addition to practical application of technique in-class, students are introduced to the history and the major choreographers of Jazz and Musical Theatre Dance.

JAZZ/THEATRE DANCE II

This course is designed to build upon all the work introduced in the first term. More advanced work is incorporated including greater challenges in the warm up, across the floor work, centering, and combinations. An emphasis this term is placed upon audition decorum, preparation, and conduct; incorporating mini-auditions and callbacks. Students are guided to employ the acting and storytelling elements of dance.

COMEDY

This course is designed to help students identify their own brand of humor and to guide the discoveries made in class to the comic demands within the art of musical theatre. The course exposes students to the various types of comedy that exist, further helping the student to find ways to comically engage with a wide array of material.

HISTORY OF MUSICAL THEATRE

This course teaches students to identify prominent figures in both early and modern theatre; including composers, lyricists, performers, directors, choreographers, and producers. Students study the effects of the great historical events and trends that affected the art form from turn of the last century to today.

IMPROVISATION

Students explore the fundamental principles of improvisation and how it enhances and applies to all of their performance work. Working in pairs and groups, students create improvised scenes and environments, explore character, learn to trust instincts, and practice making honest, fully committed choices. With the introduction of music and lyrical components, students apply all the same principles, but with an emphasis on genre, ensemble support, and fully invested song improvisation.

PERFORMANCE LAB I

This is a performance-based course that approaches musical theater the same way an actor explores text in a play. During the course, each student develops necessary skills to thoughtfully investigate material in order to combine organic choices in movement, acting and singing. Students explore the fundamentals of text analysis and research in order to provide intentions, stakes and conflict for each character in a variety of contrasting musical theater genres.

PERFORMANCE LAB II

This course is a playground to gain confidence in performance and solidify the process of character development and analysis learned in

Performance Lab I. The foundation of work in the course originates from the interpretive choices, given circumstances, and style of the chosen material. From this foundation students explore various techniques to activate performance physically, vocally and emotionally. Attention is given to activating choices, exploring transformational characters, and acting within an ensemble.

POP ROCK I

This course is designed to introduce musical theatre students to basic concepts of Pop Rock singing. Students learn a brief history of Pop Rock and its place in the Musical Theatre Repertoire. Special emphasis is placed on finding material that is successful for each individual voice and sung in a healthy manner that aligns with the acting demands of the song.

MUSIC THEORY

This course teaches students to be literate in the written language of music. Sight singing is the ability to sing what is notated at a glance, the equivalent of a "cold read" in scene work. It requires the ability to identify intervals immediately and sing them correctly and in time. Actors who have the ability to read music fluently have a much easier time learning songs and can do so without the help of a coach or musical director. They are also acknowledged in the industry as a valuable commodity. A professional musical theatre actor known to be a good music reader is much more likely to be hired than one who is illiterate

STAGE AND FILM COMBAT

This course covers the fundamental principals of unarmed stage and film combat. With emphasis on safety, students learn a basic vocabulary of slaps, punches, kicks, hair pulls,

rolls, and other fight related illusions. Angles for stage masking and camera viability are learned, allowing each student to know how best to enact a safe and effective moment of physical violence for stage and screen.

ENSEMBLE PRACTICUM I

This course is designed to help students increase knowledge of rehearsal techniques, professional behavior, and musical skills. Students receive practice in ensemble singing in large groups, duets, trios, and small group numbers. In addition to the pedagogical instruction, the course is the practicum studio for assembling music suitable for showcase consideration.

ENSEMBLE PRACTICUM II

This course continues building upon the work of the first term. Music selections are found and techniques are learned for effective development and performance of songs. Special emphasis is applied to duo, trio, or ensemble works. Selections are rehearsed and prepared for possible inclusion in the showcase event.

VOICE AND SPEECH I

In this course, students work with basic elements of preparing the body for authentic phonation, breath support, auditory sensory awareness and the freeing the natural voice. Students study the effective production of pure vowels and diphthongs, consonant action, and the interplay of the spoken word within imaginary circumstances. Teachers may make exercise substitutions while maintaining learning goals.

VOICE AND SPEECH II

In this course, students continue work on resonance and work with intermediate

elements of speech, such as obstruent and diphthong differentiation, heavy or light consonants, intonation and meaning, personal point of view, and integration of growing verbal skills. Students also learn the value of dialect and work towards expressive and effective mastery of general American speech. Teachers may make exercise substitutions while maintaining learning goals.

TAP I

This course is an introduction to the basic tap dance principles and techniques. Tap is a style of American theatrical dance, distinguished by percussive footwork, which marks out precise rhythmic patterns on the floor. This course focuses on Broadway style tap dancing, incorporating warm up, drills, standard tap steps, terminology, and performance combinations.

SCENE STUDY

This course is taught using musical theatre dialogue, music, and lyric in an active, tangible scene study format. Partners are used in the scene study portion, as well as group assignments. The course is based on the teachings of Sanford Meisner and how his theories apply to musical theatre performance. This course is designed to teach students how to analyze the components of musical theatre (dialogue, music, and lyrics) and implement their analysis in a Meisner based performance.

VOICE STUDIO LAB

This course is designed to introduce students to the theory and practice that forms the basic functional skills of vocal production and singing. Topics include: breathing, muscular and air support, diction, the vocal anatomy, tone production, vowel and consonant modification, resonance and vocal health.

Students also develop a greater self-awareness, confidence, and the tools of expression that are essential in singing.

POP ROCK II

With the infiltration of pop/rock material into new musical theatre and into the audition room, students learn the dramatic value of pop/rock music, and understand the necessity of creating their own characters (themselves) and journeys within a song and/or cut. They also begin to understand the cultural significance of pop/rock music throughout the decades. Students develop a strong pop/rock section to their audition books, explore various vocal sounds and styles within the healthy limits of their training, and find new ways to physicalize their performances. Students also learn how to cut their songs into fully realized 16-32 bar arcs, learning how to cut the fat and hone in on creating the strongest, most melodic and powerful journeys.

PERFORMANCE LAB III

This course concentrates on microphone and studio work, preparing and recording vocal tracks, and mastery of the art of lip synch. Students record their tracks at a professional recording studio, receiving in-studio coaching from a professional studio engineer, and getting valuable experience that will then apply directly to their work in the Movie Musical Project. Recorded songs are filmed and the final edited results are screened at the end of the term.

VOICE AND SPEECH III

This course builds upon all preceding speech work; continuing to correct inefficient or awkward speech habits while learning and applying new, more effective speech elements. In carefully scheduled units and working in

teams as well as individually, students learn and practice various standard dialects. More focused speech work aims at solving regionalisms or cultural dialects that impede the process of delivering clear, meaningful, and accurate use of language.

ACTING III

This course builds upon the work in *Acting II*, continuing with the work of building relationships and heightened levels of communication. This term introduces more sophisticated acting challenges, criminal objectives, physical and vocal impediments, and the process of characterization.

BALLET III

This course provides the next level of advanced ballet training. In-class training builds upon the work of the first two terms with continued emphasis on strength, flexibility, musicality, and coordination. Students learn subtleties of movement while executing steps, develop an understanding of the dynamics of music and musical phrasing, absorb the virtues of clarity, exact timing, and practice complex variations at the barre and in the center. Dance audition techniques continue and appropriate performance opportunities are provided.

JAZZ/THEATRE DANCE III (DANCE ON FILM)

Students continue building on everything learned during their first year as dancers and are pushed even further with center work, across the floor and center combinations. They also add a focus on dance on film where students learn how to pitch an idea, then create and produce their own short (3-4 minutes) dance on film group project. This focus helps to tie in the unique abilities of working within a school where film and film

production plays such a prominent role. It also helps to prepare musical theatre students for the real world where you must be ready to not only perform in any medium i.e. stage or screen, but to also compete in today's market where actors who are capable of creating their own quality projects have an edge in the industry.

SHAKESPEARE

This course is focused on revealing Shakespeare's plays and texts in ways that illuminate how those powerful plays have directly and indirectly impacted the musical theatre art form. Various approaches are introduced aimed at giving the student an introduction to Shakespeare. Students explore speeches, songs and scenes from across the canon of both Shakespeare and musical theatre works. Special emphasis is placed on the full appreciation of both forms and the contribution of Shakespeare's work to musical theatre.

TAP II

This course emphasizes rhythm as a tool of discovery and analysis; practice in active dance and performance; and attention to audience, purpose and structure. Students learn to produce stand-alone choreography and steps provided by the teacher and/or student. Additional emphasis is placed on learning audition techniques and the ability to understand dance steps and vocabulary.

MODERN DANCE

A beginning to intermediate level of modern dance focused on applying the fundamental techniques of contact and release, fall and recovery, floor work, and improvisation. Modern dance incorporates humor and emotional rhythms that invite personal expression and individual style.

MOVEMENT

Movement for musical theatre performance is designed to further the development and understanding of the actor's body/mind connection. This course helps the actor increase awareness, range, and physical freedom. Students gain an enhanced understanding of the anatomical design of the body, postural coordination, and breath/movement connection. The course is aimed at a fundamental understanding of the importance of movement, space, weight, and time as theatrical principles. This course fosters a collaborative approach to theatre through partner work and ensemble building projects.

ACTING FOR FILM I

In this course students develop acting skills specific to acting for the camera. Students film improvisations and scripted moments, receiving in-class feedback with the ability to study the work in playback. Special emphasis is placed on effective listening/reacting, attention to eye line, repeatable action, and the modulation of voice and action.

MOVIE MUSICAL PREP I

This course initiates the process of creating an original half hour movie musical. Early classes concentrate on the study of the form and content of several movie musical genres. Based on ideas generated from group discussion, students and the teacher consider story lines. As the process unfolds, a first draft of a script is developed. Students visit a professional studio to learn how to lay down tracks and use the studio time to its fullest. An artistic team is assembled including a professional composer. Working with in-house producers, the practical consideration of future shooting schedules is established.

PERFORMANCE LAB IV

This course builds upon all previous performance labs. Students are challenged each week to perform songs at the uppermost level of their talent. The bar is raised in this course to a level matching the expectations of the current Broadway marketplace. Students are expected to rise to the highest, most professional level of performance. In this course, material is selected to match each individual student's most viable marketplace type. Some material worked on and developed in this course could be used in a final showcase or performance event.

ACTING IV - ADVANCED ACTING FOR MUSICALS

This course is a laboratory "capstone" class, integrating all previous acting work as it now applies to current trends and available work within the musical theatre genre. Exercises and assignments are employed to address individual student acting challenges, building a degree of confidence and ownership with specific material. Special emphasis is placed on retaining truthful behavior regardless the circumstances and professional demands.

ADVANCED MUSICAL THEATRE AUDITION TECHNIQUE

This performance workshop provides students with the techniques and skills necessary to navigate professional musical theatre audition settings at the Broadway level. Posture, side preparation, musical arrangements and a complete discussion of the current casting requirements are discussed. This course also incorporates pertinent information about the business of acting and often includes industry guests for structured dialogue and feedback.

MOVIE MUSICAL PREP II

Building upon *Movie Musical Prep I*, this class now moves forward into the second phase of the creative process. Students relinquish the input regarding script and story and begin to work exclusively on the song, dance, and acting challenges. Locations are scouted, and the class launches into the final stages of rehearsal and preparation for a full week of shooting.

MOVIE MUSICAL PROJECT

This course engages the students in the practical application of shooting a short form movie musical. Over the course of a week to ten full days of shooting, each student has the opportunity to practice meeting all of the demands of acting, singing, and dancing within a professionally modeled movie musical. Special emphasis is placed upon character development, on-set preparation, professional behavior, as well as attention to matching action, emotional arc, framing sensibility, and meeting the challenges of each day of shooting.

ACTING FOR FILM II

In this course students continue to develop acting skills that are specific to acting for the camera. Students continue to focus on the technicalities of the craft. Students develop final films through the use of improvisation and character exercises. Students participate in a four-day production workshop that simulates a professional film environment. Advanced acting on film skills and exercises will be addressed during this class, such as listening/reacting, realizations in close-ups, and importance of continuity. Successful completion of this course provides students with the skills to successfully work on camera and behave professionally on a film set/shoot.

THE DIRECTOR'S PERSPECTIVE

While every director will have his or her unique vision and way of working, there are a number of expectations and professional standards directors from the world of musicals all have in common. This course teaches the most up to date rehearsal procedures and provides all the pertinent information a performer needs to comfortably interact and collaborate with a wide range of directorial personalities and approaches.

BALLET IV

This course is the final term of ballet. In-class training builds upon the work of all previous terms with continued emphasis on strength, flexibility, musicality, and coordination. This course focuses on excellence in form and the application of technique to dramatic and comic interpretation. Dance audition techniques continue to be focused on and appropriate performance opportunities are provided.

JAZZ/THEATRE DANCE IV

Students continue building on everything learned during their first year as dancers and are pushed even further with center work, across the floor and center combinations. In addition, students do a study of dance on film. They watch an original movie musical dance number and discuss the storyline, history and character of the number. Then students physically learn the same choreography. Students learn theater dance choreography that is furthering their dance technique, ability to pick up choreography quickly, execute choreography while maintaining a character and presentation. Focus in class is on learning new advanced choreography every class. The material is similar to a professional level NYC dance class or audition. Students learn more about the reality of the Broadway theater dance expectations.

HIP HOP DANCE

This course is designed to teach the basic elements of hip-hop dance. Students learn the teacher's warm-up and learn to isolate body parts, learn top rock for break dance, house dance movement, popping, waving as well as other forms of hip hop dance and street styles to warm them up before stretching. Emphasis is placed on core strength training, musicality, audition techniques, and finding each student's own style of hip-hop dance.

TAP III

Building upon the core techniques and vocabulary established in *Tap I* and *Tap II*, students address choreographic structures to better anticipate and adapt to professional audition situations. This course emphasizes proficiency on both sides, recreation of steps through vocabulary, rhythm, and visual cues, and the adoption of various styles.

VOICE OVER

This course introduces each student to the practical tools and experiences unique to the world of professional voice over work. Students learn how to modulate their voice and speech for studio conditions, read and interpret copy from a variety of voice-over sources, and come to an appreciation of their unique voice over strengths. Each student is supplied at the end with a sample of their most successful audio recordings.

PRIVATE VOICE LESSONS

Every student enrolled in the first year of training will receive fourteen (14) one-hour private voice lessons per semester. These lessons are designed to assist each student in the development of their vocal technique with respect to healthy vocal use, discovery and

expansion of vocal range, accuracy of pitch and rhythm, breath support, and all related efforts that best serve each student's individual progress.

VOICE STUDIO LAB II

Building upon the techniques and precepts introduced in Voice Studio Lab I, students will have the opportunity in Voice Studio Lab II, to expand their vocal production and singing, build upon recently acquired skills, and reinforce the practices necessary for confident, healthy, vocal expression.

GRADUATION PACKAGE CLASS

In order to meet the industry demands for digital content, students will choose, rehearse and ultimately film two contrasting musical

theatre pieces to be used for online submissions, professional websites, and social media platforms.

GRADUATION PANEL PREP

Students in their fourth semester of the program work to create and present an industry showcase of songs and scenes. During this class, students will also have the chance to partake in master classes with industry professionals that will help guide their transition into the professional world. This culminates in a performance event followed by one-on-one interviews and evaluations with agents and casting directors.

TWO – YEAR PHOTOGRAPHY

Total Clock Hours:	1800
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PROGRAM OVERVIEW

The Two-Year Photography Program at NYFA is an immersive four-semester program designed to equip students with the practical skills to become working photography professionals. It uniquely provides instruction and intensive hands-on experience in the technology, aesthetics, business, history and theory of still photography, moving image and analogue photography.

The strength of the NYFA Two-Year Photography Program is in its hands-on approach to teaching, fused with lectures and critiques. Many aspects of photography are covered including fine art, documentary, commercial and editorial. Students will shoot with film and print in the darkroom. Students will also work in video, studying camera movements, sound recording, directing and editing. No significant prior experience in photography is assumed. The program brings everyone to the same level quickly, beginning with the fundamentals, and filling the inevitable gaps in the understanding of those who have less experience than others. The Two Year Program is an extension of the One Year Program and offers ten additional classes over two semesters that include analog film shooting and darkroom processing. In addition, the students in the Two-Year Program will learn basic video and production skills.

The educational objectives of the Two-Year Photography Program are to teach students the art and craft of professional digital and analogue photography. Student projects are subject to critique by instructors and peers.

Students will learn skills as a result of successful completion of this program include:

- Demonstrate an understanding of the characteristics of available and artificial light and application to their images.
- Demonstrate proficiency in the use of Lightroom as an organizational tool, Photoshop as a non-destructive editing tool and other image editing software.
- Demonstrate an applied understanding of the visual language and aesthetic theories of photography and incorporate these in their creative work.
- Demonstrate working knowledge of industry standard marketing and business practices.
- Demonstrate knowledge of the history of photography, aesthetics and technology.
- Demonstrate their ability to produce photographic work that is consistent with high professional standards
- Understand and apply theories of aesthetics, semiotics, design, composition and color to their images.
- Demonstrate comprehensive knowledge of and proficiency with lighting tools, digital and analog camera systems, digital output systems and the video controls on DSLRs.
- Demonstrate knowledge of the history of photography, aesthetics and technology.

- Demonstrate working knowledge of analog film and the darkroom processes
- Demonstrate their ability to produce photographic work that is consistent with high professional standards

SEMESTER ONE OBJECTIVES

The main goal of the first term is to develop core photography skills by shooting assignments with a state of the art digital SLR. Studying and re-shooting master works and participating in critiques develops students' skills at conceptualizing, pre-visualizing, composing, exposing and editing powerful images using style to underscore content. As students shoot and edit, they are immersed in the theory and history of photography. Students roam the world-class museums, galleries, studios, agencies and publishers, to see firsthand how cameras have formed our world. A diverse group of professional guest artists and lecturers exposes students to a broad range of contemporary perspectives and approaches within commercial, fine art, fashion, documentary and journalistic traditions. Photographers are first and foremost light hunters. Students learn to recognize the revelatory power of dramatic light and the imaginative potential of shadows as they work with natural and artificial light sources to illuminate subjects with visceral intensity. Even as students learn traditional 3-point lighting, they are encouraged to think beyond convention to lighting techniques with the emotional and dramatic impact most appropriate to highlight their ideas. Photography today is intrinsically linked to Adobe Photoshop as the pre-eminent digital darkroom tool. Students are taught to master non-destructive image editing, learn the staggering power of RAW processing, how to

target and shift colors with incredible precision, professional selection and masking techniques, and even how to manipulate time in the editing process present day.

PROJECT GOALS

- Test aperture ranges, shutter speeds, lenses, lighting tools, and filtration options on a wide variety of subjects.
- Thoroughly test the limits of over and under exposure and RAW processing and the effect on the look of an image.
- Research, conceptualize, shoot, edit and output a photographic essay including a written artist's statement.
- Develop and participate in a community of creative peers capable of providing invaluable critical feedback.

LEARNING GOALS

- Understand the components of exposure.
- Acquire a working knowledge over a digital SLR camera and standard lenses for still imaging.
- Develop working digital darkroom and library management skills using Adobe Photoshop and Adobe Lightroom.
- Understand basic color management and be able to output accurate prints to modern inkjet printers.
- Recognize the characteristics and make creative use of basic lighting tools and camera position to create drama and emotional impact under typical lighting conditions.
- Become familiar with the history of photography through the experience of studying and re-creating iconic images from the invention of the medium up until 1960.
- Understand and apply theories of aesthetics, semiotics, design,

composition and color.

SEMESTER TWO OBJECTIVES

The second term is constructed as an experience of a typical photographer's professional life, split between commercial assignments and personal work. The idea behind this is twofold: first, to give students the opportunity to actually practice not only creative techniques, but also to become completely comfortable with the business skills necessary to be successful as a professional photographer within whatever area of the business they decide to work. The second term builds on students' basic skill set and challenges them to refine their technical, aesthetic, and business skills. Focusing on commercial image making, students look at established masters as they work intensively with DSLR cameras and studio lighting on fashion, product, beauty, and still life assignments. Art direction and design elements are employed to create distinctive visual styles. In post-production, students move beyond basic color and tonal correction into sophisticated compositing techniques, dynamic range extensions, advanced retouching, and masking techniques. Students expand their repertoire of light and shadow as they work with professional lighting and grip hardware, as well as inexpensive and unconventional practical sources of light and shadow.

PROJECT GOALS

- Conceptualize, shoot, edit, print, and hang an exhibition of a personal body of work to contemporary exhibition

standards.

- Apply professional business practices to each project, including releases, casting, contracts, and art direction.
- Thoroughly test a wide variety of lenses and alternative image capture devices.
- Conceptualize, shoot, edit, and exhibit a commercial photo project, working with models, an art director, sets, and professional lighting equipment.

LEARNING GOALS

- Begin to develop a recognizable personal, iconic style, and color palette through the use of composition, color, design, and lighting.
- Develop an ability to pre-visualize an image before shooting and to execute it with precision and speed.
- Become familiar with commercial business practices, ethics, contracts, and legal issues.
- Develop expert digital imaging and inkjet printing skills using Adobe Photoshop.

SEMESTER THREE OBJECTIVES

In semester three, students refine and apply their knowledge of the characteristics of artificial and mixed lighting over a broad range of more complex assignments. This semester, they are introduced to an intensive filmmaking course where they will have the opportunity to become directors, cinematographers, producers and editors of two major projects. Their digital imaging skills are further refined with advanced color correction techniques for digital prepress, and instruction in live digital capture. Students are also immersed in using

analogue cameras and will learn how to process their own film and print in the darkroom. They will gain hands-on experience shooting black and white film in a variety of genres and lighting conditions, making silver prints on both RC and fiber papers. They will use their analytical skills to explore the ever increasing fluidity of media in photography and art. Finally, students will conceive a body of work in their main area of interest and begin to expand their ideas in preparation for the final semester' presentation.

LEARNING GOALS

- Apply advanced knowledge of the characteristics of studio lighting (continuous and strobe) and mixed light sources and make creative use of light modifiers, camera positions and grip equipment
- Apply advanced knowledge of color management in Photoshop to images and output accurate prints to inkjet printers
- Demonstrate knowledge of film scanners for medium and large format black and white film and prints
- Examine master photographers' techniques, aesthetics and approaches and apply these to their images
- Apply theories of lighting using medium and large format cameras and film
- Demonstrate working knowledge of exposure, film development and darkroom printing

SEMESTER FOUR OBJECTIVES

During the fourth semester, students focus on their final projects. Consolidating their work from previous semesters, students will demonstrate advanced technical skills, creative vision and personal aesthetic in the production of their final portfolio and body of work for the group exhibition. Students work with medium format digital backs and reinforce their digital editing, compositing and design proficiencies. Refining their business skills, students learn to brand and market themselves over a broad range of areas within the photography industry. They become familiar with target markets and interact with working professionals, creating valuable networks and seeing first-hand the myriad professional paths available to them on completion of the program. Students will leave the program with a written business plan, printed business cards with personal logo, a social media and marketing strategy, promotional image mailers, ad a tightly edited complete live website. The Certificate program culminates in a final portfolio presentation and group exhibition in which invited peers and industry professionals attend. This event is an opportunity for students to exhibit their best work and to develop their professional network.

LEARNING GOALS

Students will:

- Apply advanced digital imaging skills using Adobe Photoshop and Lightroom
- Write a business plan and construct a marketing strategy
- Produce a portfolio of digital prints using inkjet printers

- Produce a project proposal and body of work for the graduate exhibition
- Produce a comprehensive artist's statement and bio for the final exhibition
- Demonstrate knowledge of and execute current exhibition practices
- Discuss and critique their own work and that of their peers

COURSE HOURS BREAKDOWN

Course Name	Number	Clock Hours
Photo I	PHOTO100N	96
Imaging I	PHOTO110N	96
Vision and Style I	PHOTO120N	96
History of Photography I	PHOTO130N	48
Shooting Lab	PHOTO140N	64
The Photographic Essay	PHOTO150N	56
Photo II	PHOTO200N	94
Imaging II	PHOTO210N	96
Vision and Style II	PHOTO220N	48
History of Photography II	PHOTO230N	54
Applied Photo I	PHOTO245N	64
Production Lab	PHOTO255N	88
Moving Image	PHOTO300N	96
Imaging III	PHOTO310N	96
History of Photography III	PHOTO330N	48
Concepts in Fine Art	PHOTO340N	48

Large Format	PHOTO360N	96
Darkroom	PHOTO370N	96
Alternative Processes	PHOTO405N	96
Commercial Photography	PHOTO415N	96
Self-Promotion	PHOTO425N	64
Final Project	PHOTO490N	64
Final Project Printing	PHOTO495N	100

COURSE DESCRIPTIONS

PHOTOGRAPHY I

A hands-on course focusing on key camera, lighting, and aesthetic skills across a series of lectures, demonstrations, assignments and peer critiques. An essential skills component of the program, Photo I introduces students to the mechanics of cameras and lenses along with the basics of using a DSLR for still photography. Students will explore the myriad components of exposure, composition and aesthetics as well as develop an understanding of the intrinsic relationship between light and the photographer's process; discovering the unique reactive nature of light in a variety of situations including direct light, diffused light, and reflected light. Learning how to correctly apply these skills will open up a world of creative opportunity.

HISTORY OF PHOTOGRAPHY I

This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal

interests in photography as they conceptualize, execute, refine, and critique. Students will define and develop a personal, iconic visual style and specific area of interest, studying master bodies of work across many photographic genres. With weekly slide lectures and discussions students will be required to develop skills in visual observation and analysis, and to learn to think in an organized and critical way that employs the basic methods of art history as applied to photography history.

IMAGING I

An intensive introduction to Adobe Photoshop as a digital darkroom tool, and Lightroom as a RAW digital editing and image library management system. Students will be immersed in Adobe Photoshop, and acquire key digital darkroom techniques from nondestructive editing to unparalleled color and tonal control over your own images. Students will also learn the entire process of digital workflow with Lightroom: from RAW processing through output for print and web page. Along with lectures and demonstrations, Imaging I allows plenty of lab time to practice and perfect your image-editing skills.

VISION & STYLE I

The focus of the class will be to provide students with tools for developing and defining their visual style. This class pushes students to explore their personal interests in photography as they conceptualize, execute, refine and critique. Students will define and develop a personal style and a specific area of interest studying master bodies of work while exploring Fine Art and Documentary genres.

Students will become acquainted with principles of composition, color, editing, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the most salient origins for their ideas and start to conceive how their work might fit into the context of current practices and attitudes.

In the final weeks of *Vision and Style I*, each student meets with the entire faculty to review their first term's work and discuss possible directions for the final graduation project that they will submit for final approval early in the second term.

SHOOTING LAB

A unique, hands on course in which students develop core professional camera skills and techniques during location shoots. Covering a wide range of genres, along with aesthetic, logistical, and technical challenges, students will have the opportunity to work directly with instructors, applying new skills across a range of assignments of increasing complexity.

THE PHOTOGRAPHIC ESSAY

This course balances a hands-on approach to furthering professional and technical image production skills with the development of visual literacy through a wide range of design and aesthetic techniques. Students will produce a major photographic essay of a single photographic subject in a journalistic or documentary style, through repeated group location shooting, anchored by

research into similar-minded projects by other photographers.

IMAGING II

This course centers around acquiring the perceptual and practical skills to realize a personal vision of the external world through photography. An intensive practicum and study of color theory, design principles, human perception, digital imaging, commercial retouching, compositing, digital darkroom and digital printing techniques using Adobe Photoshop and Lightroom. Students will process, retouch, color correct, critique, print and present a final exhibition of images shot for assignments given in other classes. Post-production exercises in this class are closely coordinated with shooting assignments given in the Applied Photo I class.

HISTORY OF PHOTOGRAPHY II

The approach of this course is to broaden each student's visual language by analyzing iconic masterworks from the history of the photographic and moving image mediums from 1960 through today by analyzing and then applying specific visual approaches to their own images. Major movements in the medium to be studied will include narrative art, deadpan, conceptual, autobiographical, documentary and fictional documentary, revisions, remakes, and subversions of genre, and others.

Discussion includes the impact of the digital revolution in relation to the proliferation of image distribution devices (the cell phone, iPod, the web, etc.) and its relationship to

popular culture, photojournalism, the blurring of art and commerce, and the radical degree to which commercial retouching practices have distorted viewer expectations, and utterly transformed the very nature of what a photograph is. Students analyze the aesthetics and techniques of particular photographers through written research projects and presentations.

PHOTOGRAPHY II

This course teaches the advanced lighting, and camera techniques needed to execute commercial and personal assignments. Students explore conventional lighting tools from hot and cool continuous sources, studio and portable strobe lighting, and professional grip hardware along with a variety of unconventional sources. The pre-eminent live capture software, Capture One, is used to provide real-time display of processed RAW images on HDTV client monitors. Students practice turning client briefs into workable lighting setups, and learn how to recognize and fix unrealistic requests before committing to an impossible task.

Class exercises and discussions will be based around topics such as three-point lighting, soft and hard light, color temperature, gels, diffusion and light-shaping tools for both still images and motion picture cinematography.

Video projects encompass techniques for narrative, documentary, and music video projects, including camera movement, lighting, maintaining focus with and without a camera assistant, digital workflow, screen direction, capturing and synchronizing audio, using grip hardware, and working with and without a crew.

VISION & STYLE II

Vision & Style II guides students through the development of a cohesive body of personal work that most accurately represents the area of interest that they will pursue as image-makers after graduation. In the early weeks of the course, students must submit a final project proposal for approval, based on feedback on the initial graduation project they proposed at the end of Vision & Style I. Throughout the course, students refine their conceptual approach, submit ongoing work for critique, analyze the business and creative practices of successful contemporary artists by preparing class presentations, write an artist's statement, create titles, decide on image sizes, choose a presentation method, plan and execute their final exhibition of images assign prices, and decide on edition size. Visits to and analysis of current gallery and museum exhibitions will also play a major role.

APPLIED PHOTOGRAPHY

Students are now working professional photographers! They will conceive, research, bid, plan, schedule, shoot, process, retouch, print and deliver a series of assignments that encompass a wide range of styles, genres and real-world practices. Students will also learn basic business practices, which include; casting, scheduling, budgeting, bidding and working with art directors, hair/makeup, etc. Time will be spent with each assignment on creating a client worthy presentation, which will be given to the class by individual students, reinforcing their presentation skills. This includes creation of mood boards and visual references. Lessons will reinforce concepts

being taught in other semester courses, Photo II and Imaging II.

PRODUCTION LAB

The overarching purpose of this course is to help students transition from the educational environment to the real world environment by preparing the materials that their future employers, clients, and audience will expect to see from them, and to develop sound working professional practices that will serve them throughout their careers.

Specifically, the course helps students produce, edit, organize, and print their final projects (exhibition prints, printed portfolio, multimedia and/or artist books where desirable) through instructor-guided individual editing sessions and group exercises; to design and create the accouterments of a professional practice including a working website on a custom URL correlating to their chosen business name and designed according to contemporary standards, physical business cards, and "comp" cards.

In addition, shooting and post-production exercises will reinforce and concepts being taught in other second term courses. *Production Lab* will also feature workshops on special topics intended to prepare the student to enter the professional world, including medium and large format film and digital photography, business and marketing practices, and helpful resources for working photographers.

MOVING IMAGE

An intensive, hands-on introduction to the craft of the moving image from a

photographer's perspective. Through in-class exercises two projects, students will be immersed in the core aspects of filmmaking craft, including visual storytelling, cinematography (including lighting, camera movement, camera assisting, and operating), grip/electric, casting, story structure, screenwriting, design choices (set, costumes, props), storyboarding, directing, directing actors, and producing.

IMAGING III

This course encompasses advanced printing techniques, capture software and moving image applications. In Adobe Premier Pro, students learn the principles of non-linear video editing, including: aesthetics, 3-point editing, montage, screen direction, media organization, crafting scene and story arc, incorporation of stills, basic timeline-based color correction and sound editing, straight cuts versus L-cuts, exporting, encoding, delivery and compression options. Students also continue to hone their skills in advanced color correction techniques for digital prepress including CMYK and LAB modes, framework-based tone and color manipulation to orchestrate visual attention, advanced printing techniques, scanning, spotting, sharpening and digitally printing film negatives using high-end dedicated film scanners. Students will also master the use of Capture One for live digital capture.

CONCEPTS IN FINE ART

This course focuses on in-depth exploration of contemporary visual artists and how they influence our work. Students explore photography as a conceptual, social and

political tool. In doing so, students will expand their own awareness of contemporary art and apply this knowledge to their own work.

LARGE FORMAT

A hands-on introduction to traditional 4x5 view camera technology and aesthetics class time allows for practice using the view camera tilt, swing, shift, rise and fall movements to control focus, perspective and image shape. Students will also learn advanced exposure and traditional black and white printing techniques. In addition, this class will review historic and contemporary work made with 4x5 camera. This class is taken in conjunction with *Darkroom* and the images created in this class will be processed and printed in the offsite Darkroom.

DARKROOM

In this course students will experience real world darkroom facilities and explore the traditional darkroom techniques for developing film and making silver prints on both RC and fiber paper. Students will gain hands-on experience in black and white printing and develop their own creative vision with the negatives taken in their *Large Format* class.

HISTORY OF PHOTOGRAPHY III

This course examines works of art from a diverse range of social and political roots to personal and narrative imagery through the study of artists and development of personal work. Topics include, "Why style rather than non-style?" "How does style apply to form?" and "Can the content of a work be articulated in different styles?" Artists, critics and curators

will be invited to participate in class discussions.

ALTERNATIVE PROCESSES

Students will experiment with a variety of alternative silver and non-chemical processes including litho printing, chromoskedastic and liquid light. Students are encouraged to explore the myriad creative uses of a variety of processing and printing techniques as a way to expand their photographic vocabulary and personal work. Students work in an offsite darkroom to experience real world darkroom facilities.

FINAL PROJECT PRINTING

This course provides instruction and support allowing students to edit and output final exhibitions and portfolio prints as well as a self-publish a tightly edited book of images. Students will be guided through design, layout, sequencing, editing and production using Adobe InDesign and Photoshop.

COMMERCIAL PHOTOGRAPHY

Students analyze and practice a variety of image-driven assignments with the objective of developing a strong body of commercial work suitable for the current marketplace. Practicing the technical skills they have gained in the previous terms, students will begin to apply this knowledge to the more specialized field of Commercial Photography. Class time is also devoted to current business practices in this field.

SELF PROMOTION

This course prepares students for a career in professional photography by analyzing the state of the business and requiring students to develop a sound business plan suited to their area of interest. Topics include presenting and targeting a portfolio to specific markets, pros and cons of ever-shifting social media marketing tools, analysis of current market and pricing trends, contests, solo and group shows, working with photo editors, and strategies for setting and exceeding expectations with clients. Students will leave this class with a written business plan; printed business cards with a personal logo; a social media and marketing strategy; promotional image mailers; and a tightly edited, complete live web site on a custom URL. Student will have researched and contacted a list of potential clients, have shown their work and attended informational interviews with at least three of them, and reviewed the meetings in class.

FINAL PROJECT

This course is designed as a seminar-style class to shape each student's work into an exhibition, catalog, book, website, and portfolio. Topics will include: intensive critique, conceptual refinement, analysis of successful bodies of work by master image-makers, presentation of stylistic and conceptual references within and outside of photography, editing, proofing, printing, sequencing, mounting, framing, presentation, the development of promotional materials, and exit strategies.

MUSICAL THEATRE CONSERVATORY ENSEMBLE

Total Clock Hours: 900

PROGRAM OVERVIEW

The third year, *The Musical Theatre Conservatory Ensemble*, is a two-term course created to provide highly advanced professional training for those students who have completed New York Film Academy's *Two-Year Musical Theatre Program* or a comparable Musical Theatre Training program, and who, by virtue of their hard work, their academic and artistic progress in the program, and the consensus of the New York Film Academy Musical Theatre selection board, are invited to join for a third year of professional training.

The Musical Theatre Conservatory Ensemble third year of training allows the most promising, most diligent, and outstanding students who have proven themselves during the first two years of training to move into very focused and very advanced stages of training. To be considered, interested students must have a good track record of attendance, grades, participation in productions, and must further distinguish themselves in a placement audition. A selection panel consisting of at least three-core faculty adjudicates the placement audition, plus one invited outside (objective) adjudicator chosen from the profession. After a thorough review of the first and second year data and upon completion of the placement audition, the faculty and guest professional confer and vote on who, in their best professional judgment, should be invited to enter into the third year professional repertory company. In the event of a tie, the chair casts the determining vote.

In addition to rigorous advanced training in singing, dancing, and acting, third year students have the opportunity to be included in select departmental plays and musicals, work on special projects uniquely aimed at maximizing their professional growth, and participate in work that closely models professional experiences. Some of the special projects may include but are not limited to the following:

- An original musical developed specifically for the company members.
- Live half hour musical review prepared as a promotional touring show for local tri-state venues.
- A special cabaret style performance as part of the first term culminating event.
- An artistically challenging devised work generated from the collaboration class.
- Musical Theatre Improv performances at local professional venues.
- YouTube targeted "New Songs" series.
- Acting and performing experiences in a small-scale season of plays and musicals.
- Inter-disciplinary performance opportunities with other programs: film making, animation, etc.
- Ensemble short film projects.
- Targeted industry audition opportunities.

PROGRAM OBJECTIVES

The ideal outcome for students completing *Musical Theatre Conservatory Ensemble Program* would be each student in the company to graduate having completed a thesis on a specific character; perform in an industry showcase; perform in a Night of Cabaret

performance; have a fully realized digital media presence; and have a clear and confident knowledge of their professional assets.

Graduates leave with an impeccable work ethic, a stronger resume of roles and performance opportunities, a heightened capacity to engage their talent within the competitive marketplace, and the professional preparation and networking skills that allow them a much better chance of landing professional work in all of the available mediums: (film, TV, gaming, commercials, tours, Broadway, Off-Broadway, regional theatre, cruise lines, cabaret clubs, corporate events, and more).

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The New York Film Academy *Musical Theatre Conservatory Ensemble Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than two terms.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to

the school. Student transcripts showing the awarding of the One-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

<i>All classes are mandatory</i>	
COURSE	HOURS
Musical Repertory I	45
Advanced Acting and Rehearsal Technique I	45
Advanced Voice and Speech I	45
Advanced Voice Lab	45
Showcase Prep I	45
Artistic Collaboration I	45
Thesis Lab I	45
Advanced Ballet I	22.5
Advanced Jazz and Theatre Dance I	22.5
Hip Hop II	22.5
Advanced Tap I	22.5
Choreography Practicum	22.5
Applied Music Theory	10.5
Cabaret	12
Musical Repertory II	45
Advanced Acting and Rehearsal Technique II	45
Advanced Voice and Speech II	45
Professional Audition and Outreach	45
Showcase Prep II	45
Artistic Collaboration II	45
Thesis Lab II	45
Rehearsal Lab	45
Advanced Ballet II	22.5
Advanced Jazz and Theatre Dance II	22.5
Dance Audition Practicum	22.5
Character Clown	22.5
Total	900

COURSE DESCRIPTIONS

MUSICAL REPERTORY I

In the musical theatre profession, performers are expected to create and maintain a personalized book of songs containing specific music that matches their range and type. This course focuses on finding and working on collecting appropriate songs for building the professional musical theatre book. The course concentrates on practical singing explorations with a special focus on interpretation and applicability to personal type.

ADVANCED ACTING AND REHEARSAL TECHNIQUE I

Many accomplished musical theatre performers find additional professional opportunities by successfully crossing over into non-musical dramatic and comic works. Building upon the experiences of all previous acting classes, this course incorporates additional pedagogical points of view chosen from sources such as Stanislavski, Cohen, Michael Chekhov, and others. The course concentrates on the application of advanced text analysis, rehearsal techniques, and advanced acting skills as applied to modern and contemporary plays.

ADVANCED VOICE AND SPEECH I

This course addresses individual speech challenges and guides students to speak with clarity and distinction. Many roles in the musical theatre profession require proficiency in one or more dialects and all students should have mastery of Standard American English. Students work on Standard American and two basic dialects. Students are introduced to the basic phonetic alphabet.

ADVANCED VOICE LAB

The vocal and physical demand of modern musical theatre performers has never been greater. They are asked to sing higher and faster and to cover an ever-increasing range of musical styles. Being a musical theatre performer in today's world is very much like being a professional athlete. This term long course is dedicated to the continued study of healthy singing technique, the proper vocal placement for specific styles, and the most effective pedagogical practices that are specifically aimed at protecting the vocal instrument while meeting the current professional demands.

SHOWCASE PREP I

Guided and facilitated by the teacher, students begin their individual search for the best, most suitable vocal selections to be considered for inclusion in the industry showcase. Emphasis is placed on vocal range, accuracy of marketable choices, and shaping the timing and interpretation of the selections. Also included in the course is the search and selection of any duo, trio, or group numbers

ARTISTIC COLLABORATION I

With a rotation of teachers selected specifically for this course, *Artistic Collaboration I* provides a forum in which students can explore the collaborative artistic process through some or all of the following: design, musical composition, film craft, make-up, and writing. Explorations are aimed at creating original devised works for film and/or theatre. Guest designers, composers, performers, and filmmakers are integrated into the course as time and availability allows. One teacher anchors the course and visiting teachers provide units of study in their area of specialty. Short devised works are presented at the end of the term.

THESIS LAB I

This course begins with the process of guiding students to seek and to identify their thesis role. A single character is carefully chosen from the musical theatre canon and the individual student embarks upon the process of researching and mastering the role. The student researches everything about the role including but not limited to the following: historical context, production history, origins of the role, musical influences, and dance influences and styles. Research is collected and shaped into the start of the digital portfolio thesis document. Near the end of the term students, begin the process of integrating their research and committing their specific roles to memory.

ADVANCED BALLET I

This course builds upon all previous ballet training and introduces the techniques of contemporary ballet, a popular form that incorporates elements from both classical ballet and modern dance, allowing more freedom of movement in the upper body and breaking from the rigorously defined body lines of classical style.

ADVANCED JAZZ AND THEATRE DANCE I

This course introduces more advanced and rigorous jazz dance. The course concentrates on refining dance technique, enhancing performance expression, and providing challenging combinations in solo, partnered, and ensemble combinations.

HIP-HOP II

Expanding upon the foundation and the fundamentals established in *Hip-Hop I* of the second year, this course explores the genre in

more detail, linking this popular dance style to the emerging demands within the entertainment industry. Students examine hip-hop dance history and learn several approaches to the style as well as its emerging relationship within the musical theatre genre.

ADVANCED TAP I

This course builds upon previous tap courses to explore more rigorous techniques including but not limited to pull backs, cramp rolls, paradiddles, scuffles, riff walks, multiple time steps, waltz clogs, and combinations in solo, duo, and ensemble formats.

CHOREOGRAPHY PRACTICUM

Guided by a dance faculty member, students study the process of creating dance choreography. Students explore the process of creating dances from, but not limited to the following styles: Golden Age dance break; telling the story; love duet; Dream Ballet; comic exuberance; ensemble triumph; movement/dance hybrid; and signature style.

APPLIED MUSIC THEORY

This course is a review of music theory basics and how to leverage theory to strengthen preparation, process, and performance. Added emphasis will be given to the craft of sight-reading and part-singing.

CABARET

This course studies the special world of cabaret performance. Students learn about and experience the specific creative formats that succeed in engaging an audience, establishing a mood, and telling a story. Each student works with the teacher to create a unique cabaret presentation. The course will culminate with a special Night of Cabaret performance for the NYFA student body.

MUSICAL REPERTORY II

This course continues the process of work on the professional musical theatre book. Instruction is a combination of practical application of interpretive technique as well as guiding the selection and refinement of all choices. At the end of the course every student is expected to have a highly usable and streamlined professional book with maximum vocal agility and performance choices aimed at modern casting trends.

ADVANCED ACTING AND REHEARSAL TECHNIQUE II

This course builds upon all past acting courses, integrating techniques culled from those experiences and applied at this stage to book or sung dialogue scenes from the contemporary musical theatre genre. Special attention is placed on but not limited to the following: making physical choices; clear and creative interpretation of text; appropriate verbal acuity; character specificity; use of space and time; relaxed, confident use of self; effective and active character point of view; modulation of performance for style, size of space, stage or screen.

ADVANCED VOICE AND SPEECH II

In this course students gain advanced proficiency and exploration in performing political speeches, poetry, monologues, and rap styling. Students apply their voice and speech skills to the oral presentation demands of famous political speeches, paying particular attention to rhythm, clarity of intention, and internal logic. Further study includes application of verbal techniques as it relates to traditional poetry, new forms such as rap and poetry slams as well as heightened language monologues from modern playwrights such as Beckett, Churchill, Parks, Wellman, Stoppard, Sondheim, Eno, and more.

PROFESSIONAL AUDITION AND OUTREACH

This course concentrates on audition technique for stage and film, using traditional methods as well as the latest methods of digital submission. Students prepare a digital graduation package that includes a professional webpage, samples of filmed work, and video audition samples ready for submission. Facilitated by the teacher, students explore ways to enhance their outreach to the industry. If availability allows, guest speakers and visitors are integrated into the class to see work, give feedback, and provide professional advice.

SHOWCASE PREP II

Guided and facilitated by the teacher/director, students refine choices and begin working on specific selections for the industry showcase at the end of the term. The course will concentrate on making choices that are the best fit for each student's vocal range, type, and performance strengths.

ARTISTIC COLLABORATION II

With a rotation of teachers invested in teaching the course, this course will provide a forum to explore the art of devised work: creating musical and non-musical works through an interdisciplinary approach to musical composition, design, writing, movement, and multi-media. Guest designers, composers, performers, and filmmakers are integrated into the class as time and availability allows.

THESIS LAB II

This is a special course that is designed for the students to address and work on specific problems related to their chosen thesis role. A student's thesis role is a single role chosen

from the musical theatre canon that the student learns in total, striving for mastery of the following elements: the complete vocal score; dance or movement elements; book scenes, monologues, or any specific stage business; and duo or trio conditions (which can be replicated if need be). An assigned teacher anchors the course and students are encouraged to have consultations with other teachers for areas of specialty such as gesture, dialect, text analysis, vocal styles, comic timing, etc. The final thesis is presented at the end of the second term in both a written portfolio form as well as a representative performance form.

REHEARSAL LAB

The rehearsal lab provides guided rehearsals in preparation for the end of term showcase. The course concentrates on mastery of the musical, dance, and acting elements involved in individual and group material chosen for the end of term industry showcase.

ADVANCED BALLET II

Building upon all past ballet courses, this course returns to the classical ballet form to further strengthen the foundation of each student. The course reviews fundamentals as well as provides new and more advanced challenges in technique and increased proficiency with pirouettes, jumps, and lifts. Special attention is given to the challenges of partnering, and complex combinations.

ADVANCED JAZZ AND THEATRE DANCE II

This course concentrates on what is sometimes referred to as commercial or street dance. This is a hip hop/jazz blend style that is increasingly popular and useful in work for contemporary stage and screen. The form incorporates elements of breaking, popping, locking, lyrical hip-hop, funk, acrobatics, and more.

DANCE AUDITION PRACTICUM

This is a very special and highly demanding course that concentrates on the format, pace, expectation, rigor, and structure of professional musical theatre dance auditions. Students are put through the paces under a variety of contexts. In some instances, guest teachers are utilized to portray certain choreographic styling. Emphasis is placed on professional focus, demonstrated capacity to commit to and learn choreography quickly and effectively, and a clear understanding of how best to handle the rough and tumble variables of the musical theatre dance audition process.

CHARACTER CLOWN

This is neither a course about circus clown techniques nor any of the usual associations attached to the word clown. Instead, this course introduces an important training experience, borrowed from the European tradition and dedicated to liberation of the actor's creative spirit and imaginative impulses. Character clown work relies upon a very unique set of principles that can result in immense freedom of expression, relaxed vulnerability, and immense creative courage earned through discovery and practice of a new orientation to the idea of failure.

ONE YEAR ACTING FOR FILM

Total Credits: 30

PROGRAM OVERVIEW

The New York Film Academy One Year Acting for Film Program is a two-semester immersive conservatory program. The first term concentrates on building foundational skills for the craft of acting for film, and the second term works on applying these skills in developing public performances and screen roles.

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 an on-location shoot 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.

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.

PROGRAM OBJECTIVES

The educational objectives in the One-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.

TERM 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 film and television. All students participate in an intensive sequence of classes in *Acting Technique*, *Scene Study*, *Acting for Film*, *Voice and Movement*, *Speech*, *Shakespeare*, *Performance Analysis*, *Text in Action*, and *Film Craft* (including master lectures in *Directing*, *Cinematography*, *Writing*, *Producing* and *Editing* and an in-class film shoot).

LEARNING GOALS

- 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.

PRODUCTION GOALS

- Perform in a live monologue presentation.
- Shoot in-class on camera scenes for critique.
- Participate in a Film Craft shoot.

TERM TWO OBJECTIVES

The second term of the *One-Year Acting for Film Program* advances students in their acting work by continuing development of their skill set. The second term consists of a sequence of classes in *Scene Study*, *Meisner*, *Voice and Movement II*, *Improvisation*, *Acting for Television*, *Combat for Film* and *Acting for Film II*. Instruction and film exercises are geared towards helping students complete individual projects and production goals.

LEARNING GOALS

- 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 and combat techniques.

PRODUCTION GOALS

- Perform in a short film.
- Perform in a taped Improvisation presentation
- Perform in a taped, year-end, scene study presentation.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- In-depth knowledge of and experience with the art and craft of acting for film.
- Experience with multiple modern and classical approaches to performance, script interpretation, and character formation.

GRADUATION REQUIREMENTS

Students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Acting for Film
- Acting Technique
- Voice and Movement
- Speech
- Film Craft
- Scene Study
- Improvisation
- Performance Analysis
- Audition Technique

In order to graduate and receive a Certificate of Completion, and the college credit, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *One-Year Acting for Film Program* is an accelerated, full-time, non-degree study program and does not provide for multiple tracks of study. All courses are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than two terms.

New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the One-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

CREDIT BREAKDOWN

SEMESTER ONE

Course Name	Number	Credits
Acting Technique & Scene Study I	ACTI11N	4
Introduction to Acting for Film	ACTI101N	2
Voice & Speech	ACTI121N	2
Movement I	ACTI131N	2
Improvisation	ACTI272N	2
Filmcraft	ACTI141N	2
Total		14

SEMESTER TWO

Course Name	Number	Credits
Acting for Film I	ACTI202N	4
Technique & Scene Study II	ACTI161N	4
Film Art	FOUN121N	2
Voice & Speech II	ACTI171N	2
Auditioning Technique	ACTI381N	2
Movement II	ACTI181N	2
Total		16

COURSE DESCRIPTIONS

INTRODUCTION TO ACTING FOR FILM

This course introduces the beginning Acting for Film student to the skills necessary for creating a fully realized performance on

camera. The primary emphasis of the class is two-fold: a study of film terminology and set etiquette and an introduction to the acting challenges unique to the art of cinema, such as shot size and how it relates to performance, continuity, hitting a mark, eye line, and the importance of subtlety and nuance. The differences and similarities between acting for film and acting for the stage are also explored.

TECHNIQUE & SCENE STUDY I

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

VOICE & SPEECH I

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 1

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 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.

IMPROVISATION

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

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, 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.

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.

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.

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.

ONE-YEAR 3D ANIMATION & VISUAL EFFECTS PROGRAM

Total Clock Hours: 1161

PROGRAM OVERVIEW

The New York Film Academy's *One-Year in 3-D Animation & Visual Effects Program* is a conservatory-based three-term program offering comprehensive training in 3D using industry standard software such as Maya, Mudbox, ZBrush, and Nuke. Students have the opportunity to learn the technical and artistic tools they need to master 3D animation and visual effects for film, video, and content creation. On completion of the program, students may choose to become independent animators or to pursue a career in the film, gaming, interactivity, or commercial industries.

Over the course of the year, students learn the essential aspects of animation, from storyboard to final movie. Students also have the opportunity to delve into the realm of visual effects and go deeper into advanced modeling techniques.

Students learn the essentials of preparing a template for an animated movie or sequence. The amount of labor, hard work, and attention to detail required to make even a short animated movie necessitates an exacting and exhaustive amount of preparation before the modeling, animation, lighting, and much more even begin. In order to create their own original productions, students are required to learn and master the software programs Adobe Photoshop and Adobe After Effects. In addition, students study subjects including screenwriting, storyboard, and character design.

Upon completing the foundations for the creation of their movie, students will focus on the next stage of the process, using software that includes Maya, Mudbox, Arnold, and ZBrush. In addition, students will study subjects that include drawing and anatomy, acting for animation, lighting, materials, textures, animation, rendering, editing, and 3D modeling and sculpture.

As the year progresses students begin developing a final project that showcases a primary area of interest, be it modeling, animation VFX, or a combination thereof. Students are introduced to motion capture as part of the animation pipeline while also refining concepts learned in the *Compositing I* course. Visual effects are an essential part of the movie industry and are used for integrating computer-generated characters and particle systems, such as fluids and explosions into live action shots. All of the major aspects of VFX are included in NYFA's one-year conservatory program, including the software programs Nuke, Houdini, and Motion Builder. In addition, students will cover such subjects as motion capture, compositing, dynamics, advanced CG lighting, scripting, and motion tracking. Adequate time is made available for students to finish final projects and demonstrate a mastery of their particular area of interest.

No previous 3D or animation experience is required. However, studio art or computer experience is helpful. Basic familiarity with a computer graphic program such as Adobe Illustrator or Adobe Photoshop is recommended.

Please note that our software may change as new methods for animation evolve and we continue to use industry standard products. For instance, ZBrush and Mudbox are now used extensively in both movie and video game production.

PROGRAM OBJECTIVES

The educational objectives of the *One-Year 3-D Animation & Visual Effects Program* center on the artistic growth of each student, and aim to provide students with an in-depth study and artistic application of the following topics:

TERM ONE OBJECTIVES

- Graphic Essentials
- Story Essentials
- 3-D Modeling
- Lighting and Shading I
- Rigging
- Animation
- History of Animation
- Sculpture
- Drawing and Anatomy

TERM TWO OBJECTIVES

- Mental Ray Rendering Software (Lighting and Shading II)
- Compositing
- Scripting
- Advanced modeling with Maya and Zbrush (Modeling II)
- Dynamics
- History of VFX

TERM THREE OBJECTIVES

- Compositing with Render Layers and Render Passes

- Motion Capture Production Pipeline
- A reel of high quality work necessary for the animation VFX job market (From Final Projects)

While this course has a heavy technical element, the focus is on using animation tools to design characters, tell a story, and communicate an emotional message to viewers. Students must show demonstrable growth in their artistic approach to the medium and produce a significant body of work in order to successfully complete this program.

EXPECTED LEARNING OUTCOMES

Students are expected to demonstrate technical control and artistic growth in the following areas:

- **Modeling:** building objects and creatures from primitive shapes, polygonal modeling, and/or sculpting with nurbs.
- **Motion:** Animating the objects and creatures you model using key frames, path and shape animation, simulation, deformation, and f-curves.
- **Character Construction:** Creating skeletons, attaching skins to skeletons, weighting, forward and inverse kinematics.
- **Color and Texture:** Creating, importing, and applying multiple textures to objects/creatures; defining color, reflectivity, and transparency.
- **Rendering:** Lights, camera, compiling movies, adding sound.

GRADUATION REQUIREMENTS

The *One-Year 3-D Animation & Visual Effects Program* requires successful completion of several modeling and animation assignments. Students will be thoroughly evaluated in their progress as artistic computer animators. Students will complete two animated projects and export a reel to DVD and/or to their website in partial fulfillment of the graduation requirements.

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *One-Year 3-D Animation & Visual Effects Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. As is customary in visual arts studies, lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than three terms.

New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the One-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOUR BREAKDOWN

COURSE	NUMBER	HOURS
Modeling I	ANIM100N	60
Rigging	ANIM125N	60
Animation	ANIM135N	60
Lighting and Shading I	ANIM110N	45
Story Essentials	ANIM115N	66
Drawing and Anatomy	ANIM105N	45
History of Animation	ANIM120N	45
Project Supervision I	ANIM140N	32.5
Lighting and Shading II	ANIM210N	45
Modeling II	ANIM200N	60
Compositing I	ANIM230N	45
Dynamics	ANIM250N	45
Scripting	ANIM260N	45
Sculpture	ANIM270N	45
Graphics Essentials	ANIM280N	45
Project Supervision I (second semester)	ANIM240N	72.5
Compositing II	ANIM330N	45
Motion Capture	ANIM335N	45

History of Visual FX	ANIM355N	45
Project Supervision II	ANIM345N	210

COURSE DESCRIPTIONS

GRAPHICS ESSENTIALS

This course introduces students to two of the basic 2-D graphics and animation programs, Photoshop and After Effects. The course details Photoshop's features and creative options, and shows efficient ways to perform common tasks relevant to creating textures for integration with 3D software. Along the way, the course explores techniques for nondestructive workflow in editing. Students learn the fundamental to intermediate features of After Effects; from simple transformations using Keyframes, Effects, Masks, and Track Mattes, relevant to enhancing their 3D workflow and output. Focus is placed on creating animatics, titles, and compositing. The course is designed to get students up to speed quickly and efficiently.

STORY ESSENTIALS

This course is comprised of the main aspects of story creation: character design, storyboards and animatics, and screenwriting. Students are presented with an integrated approach to story and learn how to lay out ideas economically and clearly from the initial written idea to a fully fleshed out pre-visualization of their animation. In screenwriting classes, students study classic screenplay structure to learn about character arcs, theme, conflict, and other key story elements. In the storyboard/animatic classes students engage in the process of creating sequential visuals that map out live action and

animated film sequences. Students challenge participants to take their written narratives and transform them into visual narratives. Character design classes push students to imbue life into their characters, environments, and props. For every film created in the modern times there exists the process of designing. These characters can run the gamut from realistic, stylized, to sculptural. Throughout *Story Essentials*, emphasis is placed on consistent work and peer review.

MODELING I

This course introduces students to both hard surface modeling for props and architecture, and organic modeling for characters using industry standard software (currently Maya Animation Software). The course focuses on creating complex models using simple step-by-step techniques. Students learn how to optimize the geometry and topology of their models for professional and realistic results. Students also learn UV mapping for their models, and are introduced to polygon meshes, one of the basic render-able geometry types in Maya that are ideally suited for modeling and approximating smooth, organic objects. Students will quickly move from basic concepts of polygonal modeling to intricate organic bipedal character models and hard surface for props.

MODELING II

In this course, students learn how to use modeling specific software for both conception, and final models. The course focuses primarily on organic character creation, along with advanced texturing, map creation, and modeling techniques. Students learn how to convert their models to a low poly mesh using normal and displacement

maps for rigging, animation texturing and lighting.

LIGHTING AND SHADING I

This course introduces the basics of creating materials in Maya. Students learn lighting, rendering, and textures using the mental ray plugin for Maya in conjunction with Maya materials. Materials define how the surface of 3D objects appear and lend them color, transparency, and texture that allow you to view the characteristics of a surface. Students learn the basic material types as well as how to apply and align textures. Students also learn transparency, secularity, and reflectivity, which define the appearance and light receptiveness of materials.

LIGHTING AND SHADING II

This course walks through the most efficient and innovative mental ray techniques, including direct versus indirect lighting methods. Students learn how to master practical mental ray techniques for rendering models created in Maya. Mental ray rendering software generates images of outstanding quality and unsurpassed realism that stands up to the rigors of feature film production, and enables artists to create any imaginable visual effect by combining advanced global illumination with full programmability. Used by industry professionals for over 25 years, mental ray has become a standard for photorealistic rendering across the film, visual effects, and design industries.

RIGGING I

This course on character rigging provides an overview of rigging. Students learn rigging theory, how to create skeletons, how to use inverse kinematics, and create dynamic controllers for animated characters.

DYNAMICS

This course covers the basics of dynamics simulations with passive and active rigid bodies. The dynamic simulation tools in Maya allow animators to create convincing animations that would be too difficult or time consuming to keyframe by hand. Students learn how to add attributes like bounce and friction, integrate the simulation with keyframes, and apply dynamic constraints. Students learn how to apply these techniques to a realistic scenario, while exploring tools and concepts like the rigid body solver, gravity fields, and dynamic constraints.

SCRIPTING

This course is an introduction to the scripting tools integrated into Maya software, Python and MEL scripting. Students are instructed in the creation of well-designed scripts for the efficiency and maintenance of existing projects in all areas of the animation pipeline. The Maya Embedded Language (MEL) is used to simplify tasks in Maya. Most tasks that can be achieved through the GUI can be achieved with MEL, as well as certain tasks that are not available from the GUI. MEL offers a method of speeding up complicated or repetitive tasks. Python is a scripting language more recently added to the Maya workflow, allowing greater flexibility within the animation pipeline. Areas of study include Python-Variables and Objects/Open Environment, Python-Loops, Conditionals, Scopes and Operators, and Python for NUKE.

DRAWING AND ANATOMY

The purpose of this course is to explore the human figure. Students familiarize themselves with the human form on a perceptual level as well as gain an anatomical understanding of the body. The bulk of the class will be focused on direct observation from a live model:

working on gesture and obtaining accurate proportions. Weekly anatomy lessons also help students to further understand basic structures and form they observe in life. This course also deals with the observation and recognition of light to describe form. There are three homework assignments given over the course of the term, and a comprehensive anatomy exam at the end of the term. Students are expected to attend and participate in every class and take home assignment.

COMPOSITING I

The goal of this class is to give a basic and fundamental understanding of compositing using real world examples. The student should come away not just knowing what buttons to press, but *why* they are pressing them. There is an emphasis on keying, color correction, tracking and roto in the Foundry's industry standard NUKE software.

COMPOSITING II

This course is a continuation of *Compositing I* and builds on the knowledge accrued during the previous term. With their project in mind, students plan a live action shoot where they learn about placing markers for camera tracking and collecting camera data for use in the 3D program. Students use the internal 3D tracker in Nuke to track 3D elements into a moving live action plate and create Render Layers and Render Passes in a 3D package in order to gain precise control of the composite. Students also plan and execute a live action green screen shoot. This element is incorporated into students' projects by keying the elements and compositing them into the scene using the techniques from *Compositing I*.

Finally using all the elements learned, students assemble a final composite. This is a compilation of all techniques to date.

ANIMATION

This course develops animation skills by exploring methods for creating movement that is not only entertaining and appealing, but also depicts actions that are driven by the character's emotions and personality. In this course, students analyze methods for creating acting choices that are unique and interesting. Through group discussion and analysis students are introduced to the importance of evaluating their own work as well as the work of their peers. This enables each student to critique animated work with the intent of implementing what has been learned into future animations.

MOTION CAPTURE

This course teaches students about the motion capture production pipeline, and offers students the option of using motion capture data for their projects. Students first visit a motion capture studio, where they can perform scenes from their projects and record motion data that will later be refined into animation clips. They then learn how to process and clean that data using Autodesk MotionBuilder for the best results when integrated into their animation projects using Maya. This course also builds upon and refines animation principals accrued in the first term.

HISTORY OF ANIMATION

This course focuses on the history and aesthetics of animation, with references to related arts such as live-action cinema, puppetry, and comics. Screenings include a wide range of commercial and experimental

works produced throughout the world. Students create small projects and written works pertaining to course topics. Through lectures, class discussions, screenings, and presentations students develop an in depth understanding of the trajectory of animation cinema from its beginning to the present; develop and/or enhance critical thinking skills as applied to the film analysis, interpretation, and critical assessment of animation films; and demonstrate the use of critical thinking skills in written and oral communication in regards to this type of films.

HISTORY OF VISUAL FX

This course focuses on the history and development of Visual FX. Screenings include a wide range of commercial and experimental works produced throughout the world. Students create small projects and written works pertaining to course topics. Through lectures, class discussions, screenings, and presentations students develop an understanding of the history of Visual FX throughout film history, and be able to identify and evaluate Visual FX in films, offering informed technical and aesthetic criticisms of these works.

SCULPTURE

This course teaches sculptural techniques in a variety of soft sculptural mediums to create

fantasy and realism-based artworks. This course covers character design, armature construction, posing, presentation and sculptural techniques. Class topics include portraiture, monster portraiture, painting, anatomy, and creature creation, with lectures on reproduction and preservation. This class is conducted in a studio setting. Each class begins with a lecture and continues with lab time. Students plan and execute projects through observation, photography, personal drawings and reference materials. Instruction includes demonstrations, lectures, critiques, and studio lab work.

PROJECT SUPERVISION I & II

The goal of student project supervision sessions is for our instructors to work with individual or small groups of students in areas specific to their final project needs. Instructors help students to develop ideas and strategies for resolving problems arising from unusual situations in the animation process. This individualized attention allows students to create the high level of work for their reels that is necessary for entry into the animation VFX job market. These classes also provide students the opportunity to interact with collaborators and colleagues (instructor and classmates) in the animation pipeline.

ONE-YEAR BROADCAST JOURNALISM

Total Clock Hours:

932

PROGRAM OVERVIEW

The New York Film Academy is training the next generation of journalists to be prepared to navigate the evolving landscape of journalism in the 21st Century. The *One-Year Broadcast Journalism Program* offers an intensive hands-on curriculum in two-terms, developed in collaboration with top broadcast and investigative journalists, that addresses the pressing demand for multi-skilled, independent journalists on broadcast television, cable, and digital platforms.

The New York Film Academy believes that journalists perform a vital function in our society that comes with power and responsibility. Students are challenged to be resourceful digital reporters who can handle every aspect of covering a story. *The One-Year Broadcast Journalism Program* provides students with the opportunity to practice and develop their skills in preparation for entering this exciting and competitive field.

Through both study and hands-on practice, students are trained in the fundamental principles, techniques, and craft of contemporary journalism. This is accomplished through a combination of lecture, demonstration, in-class hands-on production, and the students' own work. While the emphasis of the program is on hands-on immersion in the art of media production, students will also receive instruction on writing, news theory, ethics, and the broadcast industry as a whole.

Throughout the program, students attend presentations made by guest speakers from the

New York City media world, and have the opportunity to engage in spirited question-and-answer sessions with these award-winning media professionals as well.

PROGRAM OBJECTIVES

The overall educational objective of the *One-Year Broadcast Journalism Program* is to provide a structured, creative environment for students to develop and evolve as visual artists and non-fiction storytellers. Within this are several specific educational objectives. Students learn to write, direct, and edit their own news segments in the first term and be given the opportunity to further enhance their skills by acting as a crewmember on their peer's projects. The second term focuses on in-studio production, as well as the emerging fields of digital and online journalism. Throughout the year, history, theory, business, and ethics are examined during in-class lectures.

While students do not need any digital media production experience to attend this program, it is strongly recommended that they come to the first day of class with a passion for news media and the art of nonfiction storytelling. Many students may arrive with projects in mind or subject matter of particular interest. These projects/ideas serve as a starting point for subsequent work in the program. Students are assigned six news and new media creative projects, which they will be expected to deliver on deadline.

All students are assisted by their instructors to formulate a focus for their year of study and a plan for accomplishing personal creative goals. Students should be ready, willing, and able to

work hard and learn within a fast-paced and focused environment.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of the program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of Digital Video cameras.
- An in-depth knowledge of ENG (Electronic News Gathering).
- Broadcast news craft and production.
- New Media craft and production.
- The ability to write and pre-visualize a news story.
- The ability to coordinate a live broadcast.
- In-depth experience working as a director, producer, writer, director of photography and editor on student productions.
- Mastery of nonlinear editing software.
- Knowledge of news history, theory and ethics.
- Knowledge of professional environment and creative challenges of news production, through visits to NBC News world headquarters, as well as other production facilities.

GRADUATION REQUIREMENTS

The *One-Year Broadcasting Journalism Program* requires successful completion the following creative projects in partial fulfillment of the graduation requirement:

PROJECTS

As producers and directors of news media segments, students have to make artistic and stylistic choices in step with the fast paced world of ever changing news and events. They need to identify and make arrangements for their guests, choose and secure locations, prepare equipment, arrange the preparation and set up of the locations, and make final technical checks. Student producers are required to edit and deliver their projects for viewing and critiques. Students are encouraged to be creative, and “shine light in dark places” by choosing topics that are new, engaging, or ones on which they feel they can provide a fresh perspective. Students should feel free to take creative risks, explore new subject matter and ultimately grow as artists with every project they create. As directors, students are encouraged to control the aesthetic of their media segments and tell stories that are engaging, entertaining, and artistic, without betraying the truth.

Students learn how to produce six core broadcast news elements: a “VO” (“Voice Over”), a “News Package,” an “Interview Profile,” a “Long Form Story,” a “Feature Story” and a “Special Report.” An understanding of, and an ability to create these elements are essential to success as a digital journalist.

THE VO (VOICE OVER)

The VO (*Voice Over*) uses video, the natural sound associated with that video and graphic materials to tell a story. The video rolls over the studio anchor or a reporter speaking, and does not include any on-camera comments. Students will shoot their own video, do their own reporting, as well as write and edit the VO. The completed project runs approximately 30 seconds.

THE NEWS PACKAGE

The News Package is the fundamental building block of all news programing. Each student produces a story shot entirely in the field. In teams of two and three, students research, produce, write, shoot, and edit a short field report that is approximately two minutes in length. Students have the option to choose to between doing a feature story or a hard news report.

THE INTERVIEW PROFILE

For *The Interview Profile*, students produce and edit a single camera interview of three to four minutes. Students research and choose a newsworthy interview subject. Students employ open-ended questions and various other techniques of the news interview to enable the interview subject to tell their story through the interview. Lighting is an important aspect of this project. There is only minimal use of reporter VO copy.

THE LONG FORM STORY

The Long Form Story is the culmination of everything students have learned-to-date, and can potentially be used to demonstrate their abilities to potential employers. *The Long Form Story* includes students doing voiceover narration of relevant field footage, excerpts from at least two interviews as well as at least one stand-up. Speaking directly to camera, students will introduce the audience to the context within which an upcoming story takes places, provide an editorial and visual transition from one story element to another, or summarize and conclude the story. The completed story should be interesting and engaging, accurate and timely. Student must also demonstrate technical proficiency.

THE FEATURE STORY

Feature stories are a major component of many newscasts. Not all news segments consist of hard or breaking news. Personality-driven reports are added to the story mix, as a way of communicating cultural, lifestyle, historic and other non-urgent types of information. Often these stories are audience favorites. They also allow the reporter/producer to demonstrate a wider array of production skills.

THE SPECIAL REPORT

Some stories are simply too complex to explore in a single news segment. In *The Special Report* two or more stories are produced to cover separate aspects of a larger, overarching topic. Also called Team Coverage, these types of stories require close cooperation and collaboration among student reporters/producers, helping them to develop their collaborative skills in anticipation of upcoming studio-oriented class assignments, as well as real world news production challenges.

THE RESUME REEL

The Resume Reel is an essential aspect of a successful job search. Students begin work on their resume reels with their very first project. At the end of term one, students produce a resume reel of 3-4 minutes, and by the end of term two, each student will have revised and edited this reel to become their final resume reel of 4-6 minutes. In it, students provide brief examples of their production skills, writing abilities, on-camera presence, interviewing technique, shooting and editing expertise. A great resume reel doesn't guarantee the student a job. Rather, it can get the student an interview that potentially leads to a job. Resume reels are often posted on a custom website, that also includes in-depth biographical materials, as well as full-length stories and programs.

In order to graduate and receive a Certificate of Completion, students also must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The New York Film Academy's *One-Year Broadcast Journalism Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than two terms.

New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the One-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

COURSE	NUMBER	HOURS
Broadcast Journalism I	BROA100N	69
Broadcast Journalism II	BROA110N	60
Broadcast Journalism III	BROA120N	30
Hands-on Camera	BROA130N	48
Digital Editing I	BROA140N	87
Digital Editing II*	BROA150N	8
Production Workshop	BROA160N	54
Personal Journalism I	BROA105N	24
Personal Journalism II	BROA115N	42
Personal Journalism III	BROA125N	42
Personal Journalism IV	BROA135N	42
Personal Journalism V	BROA145N	42
Broadcast Journalism IV	BROA200N	63
Broadcast Journalism V	BROA210N	68
Broadcast Journalism VI	BROA220N	66
Broadcast Journalism VII	BROA230N	65
Digital Editing II*	BROA240N	56
Digital Editing III	BROA250N	42
Production Workshop	BROA260N	24

COURSE DESCRIPTIONS

BROADCAST JOURNALISM I

Students learn how to produce the elements that are essential to broadcast news: the VO (Voiceover), the news package and the interview profile. An understanding of, and an ability to create these elements are central to success as a digital journalist. During teacher-supervised Production Workshops, the process of producing, shooting, interviewing, and sound recording for news projects is put into practice prior to going out into the field. Students learn some of the most basic concepts of broadcast journalism, as in the various distribution platforms and the distinction between those who actively report the news (reporters, producers, cameramen/women), and those who comment and analyze news events (columnists, bloggers, citizen journalists). Students are also prepared for the job market through an overview of the evolution and changing nature of broadcast news. The concept of digital journalism is explored, with special attention paid to the convergence of journalism and technology, the tools used by digital journalists, the potential and limits of various distribution platforms, and the digital journalist's relationship to news organizations, along with the importance of journalistic ethics.

BROADCAST JOURNALISM II

Students work in small teams learning how to collaborate in the pre-production and production of stories while still each taking ultimate responsibility for the editorial content, visual elements and audio mix of their individual projects. Students create *The Long Form Story* a culmination of everything

they have learned up to this point, which can ideally be used as a resume reel story that demonstrates their abilities to potential employers. At this stage, students are challenged to insure that their reports encompass the key elements that typify a news story: timeliness, proximity, conflict, eminence and prominence, consequences and impact, and human interest. Through practice, students come to appreciate powerful visual storytelling, using the camera as a reporting tool, and appreciating the power of composition and motion. Students also learn to write clear evocative copy, which reflects a deliberate, and easy-to-follow story structure, but is also succinct.

BROADCAST JOURNALISM III

Following mastery of the basic vocabulary of news production, students work on an array of hard news, feature, sports and entertainment stories. Students are instructed in advanced research and reporting techniques. This includes the use of sources and experts, the possibilities and limitations in reliance on officials and the need to thoroughly investigate. Students also sharpen their skills in character development during this period using the "Five W's" of journalism; questions every story must answer regardless of medium: who, what, where, when, and why. At this point in their training, students are also working on their *Feature Story* and *Special Report* projects.

BROADCAST JOURNALISM IV

With a solid foundation in the skills necessary for field production, students are introduced to the process of studio production. This is a course in "Studio Production 101," with students learning the roles of the various editorial and content staff, as well as typical equipment and procedures. Students become

the staff of *NYFA News*, a biweekly news magazine produced in our own instructional studio. Students rotate through all the key editorial positions, so that they experience first-hand what it is like to be a program producer, news writer, and program anchor. In addition, students shadow professional staffers, including the director, the stage manager, and the audio tech to better understand their functions and responsibilities. Studio production activities begin in the later half of term one, and carry through to the end of term two.

BROADCAST JOURNALISM V

At this point in the *Broadcast Journalism* course sequence, students have attained basic competency in studio production skills. Yet knowing what needs to be done, and effectively doing it on the first try are two different things. It is only through repetition that these skills become second nature, allowing students to concentrate on the development of their control room skills and on-camera personas. *Broadcast Journalism V* enables students to get that practice through repetition, and master skills such as writing copy, reading from a teleprompter, and effectively communicating over headsets. Students learn to be effective producers: the person responsible for keeping track of all the moving parts of the newscast and the ultimate authority for the look and content of the program.

BROADCAST JOURNALISM VI

As the *Broadcast Journalism* course sequence approaches its conclusion, students are encouraged to take a hard look at their studio production skills. By this point, it is usually evident which students excel on-camera and which have talents best employed behind the camera. For students eager to pursue a career

as an anchor or correspondent, the primary task is developing an authentic on-camera persona. For students eager to pursue a career in the control room, the emphasis is on producing error-free programs. This rigorous and intensive training provides students with a real-world production experience. Students must collaborate with others who don't necessarily agree with their editorial judgments, setting aside personal differences for the good of the program. At the same time, students come to understand deadline pressure, working in an environment where the failure of one contributor can endanger an entire project, and learning the central role that accountability and responsibility play in this process. These practices form the core of professional success.

BROADCAST JOURNALISM VII

Broadcast Journalism VII prepares students for the challenge of getting hired in a highly competitive job market, giving them the production skills and confidence necessary to succeed. One of the most valuable skills graduates of our program attain is the ability to produce an effective resume reel. Students begin work on their resume reels with their very first project. At the end of term one, students produce a resume reel of 3-4 minutes, and by the end of term two, each student will have revised and edited this reel to become their final resume reel of 4-6 minutes. The reel is a brief (four to six minute) compilation of story segments, on-location stand-ups, voiceover narrations and in-studio anchoring. Students are taught to look at their creative work with the eye of a news director or an executive producer, and include material that best demonstrates their skills. They also learn how to format their resume reel so that it has maximum impact. Increasingly, a key factor in

employment decisions is the strength of a candidate's resume reel. Of course, simply having a resume reel isn't enough; that reel must be posted online, so that a jobseeker can provide a potential client or employer with an easy to follow link. Students are shown examples of successful websites, many constructed by NYFA graduates.

DIGITAL EDITING I, II, & III

Editing is one of the most fundamental skills in a content creator's toolbox. This course seeks to encourage students to analyze media, and to discuss it on an intellectual level by understanding and using the editing tools most commonly employed in broadcast editing, video journalism, and documentaries. While the class will place emphasis on students' understanding and use of editing software, students will also discuss editing theory, and techniques so that they may understand not only the how to editing but also the why. Topics considered include: understanding the impact of editing, the ability to organize media efficiently for edits, the ability to select useful sound bites quickly, understanding how to structure primary storylines in post-production, the selection of complimentary b-roll footage, how to become comfortable using industry standard digital editing software for projects, the ability to edit quickly and work within tight deadlines, and the ability to export media to the web as well as other destinations.

HANDS-ON CAMERA

In this course, students learn firsthand the skills required to be a successful digital camera operator. Students immediately start training on a camera that incorporates many of the features associated with high-end high definition (HD) cameras but its relative ease of use makes it understandable to novice digital

journalists. Later students gain experience working with DSLR cameras. DSLR technology is changing the way news, magazine-style programs, and documentaries are shot. They are far less intrusive than traditional video cameras. Students get their first hands-on experience with a camera on the second day of classes. This allows students to begin shooting footage almost immediately, putting into practice lessons learned in their *Broadcast Journalism* courses. Instructors emphasize a holistic approach to video making, stressing that shooting entails a number of related skills. As part of their course work, students are taught to never use the cameras automatic settings. Instead, all settings must be adjusted manually. This allows students to understand both the theory and practice of digital video making.

PRODUCTION WORKSHOP

Working under the supervision of a New York Film Academy staff member, students have the opportunity to test their production skills in the classroom prior to going out to shoot, and then edit, field assignments. Students also receive a preliminary orientation on the techniques and equipment used in studio production. The goal is for students to gain confidence in their abilities, while at the same time confronting and correcting the basic mistakes common to new students. The *Production Workshop* classes take place within the context of *Broadcast Journalism* classes and assignments.

PERSONAL JOURNALISM I

One of the major developments in Broadcast Journalism over the course of the past ten years was the emergence of what is sometimes called Personal Journalism. It is largely an outgrowth of the convergence of inexpensive

video making equipment and the ease of online distribution. But Personal Journalism is not “citizen journalism,” the belief that anyone with a camera can be a reporter. Practitioners of Personal Journalism are trained in theory and ethics. They understand story structure and storytelling techniques. Most importantly, they understand a journalist’s responsibility to report facts, not opinions. New York Film Academy’s course in Personal Journalism is for students who have already learned the basic skills of digital journalism. It is an opportunity for them to find their own unique “voice,” to demonstrate their personal point-of-view while still allowing characters to tell their stories in their own voice. Equally important, it allows them to create a body of work that demonstrates to potential employers that they can meet demanding journalistic challenges with thoughtfulness and style. During this course, students will research, shoot, edit and report on-camera five 4-6 minute video essays while also examining the history of traditional broadcast journalism.

PERSONAL JOURNALISM II

In this course students must create a video profile of a person. Who are the people, famous and anonymous, who are shaping contemporary New York? It is easy to identify high profile personalities. The challenge is getting them to sit down for an interview, especially for a student project. A proficient reporter must be dogged in the pursuit of a story, persistent without becoming annoying. It is an essential journalistic skill. Conversely, discovering everyday heroes is equally demanding. This isn’t the type of assignment that can be completed using key word searches on Google. It means speaking to strangers and developing sources. Given that the majority of NYFA students are not native New Yorkers, this process can be uncomfortable. At first, it

can be mystifying. Yet this is a skill reporters rely on every day. And while everyone has their own personal story, how do you identify the best? And how to you convince people, who are by their very nature private, to share that story with the countless individuals who will see the resulting video report?

PERSONAL JOURNALISM III

The next *Personal Journalism* assignment revolves around an experience. What is like to live in a city with more than eight million possibilities? Students will document quintessential New York City experiences, each typical yet each unique to those experiencing it. The temptation is for the students to tell their own first-person accounts. And that is acceptable, if the story is especially engaging. If not, students are encouraged to identify individual characters whose life experiences can provide insight.

PERSONAL JOURNALISM IV

For their fourth *Personal Journalism* assignments, students must focus on a unique place. What places of special significance hide in plain sight in a bustling metropolis. An essential challenge for students is finding ways to make static locations visually interesting. A great script requires great pictures. Stunning images are meaningless without a compelling narrative. Students learn, both through instruction as well as trial and error, to achieve a delicate balance between the editorial and visual content. Preparation is an important consideration in the production of news content. In fact, it is just as important as identification of the topic to be addressed. In broadcast journalism, the how is intrinsically tied to the why. From the outset, decisions made about location, the use of sources and the choice of equipment have a profound

impact on both the content and the quality of news programming. Effective reporting requires a firm knowledge of where your story transpires. Some of that knowledge is technical. Is there adequate light to shoot? Some of it is highly personal. Is it safe to film in this area? How do you get there? How do you get back?

PERSONAL JOURNALISM V

The fifth and final assignment is probably the most difficult. In an era often typified by posture and pretense, where does one find truth? It requires students to use every skill, every technique they have learned to date. Online search engines will be of little help. Instead, students must creatively research and report on qualities that are often fleeting, at best. What is true love like in a modern society? How does one portray true beauty? Can equality be a tangible reality, or is it

instead but a myth used to mislead and confound. For this project, students give their instructor daily updates and receive guidance and encouragement, as well as advice on what will no doubt be daunting technical challenges. But it will be up to the student to complete the actual assignment. Much like a pilot flying their first solo, this is the pivotal moment in a student's development as a broadcast journalist, a digital storyteller.

ONE-YEAR CINEMATOGRAPHY

Total Clock Hours:

903

PROGRAM OVERVIEW

The New York Film Academy *One-Year Cinematography Program* is a two term conservatory-based, full-time program. The curriculum is designed to immerse prospective cinematographers in all aspects of the discipline. The *One-Year Cinematography Program* provides a creative setting with which to challenge, inspire, and develop the talents of aspiring cinematographers.

Throughout the program, a combination of classroom experience, practical hands-on seminars, individual and collaborative projects, and instructor-led productions provide a rigorous forum for students to develop their technical skills and artistic identities.

In the first term students develop their lighting and cinematography skills for a number of formats including 16mm black & white reversal, super 16mm color negative film, UHD and DCI Digital video, and still photography on a digital SLR camera. Film craft and cinema history classes provide further insight into the craft of storytelling. Students also shoot four individual projects, a 16mm B&W project, a super16mm color negative project, a 4k project, a 16mm color negative project, an HD project, and a term one final film. These projects allow students to practice their skills in the field as well as develop essential collaborative skills with the filmmakers.

The second term builds in complexity, introducing 35mm, the Red Dragon camera package and, for an extensive workshop, the

Arri Alexa, as well as more advanced lighting and grip equipment. Instructor-led productions mentor students on these new systems in the field, stressing professionalism and industry-standard set operations. All the while, students prepare to embark on more ambitious individual films and additional collaborations with the NYFA film students. Each student completes two individual projects using the Red Dragon camera package as well as has the option to shoot a filmmaking student's final one-year film. Collaboration with a filmmaking student on a final film project provides an opportunity for the student to put their skills into practice on a complex narrative film.

Students follow a rigorous program of classroom study, self-directed projects, instructor-led production workshops and school-facilitated collaboration with NYFA colleagues. Upon graduation, students will be proficient with many of the state-of-the-art camera systems and able to confidently supervise the creation of sophisticated lighting schemes. Most importantly, they will be able to effectively harness the visual tools of cinema to tell meaningful stories.

This program presupposes no prior knowledge of Cinematography, but aims to have students confident in the fundamentals of exposure, composition, set-etiquette and lighting by the end of the year.

****Please note:** each term is 15 weeks of instructor led class hours but requires a commitment by the student for additional weeks in production and post-production; however, there are no classes. In the first term, one (1) week is devoted to production; in the second term, an additional eleven (11) weeks is devoted to production and post-production.

PROGRAM OBJECTIVES

TERM ONE

Cinematographers have one of the most essential jobs in any film production: bringing a director's vision to life. During the first term of the *One-Year Cinematography Program*, students are introduced to the aesthetics of both black and white and color cinematography. They begin shooting film on 16mm, progressing from black and white reversal to color negative. Students begin with the Arri S camera as its basic construction is easy to access, and it challenges students to be very precise. Students then move on to a larger body 16mm camera, a crystal-sync camera that shoots 400-foot magazines: Aaton XTR, converted to Super16mm. From this point students begin using Zeiss super speed lenses. The term culminates in an introduction to 4k DCI Raw video using the Sony FS5 and the Atomos Inferno Recorder.

LEARNING GOALS

- Learn foundation aesthetics of photography and cinematography.
- Learn the fundamentals of shooting 16mm film production.
- Explore the benefits and limitations of 16mm film production.
- Learn the fundamentals of interior and exterior lighting for 16mm and HD video.
- Expand the aesthetic and creative application of cinematography skills.
- Develop understanding of the cinematographer and director collaboration.
- Become familiar with a wide range of cameras and lenses; with lessons related to managing the camera as a piece of gear as well as an artist's tool.

PRODUCTION GOALS

- Shoot a 1-2 minute Mise-en-scene project on 16mm black and white film.
- Shoot a 2-3 minute continuity project on super16mm color film.
- Shoot a 2-3 minute montage project with music on HD digital video.
- Shoot a term one final project consisting of a 1' commercial or a music video on any format that has been taught during the first semester, 16mm black & white, 16mm color, or HD digital video.

TERM TWO

During the second term, students continue shooting digitally and progress to the Red Dragon camera package that is used in many productions, from low budget independent features to blockbuster studio films. Students shoot a number of projects on this format exploring the benefits and limitations of the medium.

In addition to shooting on RED, cinematography students learn and shoot with a 35mm camera package provided by Panavision and experience a 2 week training on the Arri Alexa and using anamorphic lenses, culminating in a 3 days challenging workshop, acting as their "dress rehearsal" before the shooting of the final project.

Second term lighting workshops focus on achieving optimum outcomes on Red and 35mm formats as well as learning more advanced lighting equipment and techniques. During the second term production workshops, students film on location to achieve an objective "look." Production workshops, which are instructor-led, place emphasis on technical and aesthetic control of the image through careful equipment set-ups.

Part of the goal is to explore and become familiar with the huge range of equipment that is available to cinematographers. This is the primary test of success for the students' work: can they tell a story using the gear and maintain a consistent aesthetic?

Through practice and experimentation, students develop their own style and vision. They may also have the opportunity to collaborate with other artists as they work together with directors in the *One-Year Filmmaking Program* to shoot their final term projects

LEARNING GOALS

- Learn the fundamentals of 4K DCI and 2K DCI video production and shooting with 35mm.
- Learn the fundamentals of interior and exterior lighting for ultra high-definition format and 35mm.
- Expand the aesthetic and creative application of cinematography skills with the use of new tools in lighting as well as in filtration and postproduction grading techniques
- Expand the understanding of the cinematographer and director collaboration.
- Understand the fundamentals of screen grammar necessary for the role of cinematographer.
- Learn to analyze a screenplay in relation to visual storytelling and the cinematographer's art and craft.
- Learn the postproduction workflow and color grading process of the ultra high-definition format and 35mm.
- Become familiar with a wide range of lighting and grip equipment (dolly, jib, slider, & butterfly frames); with lessons related to handling this high-end grip and

electric equipment as a piece of gear as well as a visual storytelling tool.

PRODUCTION GOALS

- Shoot a 2-5 minute POV project in sync sound on the Red Dragon.
- Shoot a final Film, a sync-sound narrative film of up to 15 minutes: on Digital, super16mm, or 35mm.
- Shoot a *One-Year Filmmaking Program* student's thesis project on Digital, super16mm, or 35mm.
- Participate as a crew member on fellow students' films and group projects
- Color grade Ultra HD, HD, 16mm, and 35mm.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must successfully complete and submit all thesis requirements in a timely manner.

The New York Film Academy *One-Year Cinematography Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than two terms.

New York Film Academy's Registrar's Office ensures that the student has fulfilled all

academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the One-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

COURSE	NUMBER	HOURS
Cinematographer's Craft I	CINE100N	41
Cinematographer's Craft II	CINE200N	49
Camera I	CINE110N	35
Camera II	CINE210N	55
Grip and electric I	CINE120N	42
Grip and electric II	CINE220N	48
Production workshop I	CINE130N	150
Production workshop II	CINE230N	110
Still Photography Workshop I	CINE140N	27
Still Photography Workshop II	CINE240N	27
Film Craft I	CINE150N	30
Film Craft II	CINE250N	24
History of Cinema I	CINE160N	24
History of Cinema II	CINE260N	21
Screen Projects I	CINE170N	17
Screen Projects II	CINE270N	48
Cinematography Production Lab I	CINE180N	52
Cinematography Production Lab II	CINE280N	38
Postproduction for Cinematographers I	CINE190N	33

Postproduction for Cinematographers II	CINE290N	32
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COURSE DESCRIPTIONS

CINEMATOGRAPHER'S CRAFT I & II

Cinematographer's Craft is composed of lectures covering the technical, aesthetic, and storytelling concepts a cinematographer or a director of photography must know. Students learn aspects of cinematography that do not require gear that are central to the cinematographer's role, primarily shot composition, light, lenses, camera movement, photographic elements of design, photochemical processes, filtration, standard set practices, and set planning. Essentially, *Cinematographer's Craft* explores the aesthetic understanding of the cinematographer's work. During the second term students take a class titled *Working with Steadicam* under the umbrella of the *Cinematographer's Craft* course. This class examines the critical and challenging vocations of a Steadicam operator. Led by experienced professionals, students are introduced to the proper setup and operation of the Steadicam system, with each student executing several exercises and a final shot. Beyond the technical operation of the Steadicam, students will explore the theory and practice of effectively moving the camera in a narrative context.

CAMERA I & II

This hands-on course covers the wide range of cameras students use throughout the year, examining the camera as an artist's tool, covering about one camera a month. Students learn how to operate 16mm & 35mm cameras, using a range of lenses and film

stocks, at a highly proficient level. Students compare formats and explore the benefits and limitations of each. Students begin with the Arri 16s as its basic construction is easy to access, and it quickly forces students to be very precise in exposure very quickly. Students proceed through to 16mm color negative & the AAton XTR super16mm, and 4K formats on the Sony FS5 and Atomos Inferno recorder in the first term. In the second term, students move onto the Red Dragon, Alexa XT and 35mm format. Students also have a one-week workshop on the Panavision Gold Package that is led by two instructors, who are part of the union of camera technicians. Students learn to how to build, load, and operate the camera at a highly proficient level. This workshop week wraps with an all-day workshop where the students design a dynamic moving master shot that relies on camera blocking and creative staging. Throughout the course, crew positions and responsibilities are practiced as well as managing the camera as a piece of gear while still considering it as an artist's tool.

GRIP & ELECTRIC I & II

The *Grip and Electric* (G&E) course covers the realm of the lighting department. The classes' breakdown either into lighting workshops or instructional hands-on classes where new lighting techniques and new gear are introduced and/or explored. As the year goes on, students are progressively introduced to newer and more advanced gear, intensifying the hands-on classroom experience. The first term focuses mainly on the lighting and the electrical side with some minimal rigging and a basic dolly. In the second term, the concentration shifts to more grip side, such as more advanced dollies like Chapman PeeWee, sliders, Jibs, butterfly frames (12'x12' and 8'x8'), and reflectors. Students are also introduced to new advance lighting

instruments, such as LEDs, HMIs (1.2 Fresnel and 800w Jokers) as well as ellipsoidal lights during the second term. In this course, students also develop fundamental lighting skills and techniques for 16mm, 35mm, and ultra hi-definition cameras like the Red Dragon. When working with film, students use a range of tungsten-balanced film stocks to explore the possibilities of shooting interiors with a selection of different lighting set-ups. In addition, students experiment with various exterior lighting scenarios to understand the benefits and limitations of shooting outdoors. This course wraps with a Grip and Electric production workshop that focuses on rigging the Alexa XT with anamorphic lenses to a moving vehicle. Students are taught how to mount a hostess tray and hood mount onto a car as well as thoroughly understanding the safety measures that are followed when taking on such a task.

PRODUCTION WORKSHOP I

In *Production Workshop's* all-day, hands-on classes, students use the camera of the moment to achieve an objective "look" or "story objective." Three production workshops are dedicated to students learn the structural methods that match the first three camera-specific projects. Students rotate positions through the days, acting as DP, director, operator, gaffer, AC, etc. During all *Production Workshops* throughout the year, one story idea will be shot for the entire day's class with the teacher acting as the director and the class as the crew. Over the course of the year every student rotates through all positions in the crew. This course places the emphasis on technical and aesthetic control of the image through careful equipment set-ups and part of the course's focus is to explore the huge range of equipment and the specific uses thereof. Each *Production Workshop* has two classes devoted to prep. During this time, students

discuss scene objectives, shooting strategy, production logistics as well as location logistics. All Production Workshops in the first semester will be held on campus in NYFA studios.

PRODUCTION WORKSHOP II

Production Workshop II is a continuation of *Production Workshop I*: students work as a crew to shoot a scene under the direction of the instructor/director. During *Production Workshop II* the projects are all shot on location making the productions more demanding and challenging. Students also must consider new formats (35mm & Digital Cinema Formats), new gear (LEDs, HMIs, large frames and jobs) as well as more advanced story objectives. Production locations vary based on the needs of the selected script and/or availability. In the past, locations have included: a hotel suite, a bar, an alleyway, a prison cell, an artists' loft, a hospital, nightclub, an office, and a courtroom.

STILL PHOTOGRAPHY WORKSHOP I & II

Still Photography Workshop I is a workshop-based course that explores photography as a creative art form and examines the techniques and methodology of master practitioners of photography. Students learn the foundational skills of photography and the use of light and composition within the frame. Students use Digital SLR cameras to develop their understanding of photographic elements and how to paint with light. Students create and present work for critique on a regular basis throughout the term. The main focus of the course is to critique students' work in creating an image, both technically and aesthetically. At the end of the term, students must submit a mini portfolio following a themed

assignment to be critiqued by the instructor in the final wrap-up class.

Still Photography II is a course that blends cinematography and the world of photography together. Inspired by Gregory Crewdson's work, students shoot photographs that are elaborately staged and lit using crews familiar with motion picture production and light large scenes using motion picture film equipment and techniques. Students work in a hyper-specific environment, where every aspect of the frame is carefully crafted, from the camera position, to the camera height, to the camera placement, to the focal length, to wardrobe, to the placement of subjects, every object within the frame goes under deep consideration. This further deepens the principles of Mise-en-scene and how important and impactful a single frame can be in cinema.

Still Photography Workshop II is broken up into Prep, Lab, and Screen & Critique classes. During the semester will be created two photographs, the first one must be a reproduction of a students' chosen work of art and the second one is left to the free choice of the cohort. Students pitch ideas and concepts for consideration and vote on a project concept during the prep class. The winning concept moves into pre-production and the students are then assigned positions. Students are then expected to prepare for the shoot outside of class time - organize the photo shoot, cast, gather props and material, and work on the visualization material (floor plan and Lighting plot). During the Lab, the students execute the Photo.

FILM CRAFT I & II

This course includes lessons from departments that collaborate and intersect with cinematography: screenwriting,

directing, producing, production design, and sound. An instructor from the appropriate department teaches each subclass and lessons are geared toward the interests of the cinematographer such as understanding the perspectives of the producer, director, writer, and sound personnel. In screenwriting classes, students are introduced to the craft of screenwriting as well as story as a concept. In directing classes, students are introduced to the director's craft looking at such things as shooting strategy, blocking, and the acting and tone of the film. In producing classes, students look at how to raise money, budgets, scheduling, at the various unions' rules and how to understand contracts. In production design students learn how to interpret the story and translate with the use of design elements. Sound classes introduce onset recordings and how to record sound. Producing will be introduced later in the first term and visited in the second term to coincide with the larger scale projects. Directing and screenwriting will continue through the second term.

HISTORY OF CINEMA I & II

The purpose of this course is to introduce the students to an introduction to the history of cinematography, starting at the origin of cinema and analyzing the evolution of the craft and of the role of the cinematographer along the 125 years past since the invention of cinema. The course is lecture based and includes screening of selected works, specifically related to milestones and key points in cinema history. A specific attention is given to highlights the evolution of the techniques. Additionally, the intent is to train students to develop their own analytical skills, so that they can read a movie from the point of view of a professional. Ideally the lessons from the past will become a source of inspiration that students can bring to their

own projects.

In addition, the students are required to select and watch 5 movies out of a selection provided by the instructor and write a response to the film, highlighting aspects of the cinematography, the lighting, the camerawork, composition, or visual storytelling, etc.

During the second semester, each class consists of a screening of an exemplary work, an example of excellence in cinematography, lead each time by a different instructor with a set-up including historical context and things to watch for in relationship with different main topics like working with actors, directing, screenwriting, art direction, sound, costume and lighting. Immediately after the movie, the instructor leads a discussion of the movie and how cinematography integrated with the specific topic.

SCREEN PROJECTS I & II

In this course students screen and critique each other's individual projects. Each project is viewed twice, and instructor then leads a critique of the cinematographer's work. The work is analyzed in terms of formal elements, composition, camera work, mise-en-scene, lighting, production value, color grading, visual storytelling techniques, and ultimately the students' goals.

CINEMATOGRAPHY PRODUCTION LAB I & II

The ultimate goal of the *One-Year Cinematography Program* is to develop individuals to be able to work professionally as cinematographers or in crews supporting the cinematographer. During the *Cinematography Production Lab* course students have the opportunity to work in a microcosm of the professional world on projects of their own. Each project is to be treated as a professional

endeavor and students are observed in their set craft, in their set operations, in their working behavior as crew, on their pre-production work, and on their abilities and successes as a storyteller. There are generally two types of *Cinematography Production Lab* classes: *Production Meetings* and *Lab Workshops*. Each class type meets for the purpose of prepping the students' individual projects.

During the *Production Meetings*, students hold crew meetings to go over each student's individual shoots. The concentration of the meetings are part creative and part logistical, discussing items such as production schedule and calendar, equipment lists, roles and responsibilities, script and location breakdown, and visual and narrative goals. Students also present their pre-production work such as: production booklet, floor plans, shot list, storyboards, look book, director's notebook, schedule, and their project form (their goals for the project). In addition, the instructor may use some time within each new lab to either review production rules or introduce new production practices that the students may have not dealt with before such as getting permits, how to draft a professional call sheet, scouting a location, fundamental production rules, labor laws, and safety procedures.

During the *Lab Workshops*, students pitch and develop their script ideas for their projects. In addition, the classes are used to help generate ideas – the instructor has the students perform writing assignments and exercises to aide in generating or further developing the characters and/or scripts for the projects. During the post-production labs, the students spend time with their editing instructor to strengthen their editing chops as well as devising a strategic workflow for their upcoming projects.

POST PRODUCTION FOR CINEMATOGRAPHERS

The job of a contemporary cinematographer is no longer complete after principal photography. A familiarity with editing and post-production workflow is now essential to maintaining integrity of the creative vision from pre-production to the final release. During the first term, students are given in depth hands-on instruction in Davinci Resolve. Students build their skill set and knowledge of the software through lectures and hands on application. They then apply the skills they learn to their own projects, ultimately culminating in mastering an approach to edit their thesis projects. Students explore the creative possibilities of editing and develop an understanding of the relationship between the editor, director and cinematographer.

During the second term, the course moves towards the color grading process. The move towards digital cinematography and away from film & celluloid creates a heavy reliance on postproduction color grading and image treatment. Color correction is a technology that has been developing over the last decade into its own discipline, combining elements of compositing techniques and traditional optical methods into a new form called the Digital Intermediate. As a cinematographer, knowledge of these new color sciences and the possible uses and manipulations in post-production are important skills to develop. Students explore the world of post-production from a cinematographer's perspective by examining post-production workflows for emerging formats (including the Red Dragon), as well as participating in a professional color correction session for their 35mm footage. This course concentrates on the software program DaVinci Resolve, the first scalable color grading system offering multiple levels of

acceleration, features and capabilities, providing colorists with exacting and intuitive color control over static or moving objects.

ONE-YEAR DOCUMENTARY FILMMAKING

Total Clock Hours:

925

PROGRAM OVERVIEW

The New York Film Academy *One-Year Documentary Filmmaking Program* is an accelerated, hands-on two-term program designed to immerse students in the study and profession of nonfiction filmmaking. During the first term, students learn the art and technique of visual storytelling through hands-on workshops, in class instruction, and lectures. As the year progresses, students produce films of increasing complexity and depth. By the end of the second term, students have produced six short documentaries, including two new media shorts and a thesis film. Additionally, students develop a non-fiction TV series with a top TV producer or executive. While the emphasis of the program is on hands-on immersion in the art of documentary filmmaking, students also receive instruction on writing, production and post-production technologies, film studies, and the industry as a whole.

While students do not need any documentary filmmaking experience to attend this program, it is recommended that they come to the first day of class with at least three ideas for a nonfiction observational film to be developed in class and then produced. Whether or not students arrive with story ideas, they are assisted by instructors to develop a few and coached through each step of the process of realizing the story they choose.

PROGRAM OBJECTIVES

The overall educational objective of the *One-Year Documentary Filmmaking Program* is to

provide a structured, creative environment for students to develop and evolve as artists. Within this broad description are several specific educational objectives. Students learn to develop, direct, shoot and edit their own film projects and are given the opportunity to further enhance their skills by acting as a crewmember on their peers' films. Film structure and history are examined during in-class lectures. Students are assigned six film projects, which they are expected to deliver to specs and on deadline.

EXPECTED LEARNING OUTCOMES

Successful students graduate prepared to enter the industry as independent filmmakers and as crew and production team members on others' films. They are equally well positioned and prepared to succeed in any production company or network with interests in non-fiction film or television.

Skills learned as a result of successful completion of the program include:

- The ability to tell good cinematic non-fiction stories.
- The ability to work successfully, both independently and collaboratively, in a variety of creative environments.
- An in-depth knowledge of digital cameras, lighting, and sound equipment.
- In-depth experience working as a director, producer, story producer, editor, and writer on student productions.
- The skills to create documentary content across platforms, including film, television, and social media platforms.
- The ability to script and pre-visualize a documentary project.

- The storytelling, aesthetic, and technical skills necessary to edit documentary content for a variety of platforms.
- In-depth experience working as a director of photography, assistant cameraperson, and sound recordist on student productions.
- Mastery of editing software.
- Knowledge of documentary film history and film studies.
- Knowledge of film language and aesthetics, and experience with their practical application.

GRADUATION REQUIREMENTS

The *One-Year Documentary Filmmaking Program* requires successful completion of all courses and the following creative projects in partial fulfillment of the graduation requirement:

PROJECT 1: OBSERVATION FILM

Each student produces a film that communicates a visual story about a process or activity. Students are challenged to tell a cinematic, non-fiction story using only moving images. The project focuses on the selection, execution and juxtaposition of shots to create a truthful and interesting documentary narrative. Use of story beats and of camera angle, shot-size, focal length, and editing patterns are emphasized. Each student directs, shoots, and edits a film of up to 2.5 minutes.

PROJECT 2: CHARACTER FILM

Each student is challenged to tell a small story about an extraordinary or extremely ordinary person using only vérité scenes. Students are challenged to record life as it happens, discerning and capturing the scenes that naturally occur in the subject's life – neither

staging them, nor interviewing the subject. Though the project includes the use of sound, the challenge to “show, don’t tell” continues. Each student directs, shoots, and edits a film of up to 5 minutes.

PROJECT 3: SOCIAL ISSUE FILM

This project should employ a documentary narrative to explore a social issue about which the student feels strongly. Students will research their subject matter and pre-script before shooting. The combination of interviews and narration form the required primary film language for this film. Third party materials including photos, footage and music may also be used, and vérité scenes are encouraged as contributing elements. Students may provide a fresh perspective on a social or political issue or document a local story that has larger implications. Each student writes, shoots, directs, and edits a film of up to 10 minutes.

PROJECT 4: NEW MEDIA FILMS

Each student creates a personal cyber-film and other new media projects of their choosing for distribution on the Internet and/or social media. Students are challenged to utilize the intimate dimensions of the player window to their advantage, to attract and hold the interest of the web-surfing audience, and to inspire them to “share” the film. Each student directs, shoots, and edits at least one new media pieces, ranging from 90 seconds and longer.

PROJECT 5: DOCUMENTARY OR UNSCRIPTED TELEVISION SERIES PITCH

Students develop and pitch an original documentary television series. Students are challenged to conceive and structure an original TV series that will attract and

entertain a mainstream television audience using documentary and storytelling skills developed throughout the first term. Student create a written pitch and deliver live verbal pitches for their shows, generally to a network or development executive.

PROJECT 6: THESIS FILM, INDEPENDENT DOCUMENTARY

The culmination of the *One-Year Documentary Program* is a thesis film of the student's own choosing. Using any film language and equipment learned throughout the year, as well as extensive research, writing, planning, and later editing, and planning, each student produces a thesis film of up to 20 minutes in length, designed to function as a calling card and to excel on the festival circuit.

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The New York Film Academy *One-Year Documentary Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. As is customary in visual arts studies, lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than two terms.

New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the

awarding of the One-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE BREAKDOWN

COURSE	NUMBER	HOURS
Documentary Craft I	DOCU100N	102
Camera Lighting and Sound I	DOCU110N	45
Documentary Production Workshop I	DOCU120N	36
Documentary Producing, I	DOCU130N	36
Documentary Cinema Studies I	DOCU140N	48
Writing for the Documentary I	DOCU150N	36
Editing I	DOCU160N	63
Documentary Craft II	DOCU200N	162
Camera Lighting and Sound II	DOCU210N	45
Documentary Production Workshop II	DOCU220N	36
Advanced Producing	DOCU230N	87

Documentary Cinema Studies II	DOCU240N	48
Writing for the Documentary II	DOCU250N	81
Editing II	DOCU260N	22

COURSE DESCRIPTIONS

DOCUMENTARY CRAFT I & II

These courses introduce students to the craft of documentary filmmaking, establishing a foundation for all future projects. Students are prepared to create their own films and provided a venue for screening their work for feedback throughout the program. Instructors challenge and collaborate with students to find the most effective and expressive visual means to tell their stories. Students develop a vocabulary for talking about and working on film. The process of filmmaking is broken down and explored through discussions, readings, case studies and guest lecturers. Students examine how elements of narrative depend on and interact with elements of the film's style. Students also explore different techniques in editing, shooting, and storytelling. Each week, instructors guide the student film crews in special production meetings to discuss such things as: shooting lists, story beats, loglines, script, character development, crew collaboration, documentary styles, shooting strategies, pre-production, post-production, documentary editing, planning, ethical question, etc. Emphasis is placed on consistent work and peer review.

CAMERA LIGHTING & SOUND I & II

In *Camera Lighting & Sound* students begin shooting in their first week of school. This hands-on approach continues throughout the program, building on knowledge and gaining experience using multiple different cameras and shooting techniques. Through hands-on exercises students learn multiple cameras and explore the possibilities of digital video.

In the first term students learn to shoot on the Sony FS5, their smartphone with Filmic Pro, and the Canon C-300. In the second term they expand their repertoire to include the Sony A7s, and continue working in greater depth with the Sony FS5 and Canon C-300. They experiment with cinema verite' shooting techniques, explore all the components of the camera menus and learn how to deploy their various cameras to achieve their desired results.

In sound classes students learn to get the best quality sound recording by working with boom-poles, external shotgun microphones, wireless lavalier microphones, Zoom H6 digital audio recorders Roland Field Mixers and/or a smartphone based recorder. These classes provide concepts, technical information, and hands-on demonstrations in recording sound. Students are introduced to various types of recording devices and taught when to use them. The classes are designed to challenge the students to use sound as an additional tool for storytelling, and takes them through the complete recording process.

As students progress through the course, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles. Lighting classes focus on how to light for the documentary film, including lighting for interviews and

lighting on the fly. Students learn fundamental lighting techniques through demonstrations and shooting tests utilizing a professional lighting and guerilla lighting techniques. In the second term, students also work with Kinoflo lights and LED panels.

DOCUMENTARY PRODUCTION WORKSHOP I & II

Documentary Production Workshop is designed to demystify the craft of filmmaking. It is a hands-on class in which students shoot exercises under the supervision of the instructor. The technical aspects of filmmaking are seen as tools to realize and better tell the story. The guiding idea is that once students can identify the scene or story playing out in the life they are filming, the necessary craft and techniques will follow. Through in-class exercises, the rules and tools of shooting and recording for story are defined and practiced. This applies to the use of lenses, lighting, sound, pre-production, and editing.

DOCUMENTARY PRODUCING

This course teaches students how to break down a film shoot for workability, budgeting and scheduling purposes. Students learn how to use all the necessary forms and create production books for pre-production and production of their own short films. The importance of having a finished beat sheet, shooting list and/or script before going into a shoot is stressed, as it applies to creating realistic production plans, budgets, schedules, and call sheets.

ADVANCED PRODUCING

Advanced Producing classes expose students to business skills related to: contracts, clearances, including music rights and fair use, marketing, film festivals, new and traditional models of

finance and distribution, including social media, crowd-funding, pitch fests, direct distribution, sales agents, distributors, and the basics of creating and running a small business. These additional business skills will prepare students for additional jobs in documentary film and media after graduation. Job preparation skills are also developed, including resume and cover letter writing and the development of career strategies.

DOCUMENTARY CINEMA STUDIES I & II

Documentary Cinema Studies I introduces students to the history and critical concepts of documentary filmmaking through lectures, screenings and group discussions. Emphasis is given to films, which masterfully utilize the forms and film language the students are required to use in making their first term films. Each class gives students the chance to consider a significant documentary film or filmmaker. (On special occasions, a filmmaker will join the class to discuss his or her work with the students in a Master Class.) Particular attention is paid to the practical lessons that new filmmakers can take away from each film screened in class.

Documentary Cinema Studies II explores at an advanced level the themes introduced in the first term. It focuses on creating contexts for important movements and exploring a range of forms. Documentaries with groundbreaking styles and/or structures are given high priority as are documentaries created by diverse filmmakers. Students investigate at a deeper level the connections between content and form—between what a film says and how it says it. All the works we screen in *Documentary Cinema Studies* are specifically selected to provide students with a wide range of inspiring examples for their own films.

WRITING FOR THE DOCUMENTARY I & II

This course is designed to help students develop their ideas for their films using the classic elements of narrative. Students are taught to identify the stories at play in the lives of their subjects, and then to create strategies for capturing and telling those stories. Utilizing action ideas, loglines, ever-evolving pitches, storytelling and writing exercises, and scripting techniques, the course focuses on the fundamentals of visual storytelling. It provides students with constructive analysis and support as they take a story from initial idea, to beat sheet, synopsis and shot list. For the *Social Issue* and *Thesis* films, the process continues through a rough draft, and finally, a script and shot list. Through a combination of consultations with their faculty mentors, in-class readings and supportive discussions, students learn how to realize their documentary film on paper in order to make shooting more seamless. For students'

semester one film, the same approach is then applied in the editing process using "paper cut" scripts.

EDITING I & II

Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor's ability to work with the footage and tell a story that makes all the difference. *One-Year Documentary* students will learn how to use a non-linear digital editing system. Students are taught the fundamental concepts of film editing, both practical and aesthetic. Classes consist of lectures that combine technical information, demonstrations, and short exercises to check for mastery of each new technique. Each student edits his or her own films, working with professional editors during supervised hours. The last six (6) weeks of the Thesis Film edit feature a Thesis Editing Master Course with one of the top editors in the documentary world.

ONE-YEAR FILMMAKING

Total Credits: 41

PROGRAM OVERVIEW

The New York Film Academy One Year Filmmaking Program is an accelerated, immersive, hands-on program split into three (3) semesters. 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. Each of these classes instructs students in methods and strategies for getting better performances from actors. Students use this knowledge to write, direct, and edit seven (7) short films in digital video and crew on their classmates' films, culminating in a mid-year film, a project intended to showcase all the basic directorial skills students have learned in both visual storytelling and working with actors. The Acting for Director's class also instructs students on how to hold auditions, casting sessions, callbacks, and rehearsals.

The second semester is divided into two (2) phases. The first phase is devoted to post-production of the mid-year film, during which students screen and critique rough-cuts and fine-cuts of their projects, including a final group screening for the cast and crew members. In the second phase, students write and perfect the screenplay that will become the basis of their capstone project, the final film of the year. 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 a series of class shoots or "Production Workshops," in which students get an opportunity to practice directing a scene from their upcoming Final 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 One Year Final Film and crews on their classmates' projects. The goal of the One Year Final Film is to enable students to make a fully conceived and executed film with dialogue. 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, and DaVinci Resolve, a professional quality color correction software. Toward the end of the term, students attend classes focusing on life after the New York Film Academy, in which instructors share knowledge and experiences from their professional careers. These classes provide graduating students with strategies for initiating their filmmaking careers after completion of the program. Lessons include

“How to Build a Show Reel,” “How to Find the Right Film Festival,” “How to Network and Raise Money,” and “How to Find a Job.”

The One 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

PROGRAM OBJECTIVES

The educational objectives of the *One-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.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of digital video cameras and motion picture production.
- A working knowledge of 16mm and 35mm cameras and film production.
- The ability to write and pre-visualize a screenplay.
- In-depth experience working as a director, producer, assistant director, director of photography, assistant cameraperson, gaffer, grip and sound mixer on student productions.
- Mastery of Avid Media Composer digital editing software.
- Knowledge of film history and film studies.
- Knowledge of aesthetic film theory and experience with practical application of the same.

GRADUATION REQUIREMENTS

The *One-Year Filmmaking Program* requires successful completion of the following creative projects in partial fulfillment of the graduation requirement:

- Project 1 - Mise-en-scène Film
- Project 2 - Continuity Film
- Project 3 - Music Film
- Project 4 - Fourth Film
- Project 5 - Subtext Film
- Project 6 - POV Film
- Project 7 - Mid-Year Film
- Project 8 - One Year Final Film

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The New York Film Academy *One-Year Filmmaking Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are

mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than two terms.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the One-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

Production Workshop I		
Screenwriting III	FILM191N	2
Intermediate Film Prep	FILM252N	2
Intermediate Film Production	FILM251N	4
Intermediate Postproduction	FILM261N	4
Short Film Directing	FILM242N	2

CREDIT BREAKDOWN

COURSE	NUMBER	CREDIT
Acting for Directors	FILM171N	1
Cinematography I	FILM111N	2
Digital Editing I	FILM121N	3
Director's Craft IA	FILM101N	2
Director's Craft IB	FILM151N	2
Producing I	FILM231N	1
Digital Production Workshop	FILM152N	2
Screenwriting I	FILM131N	2
Screenwriting II	FIL141N	2
Cinematography II	FILM241N	2
Digital Editing II	FILM161N	2
Director's Craft II	FILM181N	1
Producing II	FILM232N	2
Synchronous Sound	FILM222N	2

COURSE DESCRIPTIONS

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 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.

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, in this class.

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.

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.

ONE-YEAR GAME WRITING & DESIGN

Total Clock Hours:

912

PROGRAM OVERVIEW

The New York Film Academy *One-Year Game Writing & Design Program* is a two term conservatory-based, full-time program. Students follow an intensive curriculum that is designed to immerse gifted and energetic prospective game designers and developers in all aspects of the discipline. It provides a creative setting in which to challenge, inspire, and perfect the talents of its students.

The strength of the NYFA *One-Year Game Writing & Design Program* is in its combination of storytelling studies, game design theory, game arts education, game programming education, and the hands-on direct application of each. The program is further enhanced by concentrating on the commercial realities of the medium with real world education through master classes, guest speakers, attendance at game industry events, and NYFA's collaboration with industry-leading game companies.

PROGRAM OBJECTIVES

The educational objectives of the *One-Year Game Writing & Design Program* are to give students an introductory education in the art and craft of professional game design and development, and to instruct students through an intense schedule of lectures, practical workshops, and project development cycles to excel in the creative art of game design & development.

Students receive a comprehensive look at the arts of game & narrative design through

courses in the history and theory of game design, game writing, and narrative design. Students also receive comprehensive instruction in coding, 2D and 3D art and animation, sound design, and producing/project management. Special guests from the game industry and related fields are invited to speak during the NYFA evening lecture series. Students are assigned multiple projects in the concentrations of game writing, game art, game programming, and game design. These projects will be subject to critique by senior instructors and by peers during in-class workshops, as well as being showcased and play-tested at regional game industry events.

EXPECTED LEARNING OUTCOMES

One-Year Game Writing & Design students at NYFA are introduced to every facet of game design, from writing to art to development to programming. They are expected to create their own game design documentation, a series of paper and digital prototypes, and a portfolio that includes multiple playable game demos across a wide range of game types and platforms. Students are encouraged to be creative but are also taught to think of each game design milestone as one part of a larger game. Students understanding their place in a collaborative game design environment is just as important as completing their individual projects.

Skills learned as a result of successful completion of this program include:

- The ability to work collaboratively in a high-pressure creative environment.

- An in-depth knowledge of the theories of narrative storytelling in video games.
- An introductory knowledge of the techniques and practices of game art and animation.
- An introductory knowledge of the language and processes of game programming.
- A firm foundation in the theories, methods and execution of game development, through participation in the creation of a series of playable games.
- Intermediate understanding of the Maya 3-D Art & Animation Software.
- Intermediate understanding of the C# Programming Language and coding for the Unity game engine.
- Knowledge of the history and current state of the video game industry.

GRADUATION REQUIREMENTS

The *One-Year Game Writing & Design Program* requires successful completion of the following creative projects in partial fulfillment of the graduation requirement:

- Satisfactory participation in all courses
- 3-D Art & Animation Portfolio
- Game Design & Narrative Design Documents
- Completion of a minimum of 4 playable games
- Application of the Agile: Scrum methodology

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to The New York Film Academy's Attendance Policy and Code of Conduct. Additionally,

students must fulfill all financial obligations to The New York Film Academy.

The New York Film Academy *One-Year Game Writing & Design Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. As is customary in visual arts studies, lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than two terms.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the One-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

COURSE	NUMBER	HOURS
Narrative Design Workshop I	GDSN100N	96
Game Design Workshop I	GDSN110N	96
Game Analysis: Playable Systems	GDSN120N	96
Game Studio: Agile Development	GDSN130N	96
3D Art and Animation	GDSN140N	48
Narrative Design Workshop II	GDSN200N	96
Game Design Workshop II	GDSN210N	96

Game Analysis: Industry	GDSN220N	96
Game Studio: Producing	GDSN230N	96
Art Direction for Game Designers	GDSN245N	48
Improvisational Acting for Game Designers	GDSN250N	48

COURSE DESCRIPTIONS

NARRATIVE DESIGN WORKSHOP I

This course introduces students to the art and craft of storytelling through writing, sound, and art direction. Starting with the traditional structures of linear storytelling, and developing skills in a variety of non-linear storytelling models, students practice both narrative design and game writing throughout this course. With this firm foundation in narrative theory, students are then introduced to the tools, theory and craft of storytelling in an interactive medium. Special attention is paid to the construction of compelling characters and believable dialogue. Finally, students are introduced to the narrative design document, the vision document that guides every game's audio-visual story development. Students begin work on a series of narrative design documents in each project cycle, each advancing their application of audio-visual storytelling, and nonlinear writing techniques.

NARRATIVE DESIGN WORKSHOP II

Picking up where *Narrative Design Workshop I* left off, students continue to develop their narrative design documentation, with increasing focus on the priority of story in the shaping of the game's design and execution. Focus is placed on a step-by-step approach to

turning big ideas into workable game concepts and, eventually, scripts. In addition, more advanced topics in interactive storytelling are explored, including: game properties as franchises; inside the creative process of the game writer; the writer's role in the development team; the dynamics of story changes in game development; and the analysis and deconstruction of selected video game story lines as a tool for students to know what makes a great video game narrative.

GAME DESIGN WORKSHOP I

This course begins with an overview of pre-tech games such as card games, board games, and puzzle games. The instructor leads the students in supervised gameplay and aids in the analysis and deconstruction of how these games work and what makes them fun and compelling. The course then moves to paper and dice games such as *Dungeons and Dragons*. Each student is required to create their own paper and dice game as a way to gain better understanding of what makes these games entertaining and compelling. Finally, the class switches its focus to rapid paper prototyping for their digital games, providing students with one important component in the design process and analysis of playable systems as expressed in their digital games. In its theory component, *Game Design Workshop I* also asks students to think critically about the contemporary video game marketplace, the design and narrative conventions, and to grapple with the most controversial topics that affect the industry: diversity, gender and racial stereotyping, shifting roles of the independent and AAA scenes, and the influence of new technologies like virtual and augmented reality on the game industry landscape.

GAME DESIGN WORKSHOP II

This course will build upon the foundations established in previous courses, and will focus on advanced processes and approaches to successful game design. The course is workshop-focused meaning a substantial portion of time will be spent actively engaged in the design process. Readings and lectures will supplement discussions as students explore more nuanced facets of the game design process. Creating high quality work is the primary goal and everything else is intended to support that aim. The course utilizes the playcentric design methodology, and playtesting, experimentation, and design revision are the cornerstones of the course's design approach. In addition to the practical application of design skills, students are asked to conduct research into topics of their choice, and find ways to express meaningful cultural and social commentary through their games. The final outcome of work in the *Game Design Workshop II* will be designers with a clear, recognizable creative voice.

GAME ANALYSIS: PLAYABLE SYSTEMS

This course provides students with a wide-ranging but focused set of analytic and critical tools that can be used to better understand, analyze, and critique games. Students learn about the history of games and the context of their design and production to develop a critical and philosophical vocabulary for talking about games and their meaning and purposes. Starting with the overarching framework of playcentric design, students examine different approaches that have been used to analyze games; employ critical lenses for focusing on different aspects of games; and use hands-on methods for understanding game fundamentals at a deep level. The course uses practical techniques, from producing and project management to coding to allow

students to apply these theories to their game projects.

GAME ANALYSIS: INDUSTRY

This course educates students on many of the fundamental and various business models found within the game industry today. Included, as part of the course is an examination of the roles and responsibilities of studio staff members, an in-depth review of the online, social, and mobile business models, the proposal and contract development process, and the success metrics associated with a successful game. Much of this work is conducted in the context of project development cycles, giving students an opportunity to think about these industry trends and apply them to the creation of games that leverage this knowledge in the marketplace.

3D ART & ANIMATION

This course introduces students to Autodesk's Maya Animation, Visual Effects, and Compositing software, a robust application used throughout the video game industry for the creation of art assets. Students learn how to optimize the Maya interface for enhanced productivity. They are introduced to polygon tools and taught polygonal modeling in a hands-on environment. Students create models and character designs using the techniques taught in this class that can then be used in their game projects throughout the term.

GAME STUDIO: PRODUCING

This hands-on game studio course brings together theory and technical expertise into the creation of playable games. Students form their own game studio development teams starting with small groups and ending with a game project executed by the entire class.

Students conceptualize and build a series of working games as they learn and employ Agile and scrum methodology and playcentric design. Using an array of industry-standard online tools to document their work and manage their tasks, students focus on game production workflow with an emphasis on managing the design, development, and testing of a series of working games.

GAME STUDIO: AGILE DEVELOPMENT

This hands-on game studio course builds on the projects of the *Game Studio: Producing* course, and is focused on the production and development of digital games. Students form their own game studio development teams comprised, though they will also have opportunities to design and develop at least one solo game. Students conceptualize and build working games as they employ Agile and scrum methodology and playcentric design. In this second term course, students will expand their application of design skills to multi-level, multi-player games for a range of platforms.

ART DIRECTION FOR GAME DESIGNERS

This course shifts students into the role of an art director, and asks them to examine the role of design, look development, and user experience design in building games. It covers basic skill set presentation (art history, color

theory, basic composition, typography, basic digital media skills), and allows students to apply these skills to their playable game projects, within the constraints of technology, client needs, end-user experience, etc. This course also discusses UX/UI concepts as students design games that smoothly integrate design thinking into their technical execution. Students will practice mastering the look and feel of an experience as art directors.

IMPROVISATIONAL ACTING FOR GAME DESIGNERS

This course is a study and practice in imagination, playfulness, group work, communication, and freedom of expression. It is in the curriculum to help students become less inhibited creatively, learn to communicate more effectively, and learn to resolve conflict efficiently. The course includes games/exercises that challenge the student to filter their internal creativity into outward expression, focusing on commitment and clarity when expressing playfulness. Working with others is highly emphasized and establishing a group mind involving creativity and imagination is the primary goal. This acting course helps to equip students with skills they need to negotiate the industry, including: public speaking, adaptability, and presentation skills.

ONE-YEAR MUSICAL THEATRE

Total Clock Hours:

913

PROGRAM OVERVIEW

The New York Film Academy *One-Year Musical Theatre Program* is an immersive, accelerated, fulltime program split into two terms. Students interested in musical theatre are able to study the various aspects of the musical theatre craft under the guidance and tutelage of a first rate, Broadway level faculty. The program is designed to accommodate students with singing and movement abilities on the beginning, intermediate, and advanced levels. The first term lays the foundation for the more advanced and challenging work in the second term.

Musical theatre actors must be able to effectively interpret scripts and songs while also being well versed in a variety of dance styles. Additionally, they must be able to present themselves professionally in auditions. *The One-Year Musical Theatre* program allows students to explore the integral skills required for success in this field, to understand professional ethics, and to prepare themselves for the rigorous physical and emotional demands of a musical theatre career.

***Please note:** each term is 15 weeks of instructor led class hours, but requires a commitment for a 16th week; however, there are no classes. Week 16 in both terms is devoted to rehearsal for the showcase performance.

PROGRAM OBJECTIVES

The educational objectives of the *One-Year Musical Theatre Program* are to instruct

students in the art and craft of musical theatre by offering a strict regimen consisting of in-class training, seminars, and total immersion experiences designed to help students excel in the craft.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- In-depth knowledge of and experience with the art and craft of musical theatre.
- Experience with multiple modern and classical approaches to performance, dance, song, script interpretation, and character formation.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The New York Film Academy *One-Year Musical Theatre Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio

based. Lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than two terms.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the One-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course Name	Number	Clock Hours
Acting I	MUSI100N	60
Performance Lab I	MUSI110N	45
Voice and Speech I	MUSI120N	22.5
Improvisation I	MUSI130N	22.5
Ballet I	MUSI140N	45
Jazz and Theatre Dance I	MUSI150N	45
Voice Studio Lab I	MUSI160N	45
History of Musical Theatre	MUSI170N	45
Song Interpretation	MUSI180N	45
Ensemble Practicum I	MUSI190N	22.5
Music Theory	MUSI115N	22.5
Private Voice Lessons	MUSI105N	14
Pop Rock I	MUSI235N	24
Comedy	MUSI245N	21
Performance Lab II	MUSI210N	45
Stage and Film Combat	MUSI255N	22.5
Voice and Speech II	MUSI220N	22.5
Audition Technique	MUSI265N	45
Musical Theatre Scene Study	MUSI275N	45

Acting II	MUSI200N	60
Ensemble Practicum II	MUSI290N	45
Ballet II	MUSI240N	45
Jazz and Theatre Dance II	MUSI250N	45
Tap I	MUSI285N	22.5
Ballroom Dance	MUSI295N	22.5
Private Voice Lessons	MUSIC205N	14

COURSE DESCRIPTION

ACTING I

This course introduces a variety of sensory and imagination building techniques as well as foundational skills of the Meisner Technique. The Meisner Technique is an actor training technique developed by Sanford Meisner, one of the founding members of the instrumental Group Theater. The first term begins with foundational exercises to train the actor's reflexes toward behavioral truth within imaginary circumstances. Once this layer of work has been established, the students begin to apply themselves to scripted text.

ACTING II

This course continues the work that began in *Acting I*. Building upon the use of repetition and related activities, the course explores techniques for deeper emotional commitment and more fully realized immersion in the given circumstances. Students learn how to craft specific character based relationships based on the text and on the behavioral choices of their acting partner.

AUDITION TECHNIQUE

The study of musical and non-musical based audition techniques aimed at mastering

monologues, cold readings, sides, and all peripheral elements that contribute to a successful audition. Included in the class is a unit of work focused on professional preparation and the business of acting covering topics related to casting, audition prep, head shots and resumes, personal style, awareness of type, and current trends in the profession.

SONG INTERPRETATION

This course introduces students to the techniques and comprehensive disciplines required for interpreting the various styles of the musical theatre canon. It is designed to provide exposure to the script, score and artistic analysis necessary for successful interpretation of a song. Students concentrate on safe and effective ways to sing songs from various periods of musical theatre, ranging from the distant past to present day.

BALLET I

This course provides a highly disciplined and developmentally appropriate sequence of ballet training. In-class training focuses upon building strength, flexibility, musicality, and coordination. The course will cover the basics of placement/alignment, turnout, line of positions, port a bras, quality of movement, class etiquette, ballet terminology, and the knowledge base necessary to move forward in the dance sequence.

BALLET II

This course provides a more advanced level of ballet training. In-class training builds upon the work of the first term with continued emphasis on strength, flexibility, musicality, and coordination. This course reviews and expands upon the French terminology and

introduces some Russian terms as well. There is also an opportunity to learn about the history of dance, current trends, and masters of the art form. Dance audition technique is introduced and appropriate performance opportunities are provided.

BALLROOM DANCE

Ballroom dance is the art of partnering. In this course, students study no less than two standard dance forms selected from but not limited to the following: Fox Trot, Swing, Tango, Waltz, Quick Step, Salsa. Ballroom dance helps actors to develop confidence, stage presence, and increases their physical, emotional and rhythmic sensitivity. Many of the requisite skills can be applied directly to scene work and quality acting. In this course, each dancer leads as well as follows.

JAZZ/THEATRE DANCE I

This course is designed to teach each student the correct alignment and specific techniques necessary for advancement within this and all dance genres. The aim of the course is to increase strength, flexibility, endurance, and the ability to learn and retain choreography. In addition to practical application of technique in-class, students are introduced to the history and the major choreographers of Jazz and Musical Theatre Dance.

JAZZ/THEATRE DANCE II

This course is designed to build upon all the work introduced in the first term. More advanced work is incorporated including greater challenges in the warm up, across the floor work, centering, and combinations. An emphasis this term is placed upon audition decorum, preparation, and conduct; incorporating mini-auditions and callbacks.

Students are guided to employ the acting and storytelling elements of dance.

COMEDY

This course is designed to help students identify their own brand of humor and to guide the discoveries made in class to the comic demands within the art of musical theatre. The course exposes students to the various types of comedy that exist, further helping the student to find ways to comically engage with a wide array of material.

HISTORY OF MUSICAL THEATRE

This course teaches students to identify prominent figures in both early and modern theatre; including composers, lyricists, performers, directors, choreographers, and producers. Students study the effects of the great historical events and trends that affected the art form from turn of the last century to today.

IMPROVISATION

Students explore the fundamental principles of improvisation and how it enhances and applies to all of their performance work. Working in pairs and groups, students create improvised scenes and environments, explore character, learn to trust instincts, and practice making honest, fully committed choices. With the introduction of music and lyrical components, students apply all the same principles, but with an emphasis on genre, ensemble support, and fully invested song improvisation.

PERFORMANCE LAB I

This is a performance-based course that approaches musical theater the same way an

actor explores text in a play. During the course, each student develops necessary skills to thoughtfully investigate material in order to combine organic choices in movement, acting and singing. Students explore the fundamentals of text analysis and research in order to provide intentions, stakes and conflict for each character in a variety of contrasting musical theater genres.

PERFORMANCE LAB II

This course is a playground to gain confidence in performance and solidify the process of character development and analysis learned in *Performance Lab I*. The foundation of work in the course originates from the interpretive choices, given circumstances, and style of the chosen material. From this foundation students explore various techniques to activate performance physically, vocally and emotionally. Attention is given to activating choices, exploring transformational characters, and acting within an ensemble.

POP ROCK I

This course is designed to introduce musical theatre students to basic concepts of Pop Rock singing. Students learn a brief history of Pop Rock and its place in the Musical Theatre Repertoire. Special emphasis is placed on finding material that is successful for each individual voice and sung in a healthy manner that aligns with the acting demands of the song.

MUSIC THEORY

This course teaches students to be literate in the written language of music. Sight singing is the ability to sing what is notated at a glance, the equivalent of a "cold read" in scene work. It requires the ability to identify intervals

immediately and sing them correctly and in time. Actors who have the ability to read music fluently have a much easier time learning songs and can do so without the help of a coach or musical director. They are also acknowledged in the industry as a valuable commodity. A professional musical theatre actor known to be a good music reader is much more likely to be hired than one who is illiterate

STAGE AND FILM COMBAT

This course covers the fundamental principals of unarmed stage and film combat. With emphasis on safety, students learn a basic vocabulary of slaps, punches, kicks, hair pulls, rolls, and other fight related illusions. Angles for stage masking and camera viability are learned, allowing each student to know how best to enact a safe and effective moment of physical violence for stage and screen.

ENSEMBLE PRACTICUM I

This course is designed to help students increase knowledge of rehearsal techniques, professional behavior, and musical skills. Students receive practice in ensemble singing in large groups, duets, trios, and small group numbers. In addition to the pedagogical instruction, the course is the practicum studio for assembling music suitable for showcase consideration.

ENSEMBLE PRACTICUM II

This course continues building upon the work of the first term. Music selections are found and techniques are learned for effective development and performance of songs. Special emphasis is applied to duo, trio, or ensemble works. Selections are rehearsed and

prepared for possible inclusion in the showcase event.

VOICE AND SPEECH I

In this course, students work with basic elements of preparing the body for authentic phonation, breath support, auditory sensory awareness and the freeing the natural voice. Students study the effective production of pure vowels and diphthongs, consonant action, and the interplay of the spoken word within imaginary circumstances. Teachers may make exercise substitutions while maintaining learning goals.

VOICE AND SPEECH II

In this course, students continue work on resonance and work with intermediate elements of speech, such as obstruent and diphthong differentiation, heavy or light consonants, intonation and meaning, personal point of view, and integration of growing verbal skills. Students also learn the value of dialect and work towards expressive and effective mastery of general American speech. Teachers may make exercise substitutions while maintaining learning goals.

TAP I

This course is an introduction to the basic tap dance principles and techniques. Tap is a style of American theatrical dance, distinguished by percussive footwork, which marks out precise rhythmic patterns on the floor. This course focuses on Broadway style tap dancing, incorporating warm up, drills, standard tap steps, terminology, and performance combinations.

SCENE STUDY

This course is taught using musical theatre dialogue, music, and lyric in an active, tangible scene study format. Partners are used in the scene study portion, as well as group assignments. The course is based on the teachings of Sanford Meisner and how his theories apply to musical theatre performance. This course is designed to teach students how to analyze the components of musical theatre (dialogue, music, and lyrics) and implement their analysis in a Meisner based performance.

VOICE STUDIO LAB

This course is designed to introduce students to the theory and practice that forms the basic functional skills of vocal production and singing. Topics include: breathing, muscular and air support, diction, the vocal anatomy,

tone production, vowel and consonant modification, resonance and vocal health. Students also develop a greater self-awareness, confidence, and the tools of expression that are essential in singing.

PRIVATE VOICE LESSONS

Every student enrolled in the first year of training will receive fourteen (14) one-hour private voice lessons per semester. These lessons are designed to assist each student in the development of their vocal technique with respect to healthy vocal use, discovery and expansion of vocal range, accuracy of pitch and rhythm, breath support, and all related efforts that best serve each student's individual progress.

ONE-YEAR PHOTOGRAPHY

Total Clock Hours:

900

PROGRAM OVERVIEW

The New York Film Academy *One-Year Photography Program* is a total immersion two-term program designed to equip students with the practical skills to become working photography professionals. It uniquely provides instruction and intensive hands-on experience in the technology, aesthetics, business, history and theory of still photography, as well as the use of the moving image from a photographer's perspective. While photography has always been intrinsically tied to technology, the image-makers of today cannot afford to call themselves just photographers. They must also be digital imaging experts, and capable of working confidently with high-definition video.

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

No significant prior experience in photography is assumed. The program brings everyone to the same level very quickly, beginning with the fundamentals and filling the inevitable gaps in the understanding of those who have some experience.

PROGRAM OBJECTIVES

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

Students receive a comprehensive look at the art of digital photography through courses in the history and theory of photography, fine art photography, documentary photography, and commercial photography. Students are also assigned several photographic projects. These projects are subject to critique by instructors and peers during in-class workshops.

TERM ONE

The main goal of the first term is to develop core photography skills by shooting assignments with a state of the art digital SLR. Studying and re-shooting master works and participating in critiques develops students' skills at conceptualizing, pre-visualizing, composing, exposing and editing powerful images using style to underscore content. As students shoot and edit, they are immersed in the theory and history of photography.

Students roam the world-class museums, galleries, studios, agencies and publishers of New York City, a beehive of globally resonant creative imaging, to see firsthand how cameras have formed our world. A diverse group of professional guest artists and lecturers drawn from the superstar roster of talent that frequents New York City exposes students to a broad range of contemporary perspectives

and approaches within commercial, fine art, fashion, documentary and journalistic traditions.

Photographers are first and foremost light hunters. Students learn to recognize the revelatory power of dramatic light and the imaginative potential of shadows as they bend the sun, the moon, and every conceivable artificial light source from sparklers to studio flash to illuminate subjects with visceral intensity. Even as students learn traditional 3-point lighting, they are encouraged to think beyond convention to lighting techniques with the emotional and dramatic impact most appropriate to highlight their ideas.

As students examine a wide range of imaging disciplines, they also practice the essential business skills that enable any professional to run a successful practice including: research, bidding, self-promotion, marketing, personal presentation, stock sales, studio organization, contracts, exhibition, licensing, publishing, and artist grants.

Photography today is intrinsically linked to Adobe Photoshop as the pre-eminent digital darkroom tool. Students are taught to master non-destructive image editing, learn the staggering power of RAW processing, how to target and shift colors with incredible precision, professional selection and masking techniques, and even how to manipulate time in the editing process.

TERM TWO

The second term is constructed as an experience of a typical photographer's professional life, split between commercial assignments and personal work. The idea behind this is twofold: first, to give students the opportunity to actually practice not only creative techniques, but also to become completely comfortable with the business

skills necessary to be successful as a professional photographer within whatever area of the business they decide to work. Secondly by pursuing a personal project, students never lose sight of what made them fall in love with photography in the first place, and learn the importance of balancing the demands of commercial work so it never overshadows their passion.

The second term builds on students' basic skill set and challenges them to refine their technical, aesthetic, and business skills. Focusing on commercial image making, students look at established masters as they work intensively with DSLR cameras and studio lighting on fashion, product, beauty, and architectural assignments. Art direction and design elements are employed to create distinctive visual styles. In post-production, students move beyond basic color and tonal correction into sophisticated compositing techniques, dynamic range extensions, advanced retouching, and masking techniques.

Students expand their repertoire of light and shadow as they work with professional lighting and grip hardware, as well as inexpensive and unconventional practical sources of light and shadow.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- An in-depth knowledge of digital SLR cameras, lighting, post-production, and printing.
- Expertise at producing winning bids and managing a successful photography business.
- Research techniques for documentary

subjects or news stories visualized through photography.

- Mastery of Adobe Creative Suite (Photoshop, and Lightroom).
- Intimate familiarity with the history of photography and major movements since its invention.
- Knowledge of aesthetic theories of photography and experience with their practical application.
- The ability to work independently in a high-pressure creative environment.

TERM ONE PROJECT GOALS

- Test aperture ranges, shutter speeds, lenses, lighting tools, and filtration options on a wide variety of subjects.
- Thoroughly test the limits of over and under exposure and RAW processing and the effect on the look of an image.
- Research, conceptualize, shoot, edit and output a photographic and multimedia documentary essay including a written artist's statement.
- Conceptualize, shoot, edit and output a fine-art body of work on a single cohesive theme including a written artist's statement.
- Develop and participate in a community of creative peers capable of providing invaluable critical feedback.

TERM ONE LEARNING GOALS

- Understand the components of exposure.
- Acquire a working mastery over a digital SLR camera and standard lenses for still imaging.
- Develop working digital darkroom and library management skills using Adobe Photoshop and Adobe Lightroom.
- Understand basic color management and be able to output accurate prints to modern inkjet printers.

- Recognize the characteristics and make creative use of basic lighting tools and camera position to create drama and emotional impact under typical lighting conditions.
- Become familiar with the history of photography through the experience of studying and re-creating iconic images from the invention of the medium up until 1960.
- Understand and apply theories of aesthetics, semiotics, design, composition and color.

TERM TWO PROJECT GOALS

- Conceptualize, shoot, edit, print, and hang an exhibition of a personal body of work to contemporary exhibition standards.
- Apply professional business practices to each project, including releases, casting, contracts, and art direction.
- Thoroughly test a wide variety of lenses and alternative image capture devices.
- Conceptualize, shoot, edit, and exhibit several commercial photo projects, which may include working with models, an art director, sets, and professional lighting equipment.

TERM TWO LEARNING GOALS

- Begin to develop a recognizable personal, iconic style, and color palette through the use of composition, color, design, and lighting.
- Refine expert lighting skills that can be applied under controlled and real-world conditions.
- Develop an ability to pre-visualize an image before shooting and to execute it with precision and speed.
- Develop the ability to incorporate planned final RAW processing into exposure techniques.

- Acquire the ability to recognize and fix color correction issues.
- Develop the ability to pre-visualize and produce a wide variety of looks from the same RAW file.
- Become familiar with commercial business practices, ethics, contracts, and legal issues.
- Develop expert digital imaging and inkjet printing skills using Adobe Photoshop.
- Become intimately familiar with the history of photography and imaging technology from 1960 through today.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The New York Film Academy *One-Year Photography Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than two terms.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the One-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

COURSE	NUMBER	HOURS
Photo I	PHOTO100N	96
Imaging I	PHOTO110N	96
Vision and Style I	PHOTO120N	96
History of Photography I	PHOTO130N	48
Shooting Lab	PHOTO140N	64
The Photographic Essay	PHOTO150N	56
Photo II	PHOTO200N	94
Imaging II	PHOTO210N	96
Vision and Style II	PHOTO220N	48
History of Photography II	PHOTO230N	54
Applied Photo I	PHOTO245N	64
Production Lab	PHOTO255N	88

COURSE DESCRIPTIONS

PHOTO I

An essential skills component of the program, *Photo I* introduces students to the mechanics of cameras and lenses along with the basics of using a HD SLR for still photography. Students master the three components of exposure and how to apply them to render a scene in ways beyond what a human eye sees. Students also learn principles of composition

and directing visual attention, as well as develop an understanding of the intrinsic relationship between light and the photographer's process. Students discover the unique reactive nature of light in a variety of situations including direct light, diffused light, reflected light, and light that's tempered by atmosphere.

IMAGING I

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

VISION & STYLE I

This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine, and critique fine art and documentary projects. The course is as much about conceptual approach and *raison d'être* as technique. Students define and begin to develop a personal, iconic visual style, and specific area of interest, studying master bodies of work across both genres as examples. The primary focus will be on the still photo. Students become familiar with principles of graphic design, composition, color, editing,

sequencing, and presentation as they refine their bodies of work. Through writing, journaling, drawing, research, presentation, and photographic assignments, students gain a level of self-awareness necessary to understand the most salient origins for their ideas, and start to conceive how their work might fit into the context of current practices and attitudes. In the final weeks of *Vision and Style I*, each student meets with faculty to review their first term's work and discuss possible directions for the final graduation project that they will submit for final approval early in the second term, and then execute in *Vision and Style II*.

HISTORY OF PHOTOGRAPHY I

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

SHOOTING LAB

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

Exercises include photographic and multimedia assignments.

THE PHOTOGRAPHIC ESSAY

This course balances a hands-on approach to furthering professional and technical image production skills with the development of visual literacy through a wide range of design and aesthetic techniques. Students will produce a major photographic essay of a single photographic subject through repeated location shooting, anchored by the study of image analysis based on Semiotic and Deconstruction principles and research into similar-minded projects by other photographers.

PHOTO II

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

IMAGING II

An in-depth follow up to *Imaging I*, this lab-based course enables students to further their mastery of RAW processing, color management and workflow practices while developing advanced perceptual skills. Students also explore a range of possibilities for printing images. Students receive in-depth training in visual perception, advancing their ability to see and orchestrate subtle differences

in tone and color with the end goal of developing a unique personal palette and visual style. Students will composite entirely new visual worlds using transformations, layer masks, tone, texture, and color matching. Furthering their skills in RAW processing, students learn commercial retouching and advanced color and tone control within multiple color spaces. Students also explore RGB, CMYK and LAB color spaces, conversions and workflow configuration. This course further demystifies color management enabling students to achieve consistently accurate results throughout their work. In-class exercises provide the experience necessary to confidently complete assignments given in *Applied Photography I*, with which this course is tightly coordinated.

HISTORY OF PHOTOGRAPHY II

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

VISION & STYLE II

Vision and Style II guides students through the development of a cohesive body of personal work that most accurately represents the area of interest that they wish to pursue as image-makers after graduation. In the early weeks of the course, students must submit a final project proposal to faculty for approval. Throughout the course, students refine their

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

APPLIED PHOTOGRAPHY I

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

PRODUCTION LAB

The overarching purpose of this course is to help students transition from the educational environment to the real world environment by preparing the materials that their future employers, clients, and audience will expect to

see from them, and to develop sound working professional practices that will serve them throughout their careers.

Specifically, the course helps students produce, edit, organize, and print their final projects (exhibition prints, printed portfolio, multimedia and/or artist books where desirable) through instructor-guided individual editing sessions and group exercises; to design and create the accouterments of a professional practice including a working website on a custom URL correlating to their chosen business name and designed according to contemporary standards, physical business cards, and "comp" cards.

In addition, shooting and post-production exercises will reinforce and concepts being taught in other second term courses. *Production Lab* will also feature workshops on special topics intended to prepare the student to enter the professional world, including medium and large format film and digital photography, business and marketing practices, and helpful resources for working photographers.

ONE-YEAR PRODUCING PROGRAM

Total Clock Hours:

912

PROGRAM OVERVIEW

The New York Film Academy *One-Year Producing Program* is a full time, two-term program designed to provide students with an in-depth knowledge of the contemporary realities of producing works for film and television with an emphasis on creative thinking and strategic leadership skills. Students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film and TV industry. The curriculum is extremely comprehensive, teaching students the creative aspects of producing, as well as the more technical side of line producing. Students gain a practical understanding of the entertainment industry and the tools needed to successfully navigate it.

Students are treated as producers throughout the duration of the course, and are challenged each step of the way. Upon entry into the program, students are encouraged but not required to bring a piece of intellectual property — adaptation projects which might consist of: a book of fiction, magazine article, newspaper article, biography, autobiography, or original idea (if deemed appropriate — to serve as the foundation for their thesis project. Students take this project through the various stages of development: pitch, treatment, script, talent search, budget, schedule, and plans for marketing and distribution. Students learn the real-world strategies for successful producing and are encouraged to develop the professional network needed within the film and television industry.

This program is geared toward students with little or no experience in producing, but who recognize that an intensive and demanding program, much like the job of producing itself, will provide them with the knowledge they seek. Students must be prepared for full days of intensive work throughout the entire year. They must be committed to a fast-paced, intensive learning and production schedule, and willing to work collaboratively with our filmmaking, screenwriting, and acting students.

PROGRAM OBJECTIVES

TERM ONE

Producers are confronted with a number of visual, dramatic, financial, legal, logistical, managerial and technical challenges. From the first day of class, students are immersed in a hands-on education on how to work through these challenges. Through an intensive sequence of classes and workshops, and with encouragement from their instructors, students rapidly learn the fundamental creative and technical skills they need to produce film and television.

TERM TWO

The second term challenges students to develop their production abilities artistically and technically. Producing students are instructed in the craft of writing and championing dramatic treatments; in pitching story ideas to a variety of audiences; and presenting industry-standard written proposals in support of the feasibility of their projects. This term culminates in each student pitching and presenting a film or television project at the NYFA Producers Pitch Fest.

EXPECTED LEARNING OUTCOMES

TERM ONE LEARNING GOALS

- Introduction to the roles, tasks, and obstacles faced by film and television producers.
- Gain understanding of the physical and post-production processes.
- Master storytelling concepts of elements, conventions, structure and style.
- Understand basic principles of entertainment law.
- Introduction to filmmaking from the perspective of the screenwriter, director, actor and cinematographer.

TERM ONE PRODUCTION GOALS

- In collaborative groups, students develop, prep, shoot and edit a short film and a reality television project.
- Breakdown, budget, and schedule a film from scratch.
- Each student will write, prep, shoot and edit his or her own short film.
- Each student collaborates on multiple short films.
- Each student develops a feature length narrative film, feature length documentary or television project.

TERM TWO LEARNING GOALS

- Continue to analyze and master key elements of effective producer's craft.
- Develop and write original film and television pilot treatments.
- Introduction and practice of effective pitching skills.
- Learn critical elements of effective feature film business plans and television show bibles.

TERM TWO PRODUCTION GOALS

- Produce a short film for a New York Film Academy filmmaker.
- Prepare and rehearse effective pitching presentations. Final pitches are presented to a professional panel.
- Continue to develop the feature length narrative film, feature length documentary or television series and business plan.

GRADUATION REQUIREMENTS

The *One-Year Producing Program* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Develop and produce a short film as a collaborative group.
- Develop and produce a short reality television project as a collaborative group.
- Develop and produce an original web series.
- Develop and produce a commercial.
- Develop an effective pitch and business plan or TV show bible.

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *One-Year Producing Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar,

and/or studio based. Lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than two terms.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the One-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

COURSE	NUMBER	HOURS
Producer's Craft	PROD100N	40
Line Producing Essentials	PROD110N	35
Entertainment Law	PROD120N	21
Pitching	PROD130N	21
Roundtable	PROD140N	30
Film Analysis for Producers	PROD150N	24
Editing	PROD160N	22
Editing Lab	PROD170N	60
Special Topics	PROD180N	27
Industry Speaker Series	PROD190N	6
Introduction to Screenwriting	PROD105N	30
Directing for Producers	PROD115N	30
Cinematography for Producers	PROD125N	37.5
Developing the Feature Film Treatment	PROD135N	24
Acting for Producers	PROD145N	22.5

Producing Reality TV	PROD155N	22.5
Producing Short Films	PROD165N	22.5
Producer's Craft	PROD200N	40
Line Producing Essentials	PROD210N	35
Entertainment Law	PROD220N	24
Pitching	PROD230N	24
Roundtable	PROD240N	30
Film Analysis for Producers	PROD250N	18
Editing	PROD260N	18
Editing Lab	PROD270N	75
Special Topics	PROD280N	30
Industry Speaker Series	PROD290N	6
Screenwriting Fundamentals	PROD205N	20
Finance	PROD275N	18
TV Producing and Developing the TV Show Bible	PROD285N	45
Producing Commercials	PROD255N	22.5
Producing Web series	PROD265N	22.5
Film and TV Industry Employment Preparation	PROD295N	9

COURSE DESCRIPTIONS

PRODUCER'S CRAFT I

Producer's Craft introduces students to the language and practice of producing and filmmaking. Through lecture, discussion of industry developments, handouts, and

individual research assignments, this core course lays the groundwork for a profession as a creative producer. Students explore the initial phases of the producing process including development and packaging. This course covers but is not limited to these topics: development of ideas and securing rights; working with writers, script analysis, and coverage; development of budgets, packaging, pitching, financing, marketing/distribution; and feature film budgeting/scheduling, production and delivery. Students are given a midterm and a final exam on content.

PRODUCER'S CRAFT II

This core course continues the study of the essential roles and obstacles faced by film and television producers started in *Producer's Craft I*. Students are required to read trade papers and consumer press industry articles on a regular basis. The exploration of the producing process continues through the financing, production, marketing, and distribution phases. Students are given a midterm and a final exam on content.

LINE PRODUCING ESSENTIALS

In a hands-on lab course, students are instructed in the use of Entertainment Partners (EP) Scheduling and EP Budgeting software programs, including established scheduling and budgeting techniques. EP Budgeting/Scheduling is the industry standard in budgeting and scheduling software. The budgeting format allows students and producers to create and edit comprehensive budgets of all sizes for all types of productions, and by automating the scheduling strip board process EP Scheduling has improved the production scheduling process. Producers, production managers, and assistant directors use this script breakdown

and scheduling software. In this course, students also learn about the line producer's responsibilities, covering aspects of budgeting, hiring crew, scheduling, scouting, prepping shoot, and post, as well as managing relationships with the director, crew, and studio/financiers. The line producer is responsible for the physical production of a film from pre-production till the end of production. Special attention will be paid to the duties and relationships within the production team (line producer, UPM (unit production manager), assistant directors, and accountant) and to the balance that the line producer has to strike between accountability to the studio/investors and to the director's vision.

ENTERTAINMENT LAW I/II

This course is an overview of the contract law and how it impacts the entertainment industry. Students study the legal issues regarding television, films, recordings, live performances and other aspects of the entertainment industry. Topics include contracts, copyright law, compensation, celebrity status (including privacy and publicity rights), First Amendment, intellectual property, and talent representation. This course addresses legal issues to preserve, protect, and actualize the intellectual, entertainment, and technological property of people working in the entertainment industry. Students survey legal issues pertaining to contract negotiation and conflict resolution in the entertainment industry. Students develop contract negotiation and contract drafting skills through mock negotiations and contract drafting exercises. Finally, students are afforded an historical analysis of entertainment industry culture, including the rise of modern mass mediated culture and cyber culture. Students explore the link

between entertainment culture and the categories of aesthetics, politics, culture, identity, ethics, and value. The course explores various perspectives on ethical decision-making and ethical business practices specific to the entertainment industry.

PITCHING

In this course, through in-class examples students are exposed to effective pitching styles and instructed on how to develop basic pitching skills. Students are instructed in the process and honing of pitching skills for narrative features, sitcoms, dramatic television content, reality TV, and/or feature length documentaries. Students develop a brief and effective pitch that they then pitch in a final presentation for the faculty. In this course students practice and gain critical and fundamental pitching skills.

PRODUCER'S ROUNDTABLE I

Producer's Roundtable I guides the student through the creation of a thesis project in the form of a fully developed film package. Students will identify a project, work with writers to develop a screenplay, and learn about various package elements. Requirements for the project include a development package and final pitch. The development package is comprised of the following: a logline; synopsis of the project; a ten page treatment; an executive summary; a studio, independent, or documentary film overview; a partial spec script (consisting of the first 10 pages); a business plan, including risk statements, and paperwork associated with the formation of an LLC, a financing plan, a basic marketing plan, a basic distribution plan, a festival strategy, a shoot schedule, two budgets, a top sheet, and potential attachment of a director and

principle actors, as well as all related business documentation for investors.

PRODUCER'S ROUNDTABLE II

In the second term, this *Producer's Roundtable II* continues the creation of the thesis project package begun in *Producer's Roundtable I*. Students develop a schedule and budget, financial plan, marketing plan, distribution plan, and a look book.

FILM ANALYSIS FOR PRODUCERS

The best producers are the ones who are well versed in cinema as a language and are aware of the history of film, the various genres and how the art has evolved and changed over time. Using twelve culturally or economically significant films as texts, this course looks at the films critically and uses them to explore film as a significant art. The course also explores ways that the crafts of directing (particularly shot construction), cinematography, acting, and editing have developed. Through screenings and discussions, students grow to understand how filmmakers have approached the great challenge of telling stories with moving images from silent films to the digital age.

EDITING

In this course, students are instructed in the basic techniques of digital editing. Students learn the basics of motion picture editing and post production techniques in a hands-on workshop environment. Students gain an overview of non-linear editing, post-production audio, basic visual effects, and professional post-production workflow. Films are shot digitally and edited with Avid Media Composer on Apple computers. While students learn how to use the nonlinear editing software, the emphasis is on the craft of editing which challenges students to create

cogent sequences that best serve the story. This course also explores the entire postproduction and covers deliverable workflow for both film and digital formats. In addition to the technical aspects of physical postproduction, the artistic and managerial aspects will also be addressed. This course reviews postproduction for all current exhibition venues, including DVD, theatrical, cable and satellite.

EDITING LAB

Editing Lab is the accompanying lab portion of the editing course. Students are instructed to log individual time in the editing lab to gain experience in digital editing. Using Avid Media Composer, students edit a short narrative film, a reality TV sizzle reel, music video, and a commercial.

CINEMATOGRAPHY FOR PRODUCERS

Cinematography is one of the most critical tools that producers rely on to tell a cinematic story. In this course, students learn the basics of live-action motion picture cinematography in a hands-on workshop environment. Students shoot and view screen tests for focus, exposure, lens perspective, slow/fast motion, contrast, and lighting. Students gain an overview of working with light and color, film, and video cameras, image construction and composition, and working with collaborators in a professional setting.

DIRECTING FOR PRODUCERS

Effective producers create a collaborative and artistic production environment that enhances each director's skills and provide the support needed to make the best possible film or television show. In this course, producing students learn to use basic production documents, and to audition, cast and work

with actors. Even if a producer never plans to direct anything, he needs to know how directors carry out their visions. Producers should create a nurturing and artistic production environment that enhances each director's skills and provides the support needed to make the best possible film or television show. In this course, producing students learn about using the camera and working with actors – the two central tools of any director. Students break down a short script into a shooting plan and then use their skills in this course to direct a film, the concept for which is developed in their *Producing Short Films* course.

INTRODUCTION TO SCREENWRITING

This course develops students' analytic and development skills in the areas of structure, plot, story, pacing, tone, and characterization. It builds conceptual skills in story genesis and development, genre, theme, imagery, character, and other professional and emotional issues as they relate to screenplay development for producers. Students build verbal skills in the discussion, analysis, and presentation of these ideas as they relate to their work and professional samples. *Introduction to Screenwriting* covers working with writers in screenplay revision and development, shorts versus features, and screenwriting tools including but not limited to: ticking clocks, reversals, plot points, plants and payoffs, the objective correlative, showing versus telling, voiceover, red herrings, and more. Students complete conceptual exercises, attend screenings and lectures, keep an ongoing film journal, participate in ongoing and demanding class discussions, take periodic quizzes, and an extensive final exam with subsequent review and discussion. Successful completion of this course will enable the student to draw upon a wide array

of storytelling and structural techniques to develop effective pitches and screenplays.

TV PRODUCING AND DEVELOPING THE TV PILOT TREATMENT

This course details the evolution of an original television series from the idea stage, through development, pitching and broadcast (from the pitch to the Up Fronts to the mid-season replacements). Students learn how the television industry operates and how television programs are pitched, financed, developed, marketed, licensed, and syndicated. Students gain an understanding of the collection of television talent and production staff, the network schedule, network demographic concerns, sponsor demographic concerns, and the distinctions between Broadcast Network, Basic Cable, and Premium Cable television. The course delineates the differences between creative (writing) producers and non-writing producers, and addresses the evolution of the medium from its inception through the present day. Students also learn how to devise a series bible as well as write a pilot treatment for an original series.

FINANCE

The goal of this course is to gain a basic understanding of film marketing and to learn how the producer fits into the marketing process. Using produced films as case studies, this course focuses on studying successful strategies employed in the finance, marketing, and distribution of studio and independent films to gain a working understanding of film studio and independent financing and develop fundraising tools and techniques. Students also learn traditional distribution models and emerging distribution models.

SPECIAL TOPICS

This series of classes is designed to teach material not covered in the core curriculum including such topics as: producing documentary films, introduction to animation, virtual reality, storyboarding, traditional and digital film marketing, traditional and digital film distribution, sound recording, sound editing, special and visual effects, producing unscripted television, crowd funding, labor union relations, film and television industry accounting practices, casting, costume design, color correction, and production design.

DEVELOPING THE FEATURE FILM TREATMENT

Through in-class instruction and critique, students will develop storytelling skills within the industry-standard format of the film treatment in this course. In a workshop setting, each student will develop and write a detailed feature film treatment. Students will learn what a treatment is and how it is used in the industry. The course will cover one-sheets, loglines, beat sheets, formatting guidelines, and eight sequence story structure. Three ideas will be work-shopped and a beat sheet developed before the final treatment.

ACTING FOR PRODUCERS

In this course students learn how to hold casting sessions, select talent for roles, and work with talent to get the needed performances. In a workshop setting, students develop a critical understanding of the acting process and what each actor brings to the collaborative process of filmmaking. Students work with each other rehearsing a scene both in and out of class over three classes. The final performance is taped and the scene edited. Please note that the student's acting ability is not graded, only their commitment to doing

the work. The final scene will be critiqued in a screen session.

PRODUCING COMMERCIALS

This course is designed to teach producers the craft of conceiving, pre-visualizing, developing, shooting, and editing a TV commercial (defined as a promotional film for a commercial brand.) TV commercial spots are produced at 30, 45, or 60" lengths. Students team up in groups of 2-4 to each produce a TV commercial, and are given the option of directing or working with a director from the school. Students are responsible for choosing a brand and devising a memorable creative concept for a spec TV commercial. In order to simulate the process of making a TV commercial, students must pitch their concepts to 'the Client' (the instructor) who picks the best concept. Thereafter the students present the TV commercial step by step in class, mirroring the process by which TV commercials are developed in pre-production meetings in the advertising world. As part of the course students learn the basics of the advertising and explore the process by which TV commercials are conceived by Ad Agencies and bid out to production companies. The instructor delineates the roles of agency, producer, and director in this complex process. Attention is also given to differences in the professional, creative, and cultural approach in different international ad markets. Emphasis is placed on producing creative and memorable work on a low budget. Each class includes screening of relevant TV commercials from all over the world (including previous NYFA spots).

PRODUCING WEBSERIES

This course is designed to teach producers the craft of writing prepping, shooting, and editing a Web-series. Producers team up in

groups of 2-4 to each produce a web-series segment. Students also look at the changing landscape of the internet and common distribution platforms in the age of YouTube. Intense focus is given to producing creative and memorable work on a low budget.

PRODUCING REALITY TELEVISION

In this course, all genres of reality television are studied including elimination or game shows, talent competitions, dating based competitions, job search competitions, self-improvement makeovers, hidden camera, hoaxes, and episodic documentaries. Working in small groups, students create their own reality show trailer or teaser. They cast, scout, shoot, and edit their shows for presentation and critique. Students learn brainstorming techniques, casting, how to research topics and characters, pre-interviews, formal interviews, on the fly interviews, how to create a reality "script", schedules, budgets, special insurance and legal issues, and the deliverable process.

PRODUCING SHORT FILMS

In this course, producing students develop, prep, and shoot their own individual short films. Working in teams, students function as crew-members on each other's productions. Producing students learn the basics of all producer related roles on set and in the production office. Students plan the production strategy, budgets, schedules, script breakdowns and more for the short films they produce.

SCREENWRITING FUNDAMENTALS

This course is a continuation of *Introduction to Screenwriting*, and helps students to develop their analytic skills in the areas of structure,

plot, story, momentum, tone, and characterization. Students master the tools of story genesis and development for film and television. The course also develops an understanding of genre, theme, imagery, working with writers, and other professional issues as they relate to creative producing. The course focuses on the definitions and implementation of story, drama, conflict, and the difference between story and script. In-class discussions cover the hiring of a screenwriter to work with producers on the development of an idea or concept for a reality television pilot, feature film, or other creative forms students wish to pursue. Students also learn about the Writer's Guild of America and how it functions in relation to the producer and writer.

INDUSTRY SPEAKER SERIES

These informative classes feature discussions with producers of network and cable television, foreign, independent, or Hollywood films as well as directors, actors,

agents, managers, lawyers, foreign sales representatives and many others. Each class includes a Q&A, providing each student access to firsthand impressions of real-world circumstances faced by working industry professionals. These sessions may be coupled with screenings of new films or television shows brought by these guests.

FILM AND TV INDUSTRY EMPLOYMENT PREPARATION

In this course, students are given instruction and advice on seeking employment as professionals in the film and television industry. Classes include learning how to market yourself successfully, job search techniques, resume creation, cover letter writing, and interview tips. A comprehensive overview of the various areas of the industry, offering entry level opportunities, are explored in a hands-on approach tailored to individual students' specific areas of interest.

ONE-YEAR SCREENWRITING FOR FILM & TV

Total Clock Hours: 921

PROGRAM OVERVIEW

The New York Film Academy *One-Year Screenwriting Program* offers a comprehensive look at the art of screenwriting through writing courses, film studies courses, and screenplay analysis courses. Throughout the two-term program, students are assigned several writing projects, which will be critiqued by their peers during in-class workshops.

PROGRAM OBJECTIVES

TERM ONE

During term one, students are introduced to the tools and skills necessary for writing successful screenplays. Students are encouraged to be creative, but are also taught to think of the screenplay as the definitive industry tool for articulating ideas or concepts to a production team, including producers, financiers, directors, and actors. Clarity can be as important as creativity. Standard formatting and industry expectations will be studied and analyzed during writing workshops and lectures. Students also study acting so that they can learn to create roles that performers want to play.

TERM TWO

The second and final term challenges students to develop their craft artistically and technically, and to progress beyond their earlier experiments with a feature length screenplay. Students write, direct, and edit

their own short films in order to achieve a better understanding of how the written word translates to the screen. Students also study the business of screenwriting and how to navigate the entertainment industry. Moving on from one-hour television, students write a half-hour television spec script, as well as a pilot script for an original television series.

EXPECTED LEARNING OUTCOMES

TERM LEARNING GOALS

- In-depth study of classic screenplay structure, character arcs, theme, conflict, flashbacks, voiceover, subtext, style, tone, visualization, and genre.
- WGA format and copyright law.
- In-depth look at sequence list and beat sheet creation.
- In-depth study and practice of the pitch.
- Theory and practice of acting.
- Critical concepts on film history and genre.

TERM ONE PRODUCTION GOALS

- Develop a sequence list and a beat sheet for two feature film ideas.
- Create first drafts for two different speculative (“spec”) feature length screenplays.

TERM TWO LEARNING GOALS

- Fundamentals of film directing.
- Standard conventions of TV writing and the TV industry.
- Entertainment industry methods,

practices, and players.

- Copyright Law.
- Original television series pilot writing.

TERM TWO PRODUCTION GOALS

- Revise a draft of one of the two screenplays created in term one.
- Direct a short film.
- Write either a half-hour television sit-com or a one-hour television drama.
- Write an original television series pilot script.

GRADUATION REQUIREMENTS

One-Year Screenwriting students celebrate the completion of their program with a night of staged readings of their written work. The readings are developed in conjunction with actors and will be held at one of the theater spaces on campus.

In order to graduate, students must also successfully complete each required course and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The New York Film Academy *One-Year Screenwriting Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The program may be completed in less than two terms.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the One-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOUR BREAKDOWN

COURSE	NUMBER	HOURS
Feature Writing Workshop I	SCRE110-A	48
Feature Writing Workshop II	SCRE110-B	48
Elements of Dramatic Narrative I	SCRE120-A	40
Elements of Dramatic Narrative II	SCRE120-B	40
Acting for Writers I	SCRE130-A	20
Acting for Writers II	SCRE130-B	22
Cinema Studies I	SCRE140-A	40
Cinema Studies II	SCRE140-B	40
Pitching	SCRE150N	48
Idea Development & Character Development for Feature Script I	SCRE160.1	12
Sequence List Creation, Beat Sheet Creation, and Revised Beat	SCRE160.2	33
Write Act I Pages for Feature Script I & Feature Script II	SCRE160.3	14.5

COURSE	NUMBER	HOURS
Write Act II(a) Pages for Feature Script I & Feature Script II	SCRE160.5	14.5
Write Act II(b) Pages for Feature Script I & Feature Script II	SCRE160.6	14.5
Write Act III Pages for Feature Script I & Feature Script II	SCRE160.7	17
Television Writing I	SCRE210-A	48
Television Writing II	SCRE210-B	48
Screenplay Analysis I	SCRE220-A	40
Screenplay Analysis II	SCRE220-B	40
Directing for Writers	SCRE230	18
Crew Meeting	SCRE230.1	3
Production Workshop	SCRE230.2	4
Review of Production Workshop Footage	SCRE230.3	2.5
Sound Technique	SCRE230.4	2.5
Rough Cut Screening	SCRE230.5	3
Final Screening	SCRE230.6	3
Business of Screenwriting I	SCRE240-A	48
Business of Screenwriting II	SCRE240-B	20

COURSE	NUMBER	HOURS
Screenplay Revision	SCRE250N	48
Supervised Screenwriting Skills Lab II	THIS IS NOT A CLASS	0
Write outline & Revised Outline for TV Spec Script	SCRE260.1	14
Write First Draft of TV Spec Script	SCRE260.2	14
Write Second Draft of TV Spec Script	SCRE260.3	14
Write First and Second Drafts of Short Script	SCRE260.4	14
Creation of Character Bias, World of the story Document, Six Episode Springboards, and Write Outline for Original TV Script	SCRE260.5	17.5
Write 1st Draft of Original TV Spec Script	SCRE260.6	7
Write 2nd Draft Spec Script	SCRE260.7	9.5
Sequence List Creation and Beat Sheet Creation for Revised Feature Script	SCRE260.8	10.5
Write Act I Pages for	SCRE260.9	3.5

Revised Feature Script		
Write Act II (a) Pages for Revised Feature Script	SCRE260.10	3.5
Write Act II(b) Pages for revised Feature Script	SCRE260.11	3.5
Write Act III Pages for Revised Feature Script	SCRE260.12	3.5
Hands-on Camera	SCRE280N	9
Hands-on Lighting	SCRE285N	3
Editing for Writers	SCRE270N	9
Supervised Editing Sessions	SCRE290N	6

COURSE DESCRIPTIONS

FEATURE WRITING WORKSHOP I & II

This course is the centerpiece of the screenwriting program. Students learn how to tell stories in a visual manner and to translate the story ideas that exist in their head into written feature film scripts. Instructors introduce students to basic cinematic language and strategies that will aid students in building their visual storytelling skills. The essence of any good story is structure. This course provides students with tools that allow them to create two coherent and structurally sound first drafts of full-length narrative screenplays. Through a series of writing exercises done both in-class and in the

screenwriting lab, the students are given the opportunity to apply the concepts they learn in class to their own stories. Instructors show clips from independent and major studio films in order to lead students in analysis and discussion of how concepts of story structure and character development are applied in these finished works. Students are compelled to meet consistent deadlines and to present their work regularly in class. Peer review and instructor feedback are both essential elements of this course.

ELEMENTS OF DRAMATIC NARRATIVE I & II

This course is designed as the companion course to *Feature Writing Workshop I and II*. Students explore screenwriting theories that will help them strengthen the first drafts that they will produce in *Feature Writing Workshop I and II*. The goal is to aid students in creating three-dimensional characters and compelling narratives through the introduction of different storytelling tools and the completion of various screenwriting exercises. Viewing and analysis of film clips assist the students in their comprehension and application of screenwriting concepts to their own work. Subjects covered in this course include: origins of story; the hero's journey; character coherent world view; escalation of conflict techniques; and creation and role playing for supporting characters.

ACTING FOR WRITERS I & II

This hands-on and collaborative course introduces students to the theory and practice of the acting craft, using the Stanislavsky's Method, improvisation, and scene and monologue work as starting points. By exploring how actors build characters and performances based upon the information provided in a film script, and studying

techniques for directing actors in a way that will evoke strong performances, students learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Concepts taught in the course include: improvisation, monologue, scene study techniques, acting for camera techniques, and directing the actor techniques.

CINEMA STUDIES I: GENRE STUDIES

By challenging students to examine critical concepts in film history and culture this course allows students the opportunity to engage deeply with individual films. Through case studies the students learn the specific rules of different genres, and through discussion and written assignments they will determine how to apply these rules to their own work. Each week students consider classic and provocative films within the context of a broader film culture. The goal of the course is to increase each student's understanding of film history and culture so that they can build on this knowledge to improve the quality of their own screenplays. Students explore film genre rules, film history, film criticism, cinema-going practice, and entertainment industry organization.

CINEMA STUDIES II: ADAPTATION

This course introduces students to the craft of adapting narrative material from other media into feature screenplay structure. By examining source material and viewing the feature films that was adapted from that source material, students learn about the tools necessary to transform other narrative material into feature length screenplays. Each student takes this knowledge and applies it in a hands-on manner by creating scenes that will

be adapted from source material that is presented in class.

MASTERING THE PITCH

In this course, students explore all aspects of the pitching process from the conception of a pitchable idea, to creating and delivering a pitch for an original idea or one from other source material. Students learn concrete tips on how to get comfortable pitching to other producers, agencies, managers, filmmakers, actor, financiers and other industry executives. Through a series of pitching exercises, students translate this knowledge into solid practical experience by developing and delivering pitches to their instructors and peers during their classes. Prepared students have the opportunity to pitch their projects to industry professionals as well as faculty at the end of the course.

TELEVISION WRITING WORKSHOP

Students explore the craft of television writing in this course. They will prepare for every phase of TV Storytelling, from pitching their ideas to outlining their stories to writing their spec teleplays. Each student completes a polished spec script, in either the half-hour sitcom or one-hour drama format. Topics are covered in this class include, but are not limited to: anatomy of the sitcom; anatomy of the one-hour Drama; teleplay formatting; and differences between network and cable shows.

TELEVISION WRITING II: ORIGINAL TV DEVELOPMENT

This course is designed as the companion course to *Television Writing Workshop I* and it augments students' knowledge of television writing. Students pitch their own TV series ideas and develop a series bible – a proposal including the setting, characters, conflicts, and episode ideas that indicate the show is

viable as a series. Students also write a pilot script for their original TV series idea. The goal at the end of the course is to have a series bible and pilot script the writer can then use to pitch the series to producers and/or broadcasters.

SCREENPLAY REVISION

During this course the instructor introduces students to screenwriting techniques for revising a screenplay. The course enhances students' knowledge of advanced storytelling elements including identifying your theme, heightening the stakes of your story, and plot restructuring. Students complete a revised draft of their screenplay by the end of the course. Topics that are covered in this class include: first draft analysis; next-level scene writing; advanced character development; and creation of a revised beat sheet.

SCREENPLAY ANALYSIS I

This course builds on the knowledge gained in the *Feature Writing Workshops I and II* as well as in *Cinema Studies I: Genre Studies*. Students read eight screenplays and compare and contrast them with the films that were made from them. The instructor assists the students in examining elements of storytelling like narrative style, theme development, and tone. Students explore ways to cultivate their own narrative voice through screenings, interactive class discussions, written assignments, and analysis of professional samples. Subjects that are covered in the course include: hero's journey vs. heroine's journey; archetypes vs. stereotypes; rewriting and revising; the importance of creating strong story openings; character arcs and moral ambiguity; heightening the dramatic quotient of your story; and genre device techniques.

SCREENPLAY ANALYSIS II: ALTERNATIVE STRUCTURES

Most of the focus of the New York Film Academy's *One-Year Screenwriting Program* is on traditional, three-act, narrative structure. However, there are a handful of successful and highly inventive films that deviate from this traditional storytelling method. This course offers students the opportunity to explore these atypical storytelling techniques. Through lectures, screenings, group discussions, and written exercises, students will analyze these alternative storytelling structures and explore whether these concepts can be applied to their own work. Topics covered in this class will include: flashback/flash forwards devices; non-linear narratives; multiple plots; parallel narrative structures; and experimental structures.

BUSINESS OF SCREENWRITING I: TOOLS OF THE TRADE

Writing the script is just the beginning of the process of bringing a creative project to market. This course equips students with the tools necessary to package and promote a creative idea with industry executives. This course covers advanced pitching techniques; creating and developing a treatment; and crafting a coverage report.

BUSINESS OF SCREENWRITING II

This course is designed to give students an insight into what they can expect once they leave the program. It provides students with an overview of how the film and television industries work and the tools necessary to take a creative project to market. Industry guests are scheduled subject to availability.

DIGITAL CAMERA & LIGHTING

Understanding how the camera works and how to light a scene effectively helps students

to improve their visual storytelling skills. This course provides a hands-on immersion in digital camera and lighting techniques. The following concepts covered in this course: control of standard digital camera functions; framing and capturing an accurate shot; and how to set up and control the key light, fill light, and rim light.

DIRECTING FOR WRITERS

This course introduces students to the language and craft of film directing. A basic understanding of film directing aids the screenwriter in conceptualizing the film from script to screen. By the end of the term each student writes, directs, and produces their own 5-7 minute short film project. Additionally, students will serve on other crews in the capacity of either assistant director, director of photography, gaffer, or actor.

EDITING FOR WRITERS

This course covers editing theory, an introduction to Avid Media Composer, and data storage techniques. The following topics are covered in this class: the differences between linear & non-linear editing; logging & capturing; techniques for storing media on an external hard drive; setting project preferences in Avid Media Composer; creating and editing a project in Avid Media Composer; importing sound effects and music into your timeline; and creating a DVD of your Avid Media Composer Project.

COMMUNITY EDUCATION PROGRAMS

EIGHT WEEK PROGRAMS

Acting for Film	428
Broadcast Journalism	431
Filmmaking	434
Musical Theatre	437
Photography	457
Producing	462
Screenwriting for Film & Tv	465
Narrative Virtual Reality	440
Cinematic Virtual Reality	444
Interactive Virtual Reality	448
Introduction to Virtual Reality	451
Virtual Reality Game Design	455

SIX WEEK PROGRAMS

Acting for Film	467
Documentary Filmmaking	470
Filmmaking	473

FOUR WEEK PROGRAMS

Acting for Film	476
Animation and Title Design	479
Broadcast Journalism	481
Digital Editing	484
Filmmaking	487
Music Video	490
Musical Theatre	493
Photography	496
Fashion Photography	499
Producing	502
Maya Certification Completion	505
Game Coding Intensive	508
3D Animation	544

TWELVE WEEK EVENING PROGRAMS

Acting for Film	510
Broadcast Journalism	512
Digital Editing	515
Filmmaking	518
Photography	521
Producing	524
Screenwriting for Film & Tv	527
After Effects (Editing)	529
3D Animation	544

TWO & ONE WEEK PROGRAMS - TWO DAY PROGRAM

Photography	531/540
Acting for Film	534
Filmmaking	536
Musical Theatre	538
Line Producing & Movie Magic	542

EIGHT-WEEK ACTING FOR FILM

Total Clock Hours:

216

WORKSHOP OVERVIEW

The New York Film Academy's *Eight-Week Acting for Film Workshop* is an immersive full time workshop that takes students from the basic principles of the craft through a working understanding of the aesthetic and technical aspects of the medium.

The two principal areas of concentration in this intensive program are acting for film and scene study. These areas coincide in the creation of short, filmed scenes acted in which students act. These edited scenes are the main projects of the workshop. *Monologues*, *Voice and Movement*, and *Improvisation* serve as support courses while *Audition Technique* exposes students to cold reading techniques and a discussion of the business of acting and its essential tools. *Film Craft* introduces students to the roles of the director, cinematographer and editor, the language of film and how films are made, and the effects that these roles have on the choices an actor makes.

The basis of this and all other New York Film Academy programs is learning by doing, using a hands-on, practical, experiential approach. This workshop is constructed to deliver a great deal of content in a short time, and is an exceptional opportunity for a total immersion experience for eight weeks. Students who wish to continue their studies have the opportunity to apply credit towards and transfer to a longer program at any point.

No significant prior experience or knowledge is assumed. The workshop brings everyone to the same level very quickly, beginning with

fundamentals while also filling gaps in the understanding of those with some prior experience.

WORKSHOP OBJECTIVES

The educational objectives in the *Eight-Week Acting for Film Workshop* are as follows:

- Discuss film as a visual medium.
- Break a scene down into beats; create an emotional arc; establish an objective and develop strategies to overcome obstacles to achieving the objective; and learn the craft of playable actions.
- Modulate a performance to fit the framing of shots; from establishing to close-up; put to use dramatic action, observation, and characterization through scene work; apply text analysis to scripted material.
- Prepare up to two contrasting monologues connecting the body and voice to scripted material; increase flexibility through body awareness and physical exercises; refine listening skills and ensemble playing through improvisation; select active playable choices needed for effective execution of cold readings while making effective use of physical and emotional life.
- Examine the roles of director and cinematographer with an emphasis on how these roles affect the choices an actor makes in performance.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully

complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Eight-Week Acting for Film Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than eight weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Acting For Film	ACTI081N	72
Scene Study	ACTI082N	48
Monologues	ACTI083N	21
Voice and Movement	ACTI084N	21
Audition Technique	ACTI085N	24
Improvisation	ACTI086N	21
Film Craft	ACTI087N	9

COURSE DESCRIPTIONS

ACTING FOR FILM

In this course, students learn the basics of film acting: calibrating performances based upon shot size and angle, eye line, hitting marks, emotional and physical continuity, and strength and imagination in acting choices. Students are assigned scenes from produced screenplays, which are then shot and edited together.

SCENE STUDY

This course builds a foundation of acting through the execution of a written scene. By working on sections of plays and screenplays, actors learn the basic concepts of scene study: defining objectives; breaking the scene down into beats; understanding the arc; pursuing the objective; playing actions; and working to overcome obstacles. Students first begin with silent scenes and/or short dialogue scenes. Once the foundation is in place, longer dramatic or comedic scenes are explored.

MONOLOGUES

This course develops the student's understanding of the delivery of the monologue: a technique that can be applied to everything from auditions to stage readings to film work. Screenplays oftentimes incorporate monologues into their dramatic structures, but more importantly actors must learn the self-discipline to work individually, without relying on a scene partner for inspiration. The course focuses on choosing monologues that are truthful, meaningful, and revealing; performing script analysis on monologues; staging and directing oneself;

and developing both outer and inner focal points.

VOICE AND MOVEMENT

An actor's body is his or her instrument. It must be tuned to perform expertly whenever and however needed. In addition to expanding body flexibility and developing the student's ability to relax and tense when needed, movement classes focus on breaking down inhibitions, building ensemble spirit, and providing the necessary tools to bring physical dimension to all roles. A primary tool for the actor is an expressive and free voice. In voice classes, students gain insight into the power of how to nurture and control their voices by exercising various resonators and muscles, enabling them to release emotional impulses.

IMPROVISATION

The ability to improvise can never be underestimated when it comes to acting, especially on camera where there is usually very little rehearsal. Whether in comedy or drama, actors improvise well when they are fully engaged, listening to their partners, and releasing their inhibitions about failing. In this course, through games and exercises, students learn how to let their imaginations run wild, how to play well with others, and how to live in the moment, free from anticipating or planning what to do next.

AUDITION TECHNIQUE

Acting is as much of a business as it is a craft. In addition to training, successful actors must develop strong marketing skills in order to build a career. This course focuses on cold reading techniques, key audition skills and developing a career strategy. Additionally, students have the opportunity to get live auditioning experience both in class and

during an open casting call with directors from the New York Film Academy Filmmaking program.

FILM CRAFT: DIRECTING, CINEMATOGRAPHY, AND EDITING

In this course, students learn directing, editing and cinematography from the actor's perspective. Learning the roles of all the players on a film set dramatically increases the actor's ability to collaborate with the filmmakers in developing dynamic performances.

EIGHT-WEEK BROADCAST JOURNALISM

Total Clock Hours:

177

WORKSHOP OVERVIEW

In the New York Film Academy's *Eight-Week Broadcast Journalism Workshop*, students are trained in the fundamental principles, techniques, and craft of contemporary journalism through study and hands-on practice. This is accomplished through a combination of lecture, demonstration, in-class hands-on production, and students' own work. This intensive workshop provides a strong introduction to necessary digital and journalism skills.

WORKSHOP OBJECTIVES

In this workshop, each student produces news projects, shot with single-camera set-ups edited on Avid Media Composer. As producers, students have to identify and make arrangements for their subjects; choose and secure locations; prepare equipment; arrange the preparation and set up of the locations; and make final technical checks. Student journalists are required to edit and deliver their projects for viewing and critiques.

GRADUATION REQUIREMENTS

The *Eight-Week Broadcast Journalism Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

THE VOICEOVER

Each student creates a thirty-second voiceover, in which they learn and put into practice the key skills of broadcast journalism. These are: find a story, report a story, shoot a story, review the resulting footage, write the story, record the narration for the story, and edit the story.

THE NEWS PACKAGE

Each student produces a story shot in the field. In crews of two or three, students research, produce, write, shoot, and edit a short field report that is approximately two minutes in length. Some of these field reports will be feature news, and some hard news.

THE INTERVIEW

Each student produces and edits a single camera interview of approximately four minutes. Through research, students choose a newsworthy interview subjects. Students are taught to ask open-ended questions and employ various conventions of the news interview in order to tell the complete story through the interview. Students must concentrate on lighting for this project.

THE LONG-FORM STORY

Each student produces a magazine-style news story. These reports, running approximately six minutes, are more complex than the standard news package, introducing multiple characters through the use of classic narrative storytelling. While a news package incorporates brief interview excerpts (sound bites), the long-form story allows for the inclusion of more thoughtful comments. A

major challenge is developing a story that can sustain viewer interest and engage diverse audiences.

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Eight-Week Broadcast Journalism Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than eight weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Broadcast Journalism	BROA080N	102
Hands-on Camera	BROA081N	30
Digital Editing	BROA082N	33
Production Workshop	BROA083N	12

COURSE DESCRIPTION

BROADCAST JOURNALISM

This course is the spine of the program and encompasses the principles and foundation of newsgathering and production. All student projects are introduced in this course and it is the venue where students' projects are viewed and critiqued. Topics include: writing, story ideas and development, research, basic reporting, producing, and directing single camera shoots. Courses are geared towards preparing students for their own productions.

HANDS-ON CAMERA

In this course, students learn firsthand the skills required to be a successful digital camera operator. Students use the Panasonic HMC-150 camcorder, which incorporates many of the features associated with high-end high definition (HD) cameras while also being relatively easy to use making it understandable to novice digital journalists. The camcorder itself is fairly large, which makes it much easier to stabilize and control as well as offering excellent color rendition.

PRODUCTION WORKSHOP

Working under the supervision of a New York Film Academy staff member, students have the opportunity to test their production skills in the classroom prior to going out to shoot, and then edit, field assignments. The goal of this course is for students to gain confidence in their abilities, while at the same time confronting and correcting the basic mistakes common to students. *Production Workshop* classes take place within the context of Broadcast Journalism classes and assignments.

styles, organizational tools and rules for editing, and building the story in post. Students edit their own projects, and can supplement classes with individual consultations at the editing station.

DIGITAL EDITING

In *Digital Editing*, students train on the editing system, Avid Media Composer. Students are introduced to the fundamental editing tools and techniques specific to this software. Students are taught to edit non-fiction material, both practically and aesthetically. Topics include editing terminology/vocabulary, time code, cutting

EIGHT-WEEK FILMMAKING

Total Clock Hours:

118

WORKSHOP OVERVIEW

Designed for students who wish to study the craft of filmmaking in an intense schedule, the New York Film Academy's *Eight-Week Filmmaking Workshop* challenges students to produce five films over a period of two months. Students each direct five short films of increasing complexity, which are then screened and critiqued in class. Students spend the last three weeks producing, directing and editing their final project.

The first five weeks of the program is divided between in-class hands-on instruction, and the production of four short films by each student. Students use Canon 5D Mark II digital cameras, four unit lighting packages, and digital editing systems. Special courses in digital camera and lighting are given before students shoot their final films. Following production and post-production, students screen their work for their classmates and instructors and engage in critiques and discussion.

The last three weeks of the program is devoted solely to each student's final project: a film of up to ten minutes in length. Students have a pre-production period to cast, scout locations, plan their films, and meet with instructors for one-on-one consultation. The rest of the program is devoted to production and post-production of these final films. Students direct their own projects in three or four person crews and rotate in the other production positions when fellow classmates direct.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the workshop. The New York Film Academy recognizes, as should the students, that these hours will vary from student to student.

WORKSHOP OBJECTIVES

The educational objectives for the *Eight-Week Filmmaking Workshop* are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

Skills learned as a result of successful completion of this workshop include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Gain an intermediate level understanding of the cinematic language.
- Indicate knowledge of digital cameras and motion picture lighting.
- Express a thorough understanding of non-linear digital editing workflows.
- Employ the theory of editing to realize a finished product demonstrating an understanding of beats, rhythm, mixing and other editing skills.
- Acquire the skillset of designing a scene, via shot selection, and devise an appropriate strategy for execution of production.
- Implement the use of music to enhance the overall mood/tone of the story.

- Combine sound effects, dialogue, voice-over, wild track, and ambient sound in building a complex sound design for their films.
- Dissect a film through analyzing the choices made by the director and evaluating whether or not those decisions were justified within the context of the story.
- Analyze the mechanics and artistry of motion picture storytelling; writing, directing, and editing short films from a technical and artistic perspective.

GRADUATION REQUIREMENTS

The *Eight-Week Filmmaking Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Project 1 - Mise-en-scène Film
- Project 2 - Continuity Film
- Project 3 - Music Film
- Project 4 - Text/Subtext Film
- Project 5 - Final Film

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Eight-Week Filmmaking Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum

instructional hours are treated as studio hours. The workshop may not be completed in less than eight weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Director's Craft	FILM081N	51
Cinematography	FILM082N	23.25
Screenwriting	FILM083N	8.5
Editing	FILM084N	14.5
Production Workshop	FILM085N	16
Sound Recording	FILM086N	4.75

COURSE DESCRIPTIONS

DIRECTOR'S CRAFT

Director's Craft introduces students to the language and craft of filmmaking. Topics covered include, but are not limited to: storyboarding, composition, camera movement, continuity, montage, pacing, and rhythm. This course prepares students for the required film projects and is the venue for screening and critiquing their work throughout the course.

SCREENWRITING

This course is designed to help students develop their scripts for their final films. Students are instructed in story structure, dramatic arc, creating characters, text and subtext, refining stories, and script-writing style.

CINEMATOGRAPHY

In the first week of this course, students are trained to use a high definition digital video camera and its accessories. Unlike other schools, NYFA students learn to calibrate and operate on the very first day. Students perform test shoots to learn about dynamic range of the digital sensor, exposure, focus pulling, and more. In lighting class, students learn fundamental lighting techniques through shooting tests. As students progress through the workshop, they learn how to support the mood of the story with lighting choices and are able to experiment with expressive lighting styles.

PRODUCTION WORKSHOP

Production Workshop is designed to demystify the craft of filmmaking. In this hands-on course, students stage and shoot exercises under the supervision of an instructor. The guiding idea is that once students can articulate the objective of a given scene, the necessary craft and techniques will follow. The technical aspects of filmmaking are seen as tools to realize the story. Through the in-class exercises, the rules and tools of mise-en-scene and continuity are defined and practiced. Students apply this to the use of lenses, lighting, performance, and editing.

EDITING

Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor's ability to work with the shots and tell a story that makes all the difference. Students are taught the fundamental concepts of film editing, both practical and aesthetic, on industry standard digital editing software. Classes consist of lectures that combine technical information and demonstration. Each student edits his or her own films, and can supplement classes with individual consultations at the editing station.

SOUND RECORDING

This is a comprehensive course that details the process of sound recording. It provides concepts, technical information, and hands-on demonstration. Students are introduced to various types of recording devices and taught when to use them.

EIGHT-WEEK MUSICAL THEATRE

Total Clock Hours:

192

WORKSHOP OVERVIEW

The New York Film Academy provides a unique environment where students of Musical Theatre can hone their skills studying with Broadway level faculty. *The Eight-Week Workshop* provides a rigorous and fun training experience that closely models the first eight weeks of the longer Musical Theatre programs. The program is designed for individuals with singing and movement abilities who may or may not have prior experience on a musical theatre stage. The following courses allow students to get an introduction to the integral skills required for success in this field and learn how to prepare themselves for the varied demands of a musical theatre career. The program culminates in a presentation for faculty, friends, and classmates.

Admission requirements for the *Eight-week Musical Theatre Workshop* are the same as for our *One-Year Musical Theatre Program*. All participants for in the *Eight-Week Musical Workshop* will have the opportunity to be considered for our *One and Two-Year Musical Theatre Programs*, pending space availability.

WORKSHOP OBJECTIVES

Skills learned as a result of successful completion of this workshop include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Knowledge of and experience in the art and craft of musical theatre.

- Exposure to a variety of approaches to song and dance techniques.

GRADUATION REQUIREMENTS

In the *Eight-Week Musical Theatre Workshop* students must perform works from the musical theatre world that demonstrate that they have gained an understanding of the following skills:

- Interpretation of Song
- Meisner Acting Technique
- Theatre Dance

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Eight-Week Musical Theatre Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than eight weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will

be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Acting	MUSI080N	24
Performance Lab	MUSI081N	24
Voice and Speech	MUSI082N	9
Ballet	MUSI083N	18
Jazz and Theatre Dance	MUSI084N	18
Voice Studio Lab I	MUSI085N	24
History of Musical Theatre	MUSI086N	12
Workshop Series	MUSI087N	9
Ensemble Practicum	MUSI088N	6
Music Theory	MUSI089N	6
Pop Rock	MUSI0810N	12
Audition Technique	MUSI0811N	21
Improvisation	MUSI0812N	9

COURSE DESCRIPTIONS

ACTING

This course introduces students to training techniques useful for all mediums but particularly aimed at acting in the Musical Theatre genre. The course begins with foundational exercises to train students' reflexes toward behavioral truth within imaginary circumstances. Once this

foundation has been established, students begin to apply themselves to scripted text.

PERFORMANCE LAB

This is a performance-based course that approaches musical theater the same way an actor explores text in a play. During the course, students develop the necessary skills to thoughtfully investigate material in order to combine organic choices in movement, acting and singing. Students explore the fundamentals of text analysis and research in order to provide intentions, stakes, and conflict for each character in a variety of contrasting musical theater genres.

VOICE AND SPEECH

In this class, students are introduced to the basic elements of preparing the body for authentic phonation, breath support, auditory sensory awareness and the freeing the natural voice. Students study the effective production of pure vowels and diphthongs, consonant action, and the interplay of the spoken word within imaginary circumstances.

BALLET

This course provides a highly disciplined and developmentally appropriate sequence of ballet training. In-class training focuses upon building strength, flexibility, musicality, and coordination. The course covers the basics of placement/alignment, turnout, line of positions, port-a-bras, quality of movement, class etiquette, and ballet terminology.

JAZZ/THEATRE DANCE

This course is designed to teach each student the correct alignment and specific techniques necessary for advancement within this and all

dance genres. In-class training aims at increasing students' strength, flexibility, endurance, and their ability to learn and retain choreography.

VOICE STUDIO LAB

This course provides an introduction to the basic functional skills of vocal production and singing. Topics include: breathing, muscular and air support, diction, the vocal anatomy, tone production, vowel and consonant modification, resonance, and vocal health.

HISTORY OF MUSICAL THEATRE

This course provides students with an overview of early and modern theatre; including composers, lyricists, performers, directors, choreographers, and producers.

WORKSHOP SERIES

This course offers several special workshops selected from the following list of topics: Movement, Comedy, Hip-Hop, Combat, and Acting for Film. Each class is presented as a focused workshop introducing the basic functional skills needed for each discrete discipline.

ENSEMBLE PRACTICUM

This course is designed to help students increase knowledge of rehearsal techniques, professional behavior, and musical skills. Students receive practice in ensemble singing in large groups, duets, trios, and small group numbers.

MUSIC THEORY

This course teaches students to be literate in the written language of music. Actors who have the ability to read music fluently have a much easier time learning songs and can do so without the help of a coach or musical director. Actors who read music are also acknowledged in the industry as a valuable commodity.

POP ROCK

This course is designed to introduce musical theatre students to basic concepts of Pop Rock singing. Students learn a brief history of Pop Rock and its place in the Musical Theatre Repertoire. Special emphasis is placed on finding material that is successful for each student's voice and healthy singing that aligns with the acting demands of the song.

AUDITION TECHNIQUE

This course is the study of musical and non-musical based audition techniques. Included in the course is a unit of work focused on professional preparation and the business of acting covering topics related to casting, audition prep, head shots and resumes, personal style, awareness of type, and current trends in the profession.

IMPROVISATION

In *Improvisation*, students explore the fundamental principles of improvisation and how it enhances and applies to all of their performance work. Working in pairs and groups, the students create improvised scenes and environments, explore character, learn to trust instincts, and practice making honest, fully committed choices.

EIGHT-WEEK NARRATIVE VIRTUAL REALITY

Total Clock Hours: 163

WORKSHOP OVERVIEW

Designed for students looking for a fully immersive narrative virtual reality (VR) program, the New York Film Academy's eight-week intensive *Narrative Virtual Reality Workshop* will guide students through the ins and outs of both VR production as well as the extensive VR post-production process. Students take classes in directing, screenwriting, cinematography and post-production all geared toward creating content for a VR experience. Over the course of the eight weeks, students craft four different productions guided by their core instructors. Each one of the projects supports the ideas learned in class and progresses the student's knowledge and skill set.

Created for students with no background in VR production this course offers the chance to experience the entire process while getting hands on with state of the art VR production and post-production equipment. Over the course of the first four weeks of the program students work to master the basic skills of simple VR production beginning with 360° photography and using the entire environment to tell their story. During the final four weeks of the workshop students explore more advanced topics in VR and practices those concepts in their final two projects. The program culminates with a final group VR experience event.

WORKSHOP OBJECTIVES

The educational objectives in the *Eight-Week Narrative Virtual Reality Workshop* are to teach students the art and craft of 360° video production, and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of VR filmmaking.

- Comprehensive understanding of best workflow practices when shooting and posting in 360°.
- Experience working independently and collaboratively in a high-pressure creative environment.
- Gain an intermediate level understanding of the cinematic language as it pertains to 360°.
- Indicate knowledge of 360° cameras/rigs and lighting techniques.
- Express a thorough understanding of non-linear digital editing workflows and stitching techniques.
- Acquire the skillset of designing a scene, via storyboards, and devise an appropriate strategy for execution of production.
- Implement the use of diegetic audio to enhance the immersive elements of the experiences.
- Dissect a 360° experience through analyzing the choices made such as shot duration, camera placement, blocking of actors by the director and evaluating whether or not those decisions were justified within the context of the story.

GRADUATION REQUIREMENTS

The *Narrative Virtual Reality Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

360° PHOTO

Through this exercise students capture a story with a single image. The 360° photo allows the storyteller to guide the audience in a 360° experience leaving no corner of the environment unturned. This project is shot on location under the guidance of an instructor. Students should understand the dynamics of filming in 360°. This project lays the groundwork for future projects including VR video.

360° VIDEO

Building on the fundamentals learned in the 360° photo project students shoot a short movie (1-2 shots total) in one location again using every aspect of the environment to articulate their story. Students work with multiple actors to guide the audience through a short virtual reality video experience of up to 3 minutes in length. Simple lighting and sound augment the experience for the viewer and help the students make the experience more immersive. No camera movement is allowed for this project.

VR MUSIC PROJECT

Students create a VR video set to music (music videos as well as montage shorts will be accepted for this). Students blend audio and 360° video to create an immersive environment the audience can explore and experience. Students explore the idea of motivating the movement of the camera to

create a seamless experience. One camera movement is required for this project.

VR SHORT NARRATIVE

Using all of the skills and techniques learned up until to this point in the workshop, students craft a narrative short of up to five minutes in length. Again students use the entire environment to guide the audience through a comprehensive and fully immersive 360° VR experience. Students are able to move the camera two times to move the story along and guide the viewer on their journey. Lighting, audio and effects can be used to further enhance the story.

In order to graduate and receive a Certificate of Completion from the *Narrative Virtual Reality Workshop*, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Narrative Virtual Reality Workshop* is an accelerated full-time course of study and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are Lecture, Seminar, and/or Studio based. Lab and Practicum instructional hours are treated as studio hours. The workshop may not be completed in less than eight weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all

academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Director's Craft	VIRTNA1N	51
Multi-lens Cinematography	VIRTNA2N	30
Screenwriting	VIRTNA3N	30
Editing Theory & VR Post Production Technique	VIRTNA4N	30
Production Workshop	VIRTNA5N	16
Production Sound Recording	VIRTNA6N	6

COURSE DESCRIPTIONS

DIRECTOR'S CRAFT

This course is the backbone of the virtual reality (VR) curriculum and introduces students to the language and craft of film directing as it applies to virtual reality filming in 360°. *Director's Craft* prepares students for the VR projects and is the venue for screening and critiquing their work throughout the course. Instructors challenge students to find the most effective and expressive visual means to tell their stories in a virtual reality space.

SCREENWRITING

Telling a story in the VR world is a very different journey than telling a story in the 2D medium and requires precise techniques to guide the viewer through the experience. This course is designed to help students develop their scripts with this new technique in mind.

The fundamentals of visual storytelling are focused upon as they relate to VR. Students receive constructive analysis and support as they take a story from initial idea, through treatment, step-outline, rough draft, and finally, a shooting script.

MULTI-LENS CINEMATOGRAPHY AND LIGHTING

In *Multi-Lens Cinematography and Lighting* students take hands-on classes learning two different VR motion picture camera systems. Students learn how to operate the cameras and perform test shoots to learn about: 360° views and dynamics, exposure, lens theory, and depth of field. Filming 360 degrees presents particular problems when it comes to lighting because the camera sees everything. As a result, while teaching the fundamentals of traditional lighting, this course focuses on guerilla lighting techniques ~ the use of available light and practicals (lamps and ceiling fixtures). Students learn how to support the mood of the story with lighting and experiment with expressive lighting styles.

PRODUCTION WORKSHOP

Production Workshop is designed to demystify the craft of virtual reality storytelling. In this hands-on class, students stage and shoot exercises under the supervision of the directing and cinematography instructors. The guiding idea is that once students can articulate the objective of a given scene, the necessary craft and techniques will follow. The technical aspects of filmmaking are seen as tools to realize the story. Through the in-class exercises, the rules and tools of mise-en-scene and continuity are defined and practiced, and are applied to the use of lenses, lighting, performance, and editing.

EDITING THEORY AND VIRTUAL REALITY POST PRODUCTION TECHNIQUE

Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor's ability to work with the shots and tell a story that makes all the difference. Students learn how to use various different digital editing systems to stitch their projects together. Students are taught the fundamental concepts of 360° film editing, both practical and aesthetic. Classes consist of lectures that combine technical information and demonstration. Each student edits his or her own films and can supplement classes with individual consultations at the editing station.

PRODUCTION SOUND RECORDING

This is a comprehensive course that details the process of recording ambisonic sound. It provides concepts, technical information, and hands-on demonstration. Students are introduced to various types of recording devices and taught when to use them. The course challenges the students to use sound as an additional tool for storytelling, and takes them through the complete recording process.

CINEMATIC VIRTUAL REALITY

Total Clock Hours:

138

WORKSHOP OVERVIEW

Designed for students looking for a fully immersive cinematic virtual reality (VR) program, the New York Film Academy's eight-week intensive *Cinematic Virtual Reality Workshop* will guide students through the ins and outs of both VR production as well as the extensive VR post-production process. Students take classes in immersive design, directing, UX/UI, screenwriting, production sound recording and post-production all geared toward creating content for a VR experience. Over the course of the eight weeks, students craft four different productions guided by their core instructors. Each one of the projects supports the ideas learned in class and progresses the student's knowledge and skill set.

Created for students with no background in VR production this course offers the chance to experience the entire process while getting hands on with state of the art VR production and post-production equipment. Over the course of the first four weeks of the program students work to master the basic skills of simple VR production. During the final four weeks of the workshop students explore more advanced topics in VR and practices those concepts in their final projects. The program culminates with a final group VR experience showcase.

WORKSHOP OBJECTIVES

The educational objectives in the *Eight-Week Cinematic Virtual Reality Workshop* are to teach students the art and craft of 360° video

production, and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of VR filmmaking.

- Comprehensive understanding of best workflow practices when shooting and posting in 360°.
- Experience working independently and collaboratively in a high-pressure creative environment.
- Gain an intermediate level understanding of the cinematic language as it pertains to 360°.
- Indicate knowledge of 360° cameras/rigs and lighting techniques.
- Express a thorough understanding of non-linear digital editing workflows and stitching techniques.
- Acquire the skillset of designing a scene, via storyboards, and devise an appropriate strategy for execution of production.
- Implement the use of diegetic and fully spatialized audio to enhance the immersive elements of the experiences.
- Dissect a 360° experience through analyzing the choices made such as shot duration, camera placement, blocking of actors by the director and evaluating whether or not those decisions were justified within the context of the story.

GRADUATION REQUIREMENTS

The *Cinematic Virtual Reality Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

360° MUSICAL SCENE

Students secure a location and go with a crew to complete a long-take 1-3 minutes in length. They will then stitch, edit and apply a musical track to compliment the scene. Other Post-processing may be integrated like the use of mattes for cloaking any production gear or unwanted elements. Only the onboard camera sound will be used in addition to the selected music track.

360° SPATIALIZED SOUND & STORYBOARDING

Building on the fundamentals learned in the first 360° this project introduces the students to world of working with spatialized sound. Using multiple still frames students will create a 2-3 minute video piece that uses spatialized sound to direct the viewer's attention through the scene. This project requires the use of no fewer than three camera positions or locations.

GROUP SHORT NARRATIVE VIDEO EXPERIENCE

Students will break into crews of 4 or 5 and collectively script a short narrative 360 video (1-3 minutes in length). Under the supervision of their instructors the crews must design an experience that include three or more camera positions, utilizes spatialized sound and contain no fewer than two characters. While the students work as a crew each student is responsible for their own post-production on the project, so each will end up with their own edited version of the story. The project requires securing an interior location and utilization of lighting instruments. Additionally, this is the first project on which students have access to the complete production sound recording package (the ambisonic mic and lavaliers).

VR SHORT NARRATIVE

Using all of the skills and techniques learned up until to this point in the workshop, students craft a narrative short of up to five minutes in length. Again students use the entire environment to guide the audience through a comprehensive and fully immersive 360° VR experience. Students are able to move the camera two times to move the story along and guide the viewer on their journey. Lighting, audio and effects can be used to further enhance the story.

In order to graduate and receive a Certificate of Completion from the *Cinematic Virtual Reality Workshop*, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Cinematic Virtual Reality Workshop* is an accelerated full-time course of study and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are Lecture, Seminar, and/or Studio based. Lab and Practicum instructional hours are treated as studio hours. The workshop may not be completed in less than eight weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Immersive Design	VIRTCN1N	15
Director's Craft	VIRTCN2N	24
Tech Essentials	VIRTCN3N	15
Screenwriting	VIRTCN4N	20
UX (User Experience)	VIRTCN5N	6
Post-Production	VIRTCN6N	30
Production Workshop	VIRTCN7N	16

COURSE DESCRIPTIONS

IMMERSIVE DESIGN

This course is designed to teach each student the necessary skills to safely and functionally prepare, shoot and produce 360° video content. Immersive Design is aimed at instructing students in best practice for effective immersive design techniques to avoid simulator sickness and achieve creative goals in direction throughout a spherical video. In addition to practical application and review of case studies in class, students will be required to complete multiple 360° video projects to apply new techniques and to demonstrate their mastery of topics presented. A sizeable portion of the class will focus on techniques for pre-visualization and prototyping.

DIRECTOR'S CRAFT

This course is the backbone of the virtual reality (VR) curriculum and introduces students to the language and craft of film directing as it applies to virtual reality filming in 360°. *Director's Craft* prepares students for the VR projects and is the venue for screening and critiquing their work throughout the course. Instructors challenge students to find the most effective and expressive visual means to tell their stories in a virtual reality space.

TECH ESSENTIALS

In *Tech Essentials* students take hands-on classes learning two different VR motion picture camera systems. Students learn how to operate the cameras and perform test shoots to learn about: 360° views and dynamics, exposure, lens theory, and depth of field. Filming 360 degrees presents particular problems when it comes to lighting because the camera sees everything. As a result, while teaching the fundamentals of traditional lighting, this course focuses on guerilla lighting techniques ~ the use of available light and practicals (lamps and ceiling fixtures). Students learn how to support the mood of the story with lighting and experiment with expressive lighting styles.

SCREENWRITING

Telling a story in the VR world is a very different journey than telling a story in the 2D medium and requires precise techniques to guide the viewer through the experience. This course is designed to help students develop their scripts with this new technique in mind. The fundamentals of visual storytelling are focused upon as they relate to VR. Students receive constructive analysis and support as they take a story from initial idea, through treatment, step-outline, rough draft, and finally, a shooting script.

UX

UX is the study of user satisfaction with an experience. In the UX classes the students will learn best practices and industry standards aimed at improving the usability, accessibility, and pleasure provided in the interaction with the experience, thus creating more accessible and successful work. UX includes human centric design using social and biological sciences to optimize interactions between people and technology.

POST PRODUCTION

Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor's ability to work with the shots and tell a story that makes all the difference. Students learn how to use various different digital editing systems to stitch their projects together. Students are taught the fundamental concepts of 360° film editing, both practical and aesthetic. Classes consist of lectures that combine technical information and demonstration. Each student edits his or her own films and can supplement classes with individual consultations at the editing station.

PRODUCTION WORKSHOP

Production Workshop is designed to demystify the craft of virtual reality storytelling. In this hands-on class, students stage and shoot exercises under the supervision of the directing and cinematography instructors. The guiding idea is that once students can articulate the objective of a given scene, the necessary craft and techniques will follow. The technical aspects of filmmaking are seen as tools to realize the story. Through the in-class exercises, the rules and tools of mise-en-scene and continuity are defined and practiced, and are applied to the use of lenses, lighting, performance, and editing.

SOUND DESIGN

This is a comprehensive course that details the process of recording ambisonic audio on set and posting fully spatialized sound. It provides concepts, technical information, and hands-on demonstration. Students are introduced to various types of recording devices and taught when to use them. The course challenges the students to use sound as an additional tool for storytelling, and takes them through the complete recording process.

INTRODUCTION TO INTERACTIVE VIRTUAL REALITY

Total Clock Hours: 240

WORKSHOP OVERVIEW

The *Introduction to Interactive Virtual Reality (VR) Workshop* is an intensive, full-time, eight-week commitment. Students acquire the vocabulary, concept development, and foundational technical skills to complete at least one interactive VR project prototype

WORKSHOP OBJECTIVES

The educational objectives in the *Introduction to Interactive Virtual Reality Workshop* are:

- Understand the technological landscape of VR technologies.
- Develop an idea into a concept specific to an interactive, immersive experience.
- Establish a pre-production workflow.
- Foundational skills in 3D modeling, animation, and coding for Unity.
- Complete a working, interactive prototype for the Google Daydream View VR headset.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion from the *Introduction to Interactive Virtual Reality Workshop*, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Introduction to Interactive Virtual Reality Workshop* is an accelerated full-time course of study and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are Lecture, Seminar, and/or Studio based. Lab and Practicum instructional hours are treated as studio hours. The workshop may not be completed in less than eight weeks.

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COURSE HOURS BREAKDOWN

Course	Number	Hours
Narrative Design	VIRTIN1N	18
Immersive Design	VIRTIN2N	42
Modeling	VIRTIN3N	30
Rigging	VIRTIN4N	30
Animation	VIRTIN5N	60
Coding for Unity VR	VIRTIN6N	60

COURSE DESCRIPTIONS

NARRATIVE DESIGN

Through this course, students are able to develop a rough concept into a single-location, single-input interactive VR experience. In addition to covering foundational principles of storytelling and brainstorming, the course focuses on elements of visual storytelling through storyboards and concept art. Through storyboarding, students explore spatial relationships, and create a reference for the visualization of interactive inputs and their effects, feedback, and outcomes.

IMMERSIVE DESIGN

This course focuses on the analysis and adoption of a core set of design best practices to be employed in the 360-degree virtual environment. Drawing on the teachings of live theater, immersive experiences like theme parks, as well as the vocabulary of interactive game design, the course provides students with the conceptual foundation needed to approach interactive virtual reality projects.

MODELING

This course introduces students to both hard surface modeling for props and architecture, and organic modeling for non-human characters. Students learn how to optimize geometry and topology of their models for professional results. Students also learn UV mapping for their models. Polygon meshes are one of the basic rendering types in Maya, ideally suited for approximating smooth, organic objects. In this course students move quickly from basic concepts of polygonal modeling to intricate organic, character models and hard surfaces for props.

RIGGING

This course on character rigging provides an overview of rigging, covering everything from inverse to forward kinematics to character skinning. Students learn joints, hierarchies, IK types, IK/FK arms and switches.

ANIMATION

This course develop animation skills by exploring methods for creating movement that is not only entertaining and appealing, but also depicts actions that are driven by audio-visual storytelling techniques. In this course, students analyze methods for creating characters and environments that are unique and interesting. Through group discussion and analysis, students are introduced to the importance of evaluating their own works as well as the work of their peers. This enables each student to critique animated work with the intent of implementing what has been learned into future animations.

CODING FOR UNITY

In this course, students are introduced to the basic skills required to program interactions in Unity3D for the Google Daydream View VR headset. Students move quickly from an introduction to the Unity3D interface, through basic programming, and into the more complex programming of inputs for the VR headset. Students also are introduced to

several foundational approaches to VR design including: introduction to the Unity Dev Kit, programming user inputs, importing 3D assets into Unity, walking around a 3D environment, moving the camera along a track, and gaze-guided controls & interactions.

INTRODUCTION TO VIRTUAL REALITY

Total Clock Hours:

195

WORKSHOP OVERVIEW

The *Introduction to Virtual Reality (VR) Workshop* is an intensive, full-time, eight-week commitment designed for those looking for a thorough introduction to the world of VR. This course is combination of our Cinematic and Interactive VR offerings, enabling students to explore the entire realm possibilities in the VR landscape. Students enrolled in this course will acquire the vocabulary, concept development, and foundational technical skills needed to complete three cinematic VR experiences and at least one interactive VR project prototype. Students take classes in Immersive Design, UX/UI, Narrative Design, Production Sound Recording & Sound Design, Post-production, Intro to Coding and Animation all geared toward creating content for an interactive VR experience.

Created for students with no background in VR production this course offers the chance to experience the entire process while getting hands on with VR production and post-production equipment, animation and coding platforms. The first four weeks of the workshop will focus on laying the foundation for storytelling in this new medium while using techniques and equipment taught in Cinematic VR. In the second half of the workshop the students add to what they have already learned and apply it to creating interactive experiences, whether that be with live action or completely synthesized worlds.

WORKSHOP OBJECTIVES

The educational objectives in the *Introduction Virtual Reality Workshop* are:

- Understand the technological landscape of VR technologies.
- Develop an idea into a concept specific to an interactive, immersive experience.
- Establish a pre-production workflow.
- Foundational skills in modeling, animation, and coding.
- Indicate a deep understanding of best workflow practices when shooting and posting in 360°.
- Gain an introductory level understanding of the cinematic language as it pertains to 360°.
- Implement the use of diegetic and fully spatialized audio to enhance the immersive elements of the experiences.
- Construct Web based VR experiences.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion from the *Introduction to Virtual Reality Workshop*, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Introduction to Virtual Reality Workshop* is an accelerated full-time course of study and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors

or minors. Classes are Lecture, Seminar, and/or Studio based. Lab and Practicum instructional hours are treated as studio hours. The workshop may not be completed in less than eight weeks.

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COURSE HOURS BREAKDOWN

Course	Number	Hours
Immersive Design	VIRT080N	21
Tech Essentials	VIRT081N	15
Project Advisement	VIRT082N	24
UX/UI	VIRT083N	9
Narrative Design	VIRT084N	20
Post Production	VIRT085N	30
Production Workshop	VIRT086N	16
Sound Design	VIRT087N	12
Coding	VIRT088N	24
Animation	VIRT089N	24

COURSE DESCRIPTIONS

IMMERSIVE DESIGN

This course focuses on the analysis and adoption of a core set of design best practices to be employed in the 360-degree virtual environment. Drawing on the teachings of live theater, immersive experiences like theme parks, as well as the vocabulary of interactive game design, the course provides students with the conceptual foundation needed to approach interactive virtual reality projects.

TECH ESSENTIALS

In *Tech Essentials* students take hands-on classes learning two different VR motion picture camera systems. Students learn how to operate the cameras and perform test shoots to learn about: 360° views and dynamics, exposure, lens theory, and depth of field. Filming 360 degrees presents particular problems when it comes to lighting because the camera sees everything. As a result, while teaching the fundamentals of traditional lighting, this course focuses on guerilla lighting techniques ~ the use of available light and practicals (lamps and ceiling fixtures). Students learn how to support the mood of the story with lighting and experiment with expressive lighting styles.

PROJECT ADVISEMENT

Project Advisement is a class that happens throughout the program starting with the students pitching their concepts to their class and instructors and continuing through the final realization of their interactive VR experience. *Project Advisement* is the practicum portion of the workshop for the coding and animation segments. This includes individual advisement, feedback from the class at each

stage of the production process and supervised lab hours.

UX/UI

UX/UI is the study of user satisfaction with an experience. In the UX/UI classes the students will learn best practices and industry standards aimed at improving the usability, accessibility, and pleasure provided in the interaction with the experience, thus creating more accessible and successful work. UX/UI includes human centric design using social and biological sciences to optimize interactions between people and technology.

NARRATIVE DESIGN

Through this course, students are able to develop a rough concept into a single-location, single-input interactive VR experience. In addition to covering foundational principles of storytelling and brainstorming, the course focuses on elements of visual storytelling through storyboards and concept art. Through storyboarding, students explore spatial relationships, and create a reference for the visualization of interactive inputs and their effects, feedback, and outcomes.

POST PRODUCTION

Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor's ability to work with the shots and tell a story that makes all the difference. Students learn how to use various different digital editing systems to stitch their projects together. Students are taught the fundamental concepts of 360° film editing, both practical and aesthetic. Classes consist of lectures that combine technical information and demonstration. Each student edits his or her own films and can supplement classes with individual consultations at the editing station.

PRODUCTION WORKSHOP

Production Workshop is designed to demystify the craft of virtual reality storytelling. In this hands-on class, students' stage and shoot exercises under the supervision of the directing and cinematography instructors. The guiding idea is that once students can articulate the objective of a given scene, the necessary craft and techniques will follow. The technical aspects of filmmaking are seen as tools to realize the story. Through the in-class exercises, the rules and tools of mise-en-scene and continuity are defined and practiced, and are applied to the use of lenses, lighting, performance, and editing.

SOUND DESIGN

This is a comprehensive course that details the process of recording ambisonic audio on set and posting fully spatialized sound. It provides concepts, technical information, and hands-on demonstration. Students are introduced to various types of recording devices and taught when to use them. The course challenges the students to use sound as an additional tool for storytelling and takes them through the complete recording process.

CODING

In this course, students are introduced to the basic skills required to program interactions intended to be viewed with a VR headset. Students move quickly from an introduction to the coding interface, through basic programming, and into the more complex programming of inputs for the VR viewing system. This course will focus primarily on writing code for web-based VR.

ANIMATION

This course develop animation skills by exploring methods for creating movement

that is not only entertaining and appealing, but also depicts actions that are driven by audio-visual storytelling techniques. In this course, students analyze methods for creating characters and environments that are unique and interesting. Through group discussion and analysis, students are introduced to the importance of evaluating their own works as well as the work of their peers.

VIRTUAL REALITY GAME DESIGN

Total Clock Hours: 240

WORKSHOP OVERVIEW

The New York Film Academy *Virtual Reality Game Design Workshop* is an intensive, full-time, eight-week commitment to developing games for the virtual reality market. Building on the skills acquired through the *Introduction to Interactive Virtual Reality Workshop*, or outside previous training in 3D modeling & animation and/or coding for Unity, students move quickly through the vocabulary and conventions of playcentric design into the development of a playable VR game demo designed for the HTC Vive VR headset and hand controls.

WORKSHOP OBJECTIVES

The educational objectives in the *Virtual Reality Game Design Workshop* are to introduce the fundamental concepts of playcentric game design, build on the foundational 3D modeling, animation, and coding skills established in the *Introduction to Interactive Virtual Reality Workshop*, and apply those skills to the execution of a playable game demo

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion from the *Virtual Reality Game Design Workshop*, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must

fulfill all financial obligations to the New York Film Academy.

The *Virtual Reality Game Design Workshop* is an accelerated full-time course of study and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are Lecture, Seminar, and/or Studio based. Lab and Practicum instructional hours are treated as studio hours. The workshop may not be completed in less than eight weeks.

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COURSE HOURS BREAKDOWN

Course	Number	Hours
Game Design for VR	VIRTGA1N	33
VR Narrative Design	VIRTGA2N	9
UI/UX for VR	VIRTGA3N	9
VR Sound Design	VIRTGA4N	9
Advanced Animation	VIRTGA5N	60
Advanced Coding for VR	VIRTGA6N	120

COURSE DESCRIPTIONS

GAME DESIGN FOR VR

In the second installment of the VR workshop series, the conceptual foundation and vocabulary of best practices in an immersive environment are applied specifically to games. This course focuses on employing those VR design theories into an interactive, win/lose scenario in which the player is focused on achieving a specific objective. This course also works to translate existing game design conventions into the VR space, and address different techniques for adapting content into the 3D immersive environment.

VR NARRATIVE DESIGN

Building on the techniques acquired in the *Introduction to Interactive Virtual Reality Workshop*, this course focuses on elements of visual storytelling through storyboards and concept art, especially highlighting the needs for consistency and balance in a virtual environment. Through storyboarding, students explore spatial relationships, and create a reference for the visualization of interactive inputs and their effects, feedback, and outcomes. *VR Narrative Design* also assists students in creating a recognizable and compelling brand identity for their projects, helping them to carve a niche in a growing and competitive marketplace.

UI/UX FOR VR

User-centered design is a fundamental underpinning of the VR experience, and this course focuses exclusively on designing UI to enhance the VR user's experience in their game. This course works in concert with the *Game Design for VR* and *VR Narrative Design* courses to help the student to devise and

implement a seamless, immersive, interactive experience for players.

VR SOUND DESIGN

Drawing on the principles of *VR Narrative Design*, students are introduced to the tools and techniques of sound design, especially focused on the 3D immersive interactive environment. Working with object-oriented sound effects, as well as ambient sound, students learn how to design and implement a complementary soundscape for their VR games.

ADVANCED ANIMATION

Building on the skills introduced in *Introduction to Interactive Virtual Reality Workshop*, students use advanced animation techniques to design and build 3D assets for use in their 3D VR games. The course also includes an introduction to motion capture and compositing techniques to incorporate live footage into the VR environment.

ADVANCED CODING FOR UNITY VR

Building on the skills introduced in the *Introduction to Interactive Virtual Reality Workshop*, students use advanced coding skills to create an interactive and reactive virtual environment that includes game elements. Primarily focusing on Unity 5, students learn advanced coding skills, including multi-player and asynchronous multi-player applications. The end result for each student is a playable VR game prototype.

EIGHT-WEEK PHOTOGRAPHY

Total Clock Hours:

228

WORKSHOP OVERVIEW

The *Eight-Week Photography* Workshop is an immersive full time workshop that takes students from the basic principles of the craft through a broad working understanding of the aesthetic and technical aspects of the medium. Students are empowered to capture powerful, personally expressive images and refine them through advanced digital imaging tools.

Students learn the primary technical aspects of exposure, digital image editing and organization techniques, studio and location lighting, and the aesthetics of composition. Using their own digital cameras, students create fine art, documentary, commercial and fashion projects, culminating in a final personal project representing their area of deepest interest.

The basis of this and all other New York Film Academy workshops is learning by doing, using a hands-on, practical, experiential approach. Students are on their feet shooting, editing, and analyzing images every single day. The program is constructed to deliver a great deal of content in a short time, and is an exceptional opportunity for a total immersion experience in photography for eight weeks. The content touches on topics that comprise parts of the *One-Year Photography Program*. Students who wish to continue their studies have the opportunity to apply credit towards and transfer to a longer program at any point.

No significant prior experience or knowledge is assumed. This workshop 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.

WORKSHOP OBJECTIVES

Skills learned as a result of successful completion of this program include:

- A working knowledge of using digital SLR cameras, lenses and accessories with confident manual control over all aspects of exposure, focus, and composition.
- Working skills using professional studio and portable strobe lighting tools for commercial fashion, beauty, and portraiture assignments; fine art; and documentary styles.
- Research and approach techniques for final projects.
- Demonstrated understanding of concept-driven fine art photographic projects.
- Working skill in the use of Adobe Lightroom to edit digital RAW files, exporting, and organizing a large image library through flagging, keywording, and the use of filters and collections.
- Working knowledge of Adobe Photoshop to create local adjustments and composites, using adjustment layers, masks, and selection tools.
- Hands-on experience re-creating milestone images from the history of photography.
- Understanding of the significance of cultural and historical context for the photographic image.
- Knowledge of aesthetic theories of photography and experience with their practical application.

GRADUATION REQUIREMENTS:

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Eight-Week Photography Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than eight weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Photo 1	PHOT081N	48
Imaging I	PHOT082N	48
Vision and Style I	PHOT083N	48
Ways of Seeing I	PHOT084N	24
Shooting Lab I	PHOT085N	32
Photography as Fine Art	PHOT086N	28

COURSE DESCRIPTIONS

PHOTO 1

Photo 1 is the technical core of the *Eight-Week Photography Workshop* curriculum, encompassing lecture, demonstration, shooting assignments on location, and critique. Students learn the mechanics of cameras and lenses and the components of exposure. Students are taught to be aware of the unique characteristics that light can take: direct, diffused, reflected, tempered by atmosphere. They begin to master the modern digital SLR, and analyze digital capture's pleasures (instant gratification!) and pitfalls (generic, competent images). Every technique is practiced through individual assignments, which are critiqued by faculty and peers. Students will develop practical technical skills at handling modern digital SLR cameras with a variety of lenses, and the ability to produce accurate exposures under a range of real-world and artificial lighting conditions. Develop a working ability to recognize and create dramatic exposures using natural and strobe lighting. Master the practical application of the components of exposure (sensitivity, aperture, shutter speed) under a wide variety

of real world shooting conditions. Develop intimate familiarity with the focal lengths, angle of view, and characteristics of a wide variety of lenses. Develop expertise at selecting an ISO appropriate to lighting conditions and to facilitate the desired aperture and shutter speed. Acquire facility with the role of shutter speeds to expand and compress time. Acquire basic working familiarity with portable and studio strobe lighting with and without supplemental ambient light. Develop familiarity with principles of effective conventional and unconventional composition. This course will also cover the use of reflected and incident light meters to expose still RAW images that have printable shadow and highlight detail without clipped data. The ability to calculate and make adjustments to aperture, shutter speed, and ISO in order to achieve a desired depth of field, blurring or freezing motion, and acceptable noise levels while maintaining the same correct, non-clipped exposure of a scene. Students will learn to override the recommendation of a reflective light meter using exposure compensation, to exploit the effects of deliberate over- and under-exposure, creating an expressive range of moods and visual styles. Compose images to direct viewer attention by selectively revealing and concealing foreground and background elements through the use of light and shadows. Accurately render any light source as white. Develop the ability to compose photographs in a visually balanced and organized way that directs the viewer's attention dynamically through the frame to a primary subject and implies relationships to secondary elements. Students will also gain the ability to photograph portraits that convey the authentic emotions and personalities of their subjects. Create photographs that demonstrate an applied understanding of

aesthetics, semiotics, color theory, and visual attention.

IMAGING 1

This course is an intensive introduction to Adobe Lightroom as a RAW digital editing and image library management system, and Adobe Photoshop as a digital darkroom tool. By immersing students in Adobe Lightroom and Adobe Photoshop, students acquire key digital darkroom techniques from nondestructive editing to unparalleled color and tonal control over an image. Students also learn the entire process of digital workflow, from RAW processing through output for print and web page. Along with lectures and demonstrations, *Imaging I* allows plenty of lab time to practice and perfect image-editing skills. Students learn to keyword, tag, and organize their images into collections and smart collections demonstrating an applied understanding of Lightroom as an organizational tool. Students learn to process digital RAW files to orchestrate visual attention by modulating sharpness, luminosity, and saturation, exporting PSD and TIFF images with printable shadow and highlight detail. Students export RAW images to PSD format and edit them in Photoshop applying local color and tone corrections, demonstrating an ability to create accurate masks and use a variety of non-destructive, layer-based editing tools in a photographically realistic way. The course also covers digital printing, demonstrating understanding of color management by producing prints with colors accurately matched between on screen and printed images.

VISION AND STYLE

This course teaches students critical thinking skills, the visual language of photography, and

pushes them to explore their personal interests in photography as they conceptualize, execute, refine, and critique. Students define and develop a personal, iconic visual style and specific area of interest, studying master bodies of work across many photographic genres. The primary focus is on still photography. Students become familiar with principles of composition, color, editing, sequencing and presentation through writing, journaling, research, and photographic assignments. Students gain the level of self-awareness necessary to understand the most important origins of their ideas, and start to conceive how their work fits into the context of current photography practices and attitudes. Students shoot and print a series of images of a single documentary subject in a consistent photographic style, conveying character, lifestyle, environment, conflict, and circumstances. Students also shoot and print a series of images based on a single artistic concept demonstrating aesthetic consistency, conceptual clarity, personal point of view, and a thorough investigation of a single idea. The course also covers creating a series of images for a mock commercial assignment demonstrating conceptual clarity, graphical impact, aesthetic consistency, and lighting skills.

WAYS OF SEEING

Intensive study, analysis, and critique of the work of master photographers, their techniques, aesthetics and approaches helps to equip students to choose the most effective means of realizing their own projects. In this course, the history of photography is studied from its beginning through 1960. Students are guided to analyze the cultural and societal impact of photography, and the evolution of the medium from the original assumed veracity of photographs to the exploitation of the viewer's acceptance of the photograph as

truth, given the use of modern photographic manipulation with tools such as Photoshop. Additionally, students become intimately familiar with a particular photographer's body of work through written research projects. Discussions include composition, traditional and non-conventional framing, color theory, design, semiotics (signs and symbols), the effect of technological changes on photography, the use and limitations of photography as a documentary and personal record, and the surprisingly long history of using viewer assumptions to distort the truth. Throughout the course students re-create and print photographic images that precisely emulate iconic historical photographs accurately matching focal length, angle of view, focus, depth of field, filtration, lighting, tonal and color palette, staging, and gesture. Students give a verbal and audiovisual presentation that demonstrates parallels between their own evolving way of seeing to the work of photographers studied in class who have influenced them.

SHOOTING LAB

The *Shooting Lab* is a unique, hands on opportunity to develop students' core professional skills and techniques during weekly shoots with real-time guidance from instructors. Covering a wide range of genres along with aesthetic, logistical, and technical challenges, students have the opportunity to work directly with the instructors, practically applying new skills in still photography and video across a range of assignments of increasing complexity. Students develop core photography skills by hands on demonstrations and shooting assignments in each lab class. Students also explore a variety of shooting styles, subject matter and post-production techniques that will solidify their training from other courses. Students learn how to orchestrate and delay visual attention

through luminosity, saturation, scale, focus, juxtapositions, position, implied lines, and anthropomorphization. This course also covers developing an ability to pre-visualize and execute images with precision and exact timing.

PHOTOGRAPHY AS FINE ART

In this course, students become familiar with current curatorial standards and practices, by browsing exhibition catalogues, becoming acquainted with print prices and editioning as a key factor. Working with the opportunity to meet with and hear directly from exhibition curators and artists, students see firsthand the true finished product of the medium, the

print, using a diverse array of substrates, sequencing and presentation ideologies. This course looks at diverse styles of mounting and framing techniques. Instructors lecture and lead guided discussions about artistic practices and bodies of work both contemporary and throughout the history of the medium. Students learn to voice critique that demonstrates an awareness of context, familiarity with major historical movements in the medium, express an ability to correctly identify tools and methods used, ability to identify printed media types, and awareness of the impact of format size and shape on perception. With the ultimate goal of formulating a clear understanding of what constitutes a cohesive, unified body of work.

EIGHT-WEEK PRODUCING

Total Clock Hours:

215

WORKSHOP OVERVIEW

The New York Film Academy *Eight-Week Producing Workshop* covers the entire spectrum of what a producer does with the addition of a practical production element: students produce their own short digital project. A complete overview of production fundamentals includes: a detailed exploration of the creative producing process; the creation of a film package; story and script analysis; an introduction to production management (including industry standard Movie Magic scheduling and budgeting software); camera, lighting, and sound classes; the Avid editing system; as well as pitching, entertainment law, and case studies.

Producing workshop participants advance their skills and knowledge creating their own individual project. Students write their own script, cast actors, schedule, budget, shoot, and edit to realize a finished project. Advanced class topics include: screenwriting, film finance, crowd funding finance, directing for producers, casting and working with actors, line producing, practical camera and lighting, editing, post-production sound, color correction, digital distribution, marketing, and film festival strategies. This practical application of producing skills and techniques allows students to emerge from the course with their own completed digital film project.

Students must be prepared for full days of intensive work throughout the workshop. This workshop includes a production element therefore students can expect to

work on the occasional weekend in the effort to complete their project.

WORKSHOP OBJECTIVES

Students learn all aspects of the producing process, and apply them to the creation of a short film project.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion from the *Eight-Week Producing Workshop*, students must successfully complete every course of study with a passing grade or better and also adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Eight-Week Producing Workshop* is an accelerated full-time course of study and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are Lecture, Seminar, and/or Studio based. Lab and Practicum instructional hours are treated as studio hours. The workshop may not be completed in less than eight weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Producer's Craft	PROD080N	35
Case Studies	PROD081N	10
EP Budget and Scheduling	PROD082N	30
Pitching	PROD083N	12.5
Film Business	PROD084N	7.5
Entertainment Law	PROD085N	10
Story and Script Analysis	PROD086N	10
Film Crafts	PROD087N	20
Directing For Producers	PROD088N	17.5
Television Production Overview	PROD089N	2.5
Writing the Short Film Script	PROD0800N	15
Producing the Short Film	PROD0811N	20
Editing	PROD0822N	10
Casting for Producers	PROD0833N	5
Digital Distribution and Marketing	PROD0844N	5
Editing Lab	PROD0855N	5

COURSE DESCRIPTIONS

PRODUCER'S CRAFT

All aspects of producing are covered in this comprehensive course including: the acquisition of rights, development of screenplays, working with writers, packaging

projects, sources of film finance, investment strategies, pre-production, filming, post-production, marketing, and distribution.

CASE STUDIES

Individual producers sharing experiences about making specific projects is an invaluable tool in learning the craft and technique of producing. Our award-winning faculty offers real world case studies of nurturing projects from conception to actualization, with an emphasis on current financing trends, digital production, and social media strategies.

EP BUDGETING AND SCHEDULING

In a hands-on lab setting, students learn Entertainment Partners (EP) Movie Magic Scheduling and Budgeting software programs. Using contemporary production strategies, students manage their own individual projects, bringing their vision to the screen.

PITCHING

Students develop brief and effective pitches of their chosen material. Each student practices and gains critical and fundamental pitching skills, which culminates in a final pitch to fellow students and producing faculty.

FILM BUSINESS

This course offers students an in-depth look at the current state of film finance: new sources of finance, trending strategies in obtaining equity investment, production incentives, foreign sales, crowd funding, and recoupment. Additionally the course explores film festival strategies, an integral skillset for the emerging producer.

ENTERTAINMENT LAW

Students study legal issues regarding television, films, recordings, live performances, and other aspects of the entertainment industry. Topics include: contracts, copyright law, intellectual property, talent representation, deal making, and distribution.

STORY AND SCRIPT ANALYSIS

Screenwriting fundamentals are used to understand what makes a script work, and how screenplays can improve through development. The course explores the screenwriter's process. Topics include: narrative structure, theme, premise, character, conflict, pacing and tone.

FILM CRAFTS

An introduction to the crafts employed in the filmmaking process, including camera, lighting, and sound. Learned techniques are applied in the production of students' individual projects.

DIRECTING FOR PRODUCERS

This course focuses on enabling students to bring their vision to the screen through effective directing - working with actors, cinematographers, and crew in the creation of their own film. Students apply newly acquired skills to the directing of their own digital film.

WRITING THE SHORT FILM

In this course, students write a short screenplay, utilizing the fundamentals explored in the introductory *Story and Script Analysis* course. The script is produced as part of this workshop.

PRODUCING THE SHORT FILM

Drawing upon production management basics introduced in the *EP Budgeting and Scheduling* course, students oversee all logistics required to produce their own short film project. Topics include: locations, permits, working with union members, set management, and crew responsibilities.

EDITING

Using industry standard digital editing software, students master the art of editing. Using their own shot material, students emerge with a completed short project.

CASTING FOR PRODUCERS

Working with actors is a key component of the filmmaking process. Finding suitable actors is crucial to the project's success. Students are introduced to the various methods of finding and securing actors, including casting notices, audition techniques, and working within union guidelines.

DIGITAL DISTRIBUTION AND MARKETING

Digital technology has brought our industry into a brave new world of distribution and marketing. This course examines the latest trends in online distribution, the significance of digital platforms like Amazon and Netflix, social media strategies, and digital outreach campaigns. Students apply these concepts to get their projects seen by global audiences.

EDITING LAB

In this class, students receive hands-on experience putting together their filmed material with digital editing software, resulting in a finished project.

EIGHT-WEEK SCREENWRITING

Total Clock Hours:

165

WORKSHOP OVERVIEW

The *Eight-Week Screenwriting Workshop* is an intensive, full-time, commitment to learning the craft of screenwriting. With strict adherence to the rituals of writing and learning, students have the opportunity to develop a feature length screenplay of 80 to 120 pages. It is strongly recommended that students come to the first day of class with three potential ideas for their screenplay. These ideas serve for subsequent work in the program.

WORKSHOP OBJECTIVES

The educational objectives in the *Eight-Week Screenwriting Workshop* are to fully immerse students in an intensive and focused course of study, providing a solid structure for writing and meeting deadlines. Additionally, this course allows students to learn the craft of writing by gaining an understanding of concepts such as story, structure, character, conflict and dialogue.

Students gain knowledge of and hands-on experience with screenwriting: the process of revision, writing dialogue, the business of screenwriting, classic screenplay structure, character arcs, theme, conflict, flashbacks, voice-over, subtext, style and tone, visualization, genre, and WGA format.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion from the *Eight-Week Screenwriting Workshop*, students must successfully complete a first draft of a feature length screenplay, and must successfully complete every course of study with at least a passing grade or better. Students must also adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Eight-Week Screenwriting Workshop* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than eight weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Feature Writing Workshop	SCREE080N	120
Elements of Dramatic Narrative	SCREE081N	35
Business of Screenwriting	SCREE082N	10

COURSE DESCRIPTIONS

ELEMENTS OF SCREENWRITING

This course is the centerpiece of the *Eight-Week Screenwriting Workshop*. Students learn how to tell stories in a visual manner and to translate the story ideas that exist in their head into written feature film scripts. Instructors introduce students to basic cinematic language and strategies, which aid students in building their visual storytelling skills. Topics which are explored in this course include: proper screenplay format, Final Draft software operation, 3-act story structure, character development, identifying a character's wants and needs, creating a sequence list, constructing a beat sheet, dialogue techniques, and exploration of theme. The essence of any good story is structure. This course provides students with tools that allow them to create one coherent and structurally sound first draft of a full-length narrative screenplay. Through a series of writing exercises done both in-class and independently, students are given the opportunity to apply the concepts they learn in class to their own stories. Additionally, instructors show clips from independent and major studio films in order to lead students in

analysis and discussion of how concepts of story structure and character development are applied in these finished works. Students are compelled to meet consistent deadlines and to present their work regularly in class. Peer review and instructor feedback are both essential elements of this course.

ELEMENTS OF DRAMATIC NARRATIVE

This course is designed as the companion course to *Feature Writing Workshop*. Students explore screenwriting theories that help them strengthen the first drafts they produce in *Feature Writing Workshop*. The goal is to aid students in creating three-dimensional characters and compelling narratives through the introduction of different storytelling tools and the completion of various screenwriting exercises. Viewing and analysis of film clips assist students in their comprehension and application of screenwriting concepts to their own work. Subjects covered in this course include: origins of story, the hero's journey, character coherent world view, escalation of conflict techniques, and creation and role playing for supporting characters

BUSINESS OF SCREENWRITING

This course is designed to give students an insight into what they can expect once they leave the program. It provides students with an overview of how the film and television industries work and the tools necessary to take a creative project to market. The following concepts are covered in this course: conglomerate ownership of film studios & television networks; studio pictures vs. indie filmmaking; cable vs. broadcast networks; the roles of the talent agent, manager, and entertainment attorney; strategies for getting representation; strategies for getting your script read; pitching techniques; cover letter & resume writing; and entry level jobs for writers.

SIX-WEEK ACTING FOR FILM

Total Clock Hours: 126

This program also runs as Six-week Holiday Acting for Film

WORKSHOP OVERVIEW

The *Six-Week Acting for Film Workshop* is an immersive full time workshop that takes students from the basic principles of the craft through a working understanding of the aesthetic and technical aspects of the medium.

The principal area of concentration in this intensive workshop is acting for film, which culminates in the creation of short, filmed scenes in which students act. These edited scenes are the main projects of the workshop. *Monologues*, *Voice and Movement*, and *Improvisation* serve as support courses while *Audition Technique* exposes students to cold reading techniques and a discussion of the business of acting and its essential tools. *Film Craft* introduces students to the roles of the director and editor, the language of film, and how films are made, and the effects that these roles have on the choices an actor makes.

The basis of this and all other New York Film Academy programs is learning by doing, using a hands-on, practical, experiential approach. This workshop is constructed to deliver a great deal of content in a short time, and is an exceptional opportunity for a total immersion experience for eight weeks. Students who wish to continue their studies have the opportunity to apply credit towards and transfer to a longer program at any point.

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

WORKSHOP OBJECTIVES

The educational objectives in the *Six-Week Acting for Film Workshop* are as follows:

- Discuss film as a visual medium.
- Modulate a performance to fit the framing of shots, from establishing to close-up; put to use dramatic action, observation, and characterization through scene work; apply text analysis to scripted material.
- Prepare up to two (contrasting) monologues; connect the body and voice to scripted material; increase flexibility through body awareness and physical exercises; refine listening skills and ensemble playing through improvisation; recognize the essential choices needed for effective execution of cold readings, making effective use of physical and emotional life.
- Examine the roles of the director and editor with an emphasis on how these roles affect the choices an actor makes in performance.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Six-Week Acting for Film Workshop* is an accelerated full-time study program and does

not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than six weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Acting for Film	ACTIH61N	66
Monologues	ACTIH62N	18
Voice and Movement	ACTIH63N	12
Audition Technique	ACTIH64N	12
Improvisation	ACTIH65N	12
Film Craft	ACTIH66N	6

COURSE DESCRIPTIONS

ACTING FOR FILM

In this course, students learn the basics of film acting: calibrating performances based upon shot size and angle, eye line, hitting marks, emotional and physical continuity, and strength and imagination in acting choices. Students are assigned scenes from produced screenplays, which are then shot and edited together.

MONOLOGUES

This course develops the student's understanding of the delivery of the monologue: a technique that can be applied to everything from auditions to stage readings to film work. Screenplays often incorporate monologues into their dramatic structure, but more importantly actors must learn the self-discipline to work individually, without relying on a scene partner for inspiration. The focus of this course includes: choosing monologues that are truthful, meaningful, and revealing; performing script analysis on monologues; staging and directing oneself; and developing both outer and inner focal points.

VOICE AND MOVEMENT

An actor's body is his or her instrument. It must be tuned to perform expertly whenever and however needed. In addition to expanding body flexibility and developing the student's ability to relax and tense when needed, movement classes focus on breaking down inhibitions, building ensemble spirit, and providing the necessary tools to bring physical dimension to all roles. A primary tool for the actor is an expressive and free voice. In voice classes, students gain insight into the power of how to nurture and control their voices by exercising various resonators and muscles, enabling them to release emotional impulses.

IMPROVISATION

The ability to improvise can never be underestimated when it comes to acting, especially on camera where there is usually very little rehearsal. Whether in comedy or drama, actors improvise well when they are fully engaged, listening to their partners, and releasing their inhibitions about failing. In this course, through games and exercises,

students learn how to let their imaginations run wild, how to play well with others, and how to live in the moment, free from anticipating or planning what to do next.

AUDITION TECHNIQUE

Acting is as much of a business as it is a craft. In addition to training, successful actors must develop strong marketing skills in order to build a career. This course focuses on cold reading techniques, key audition skills and developing a career strategy. Additionally, students have the opportunity to get live

auditioning experience both in class and during an open casting call with directors from the New York Film Academy Filmmaking program.

FILM CRAFT

In this series of classes, students learn directing and editing from the actor's perspective. Learning the roles of the players on a film set dramatically increases the actor's ability to collaborate with the filmmakers in developing dynamic performances.

SIX-WEEK DOCUMENTARY WORKSHOP

Total Clock Hours:

165

WORKSHOP OVERVIEW

During the New York Film Academy's *Six-Week Documentary Workshop*, students are trained in the fundamental principles, techniques and craft of documentary filmmaking through both study and hands-on practice. Each student learns how to develop, direct, shoot and edit documentary films of varying styles. Students make four short documentary films and shoot one series of photographs: an *Observational Documentary*, a *Cinema Vérité Documentary*, an *Interview Documentary*, and a *Final Documentary Film*. An ability to create non-fiction films using these varying techniques is essential to success as a documentary filmmaker or production team or crewmember. During teacher-supervised production workshops, the processes of non-fiction storytelling, producing, directing, shooting, and sound recording are put into practice prior to going out into the field. Students begin shooting during the first week. This hands-on approach continues throughout the program, building on knowledge and gaining experience.

No previous documentary filmmaking experience is needed. Yet, those who arrived with significant experience have also benefitted significantly from the program. All should be ready, willing, and able to work hard and learn within a fast-paced and focused environment.

WORKSHOP OBJECTIVES

The educational objectives of the *Six-Week Filmmaking-Documentary Workshop* are to teach

students the art and craft of documentary filmmaking and to instruct students through a strict regimen consisting of hands-on workshops, seminars, lectures, and supervised editing to excel in the creative art of documentary storytelling. Skills learned as a result of successful completion of this workshop include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- The fundamentals of developing, producing, and directing a short documentary.
- Experience working as a director, producer, cinematographer, sound mixer, and editor on student productions.
- An in-depth experience working with digital video cameras and sound recording equipment.
- Sufficient mastery of digital editing software to edit a short film of up to 10 minutes in length.
- Introduction to aesthetic film theory, and documentary ethics, and experience with practical application of the same.

GRADUATION REQUIREMENT

The *Six-Week Documentary Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

AN OBSERVATIONAL PHOTO ASSIGNMENT

In this assignment students shoot a series of up to 12 photographs, through which they tell a simple documentary story. In class students

place these photos in an order to tell their story. During an in-class exercise students experiment with new ways to use their photographs to tell stories.

AN OBSERVATIONAL DOCUMENTARY

In this film, students are challenged to tell a non-fiction story of up to 2 minutes in length about a happening or process. Using only moving pictures, to create a simple story with a beginning, middle, and end, students root themselves in the fundamental basis of cinematic storytelling: show, don't tell.

A CINEMA VERITE' DOCUMENTARY

Using cinema vérité techniques, students convey a small story about a person. Students strive to capture life as it happens, discerning and capturing the scenes that naturally occur in their subjects' lives and neither staging them, nor interviewing the subject. Each student directs, shoots, and edits a film of up to 5 minutes.

AN INTERVIEW DOCUMENTARY

Using interview techniques taught by industry professionals, students conduct an interview with a subject of their choosing and create a short documentary using their interview footage to tell a filmic story. Each student directs, shoots, and edits a film of up to 4 minutes.

THE FINAL DOCUMENTARY FILM

The culmination of everything the student has learned, the *Final Documentary*, can ideally be used as a director's reel that demonstrates the student's abilities and may be entered into film festivals. Students may use any film language, technique, and technology learned

in the previous weeks to create a documentary of any genre on the subject of their choosing. The completed film should feature a cinematic and well-told non-fiction story. The student must also demonstrate technical proficiency. Each student directs, shoots, and edits a film of up to 8 minutes.

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Six-Week Documentary Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than six weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Directing the Documentary	DOCU061N	34.5
Digital Editing (lecture)	DOCU062N	16.5

Digital Editing (studio)	DOCU063N	36
Hands-on Camera, Lighting, and Sound	DOCU064N	26
Production Workshop	DOCU065N	30
Documentary Storytelling and Writing	DOCU066N	22

COURSE DESCRIPTIONS

DIRECTING THE DOCUMENTARY

Introducing students to the craft of documentary filmmaking, *Directing the Documentary* prepares students to create their own films and provides the venue for screening and work-shopping their projects throughout the course. Instructors challenge and collaborate with students to find the most effective and expressive visual means to tell their stories. Class participation, consistent work and collaborative work shopping are emphasized.

DIGITAL EDITING

Editing is one of the skills most fundamental to documentary filmmaking. Ultimately, documentaries are almost always truly made in the edit. This course focuses on students' basic mastery of industry standard editing software, as well as basic editing techniques and theory. In this course, students learn to understand not only the how of editing but also the why. Classes consist of demonstrations, lectures, and hands-on practice.

HANDS-ON CAMERA, LIGHTING, AND SOUND

Digital camera and lighting classes are designed to help students master the many elements of cinematography, including the

use of camera menus, white balance, shutter speed, focus, apertures and frame rates. Through hands-on exercises, students explore the possibilities of digital cinematography. Camera technique, image control, framing and composition are emphasized. Lighting class helps students learn to maximize available and natural light, and to use 3-point lighting in controlled situations. Additionally, students learn the basic principals and use of microphones and recording techniques as well as strategies for capturing high-quality sound in a variety of situations.

PRODUCTION WORKSHOP

Production Workshop is designed to demystify the craft of documentary filmmaking. It functions as a sort of dry run in which students practice the skills they learn for each film, before they go out to shoot it. Providing students an opportunity to experiment with their new technological and film language skills under the supervision of the instructor, *Production Workshop* builds competence and confidence.

DOCUMENTARY STORYTELLING AND WRITING

Documentaries have been so much more successful in recent years mostly because most documentary filmmakers now practice narrative non-fiction storytelling, rather than simply trying to convey information. This course covers storytelling basics in a documentary context, as well as the role of writing as a storytelling and planning tool. Students explore the use of three-act storytelling, character, conflict, and story structure. Then, by using these elements as a guide, students learn to both find and express the underlying story in the reality they are exploring. Narration, pre-scripting, loglines, paper cuts, and story development are also studied.

SIX-WEEK FILMMAKING

Total Clock Hours: 88

This program also runs as Six-week Holiday Filmmaking

WORKSHOP OVERVIEW

The *Six-Week Filmmaking Workshop* provides students with a strong foundation in filmmaking in which they each make three films. During the first three weeks, students learn the basic tools of filmmaking and begin shooting two of the three film projects. Following production and post-production, students screen their work for their classmates and instructors and engage in critiques and discussion. Both of the films in the first three weeks are non-synchronous, with the second film accompanied by a music track.

During the final weeks of the workshop, students will devote their time solely to the *Final Film* project. This film can be up to ten minutes with one or two tracks of sound and will be edited using industry standard digital editing software.

Students spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the workshop. The New York Film Academy recognizes, as should the students, that these hours will vary from student to student.

WORKSHOP OBJECTIVES

The educational objectives in the *Six-Week Filmmaking Workshop* are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion

workshops to excel in the creative art of filmmaking.

Skills learned as a result of successful completion of this workshop include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Gain an intermediate level understanding of the cinematic language.
- Indicate knowledge of digital cameras and motion picture lighting.
- Express a thorough understanding of non-linear digital editing workflows.
- Employ the theory of editing to realize a finished product demonstrating their understanding of beats, rhythm, mixing and other editing skills.
- Acquire the skillset of designing a scene, via shot selection, and devise an appropriate strategy for execution of production.
- Implement the use of music to enhance the overall mood/tone of the story.
- Combine sound effects, dialogue, voice-over, wild track, and ambient sound in building a complex sound design for their films.
- Dissect a film through analyzing the choices made by the director and evaluating whether or not those decisions were justified within the context of the story.
- Analyze the mechanics and artistry of motion picture storytelling: writing, directing, and editing short films from a technical and artistic perspective.

GRADUATION REQUIREMENTS

The *Six-Week Filmmaking Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Project 1 - Continuity Film
- Project 2 - Music Film
- Project 3- Final Film

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Six-Week Filmmaking Workshop* is an accelerated full-time study work and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than six weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Director's Craft	FILM061N	33.25
Cinematography	FILM062N	26.75
Screenwriting	FILM063N	6.75
Editing	FILM064N	11.5
Production Workshop	FILM065N	7.25
Sound Recording	FILM066N	2.5

COURSE DESCRIPTIONS

DIRECTOR'S CRAFT

Director's Craft introduces students to the language and practice of filmmaking. Students learn to create storyboards, shot lists and floor plans while being challenged to think of composition, visual realization of story, aesthetics and camera movement. Students also gain firsthand experience working with a budget and a schedule.

CINEMATOGRAPHY

In this course, students undergo intensive training in the use of the high definition digital video camera and its accessories. Through hands-on workshops and short camera tests, students learn about lenses, focal lengths, exposure, shutter-speed, and frame rates.

EDITING

In this course, students are introduced to the fundamental concepts of editing, both practical and aesthetic. Students apply the information learned in class to their

individual film projects. Students will learn editing terminology, use of digital editing system, cutting styles, and the process of editing from dailies to final cut. The course also discusses continuous editing, editing with music, including sound as a storytelling device, marking beats and aligning picture.

PRODUCTION WORKSHOP

In *Production Workshop*, students are introduced to the technical aspects of filmmaking as they are split into shooting crews of 3-4 people to shoot exercises in the field. These workshops are designed to show students the basic storytelling tools for filmmaking: staging, composition, lenses, and demonstration. Students are instructed how to build a soundtrack for their final films.

SCREENWRITING

This course is designed to help students develop their scripts for their final films. Students examine story structure, dramatic arc, three-act structure, creating characters, text and subtext, and script-writing style.

lighting, camera angles, shot sizes, rules and tools of continuity.

SOUND RECORDING

This is a comprehensive course that details the process of sound design by providing concepts, technical information, and hands-on

FOUR-WEEK ACTING FOR FILM

Total Clock Hours:

108

WORKSHOP OVERVIEW

The *Four-Week Acting for Film Program* is an immersive full time workshop that takes students from the basic principles of the craft through a working understanding of the aesthetic and technical aspects of the medium.

The principal area of concentration in this intensive workshop is acting for film, which culminates in the creation of short, filmed scenes in which students act. These edited scenes are the main projects of the workshop. *Monologues*, *Voice and Movement*, and *Improvisation* serve as support courses while *Audition Technique* exposes students to cold reading techniques and a discussion of the business of acting and its essential tools. *Film Craft* introduces students to the roles of the director and the cinematographer, the language of film, and how films are made, and the effects that these roles have on the choices an actor makes.

The basis of this and all other New York Film Academy programs is learning by doing, using a hands-on, practical, experiential approach. This workshop is constructed to deliver a great deal of content in a short time, and is an exceptional opportunity for a total immersion experience for eight weeks. Students who wish to continue their studies have the opportunity to apply credit towards and transfer to a longer program at any point.

No significant prior experience or knowledge is assumed. The workshop brings everyone to the same level very quickly, beginning with fundamentals while also filling gaps in the

understanding of those with some prior experience.

WORKSHOP OBJECTIVES

The educational objectives in the *Four-Week Acting for Film Workshop* are as follows:

- Modulate a performance to fit the framing of shots, from establishing to close-up; put to use dramatic action, observation, and characterization through scene work; apply text analysis to scripted material.
- Break a scene down into beats, create an emotional arc, establish an objective and develop strategies toward overcoming obstacles to achieve that objective; define a playable action.
- Prepare one to two (contrasting) monologues; connect the body and voice to scripted material; increase flexibility through body awareness and physical exercises; refine listening skills and ensemble playing through improvisation; recognize the essential choices needed for effective cold readings, making effective use of physical and emotional life.
- Examine the roles of the director and cinematographer with an emphasis on how these roles affect the choices an actor makes in performance.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must

fulfill all financial obligations to the New York Film Academy.

The *Four-Week Acting for Film Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than four weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Acting for Film	ACTI041N	36
Scene Study	ACTI042N	24
Monologues	ACTI043N	12
Voice and Movement	ACTI044N	9
Audition Technique	ACTI045N	12
Improvisation	ACTI046N	9
Film Craft	ACTI047N	6

COURSE DESCRIPTIONS

ACTING FOR FILM

In this course, students learn the basics of film acting: calibrating performances based upon shot size and angle, eye line, hitting marks, emotional and physical continuity, and strength and imagination in acting choices. Students are assigned scenes from produced screenplays, which are then shot and edited together.

MONOLOGUES

This course develops the student's understanding of the delivery of the monologue: a technique that can be applied to everything from auditions to stage readings to film work. Screenplays oftentimes incorporate monologues into their dramatic structures, but more importantly actors must learn the self-discipline to work individually, without relying on a scene partner for inspiration. The course focuses on choosing monologues that are truthful, meaningful, and revealing; performing script analysis on monologues; staging and directing oneself;

and developing both outer and inner focal points.

VOICE AND MOVEMENT

An actor's body is his or her instrument. It must be tuned to perform expertly whenever and however needed. In addition to expanding body flexibility and developing the student's ability to relax and tense when needed, movement classes focus on breaking down inhibitions, building ensemble spirit, and providing the necessary tools to bring physical dimension to all roles. A primary tool for the actor is an expressive and free voice. In voice classes, students gain insight into the power of how to nurture and control their voices by exercising various resonators and muscles, enabling them to release emotional impulses.

IMPROVISATION

The ability to improvise can never be underestimated when it comes to acting, especially on camera where there is usually very little rehearsal. Whether in comedy or drama, actors improvise well when they are fully engaged, listening to their partners, and releasing their inhibitions about failing. In this course, through games and exercises, students learn how to let their imaginations run wild, how to play well with others, and how to live in the moment, free from anticipating or planning what to do next.

AUDITION TECHNIQUE

Acting is as much of a business as it is a craft. In addition to training, successful actors must develop strong marketing skills in order to build a career. This course focuses on cold reading techniques, key audition skills and developing a career strategy. Additionally, students have the opportunity to get live auditioning experience both in class and during an open casting call with directors from the New York Film Academy Filmmaking program.

FILM CRAFT

In this series of classes, students learn directing and cinematography from the actor's perspective. Learning the roles of the players on a film set dramatically increases the actor's ability to collaborate with the filmmakers in developing dynamic performances.

ANIMATION AND TITLE DESIGN (EDITING)

Total Clock Hours: 82

WORKSHOP OVERVIEW

The New York Film Academy's *Animation and Title Design Workshop* is designed to train students in the art of creating digitally animated text and titles. Students train on Adobe After Effects and are taught the conceptual art of animated title design. Courses are a combination of lecture, hands-on exercises, and labs.

During this workshop students complete four projects to which they must apply both theoretical design techniques and practical animation skills. By the end of the workshop students gain a comprehensive knowledge of After Effects, and an understanding of designing meaningful work through animated visual storytelling.

WORKSHOP OBJECTIVES

Students gain an in-depth understanding of Adobe After Effects, and are introduced to Adobe Photoshop and Adobe Illustrator. Additionally they are taught basic graphic design principles. While, the emphasis of the class is mainly on text illustration, yet students also learn other skills. Students are taught, video compositing, and working with green screen footage.

GRADUATION REQUIREMENTS

The *Animation and Title Design Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

RHYTHM EXERCISE

A 5-15 second animation using various designs elements such as shapes and lines animated to music.

ANIMATE A QUOTE

Students animate a quote of their choice—giving the words character, and visual meaning.

SETTING THE MOOD

Students transition through 2 or 3 different aesthetics within one design.

TITLE SEQUENCE

Students create a title sequence for a project of their choice.

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better, and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Animation and Title Design Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar,

and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than four weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOUR BREAKDOWN

Course	Number	Hours
Orientation	EDITAN1N	2
After Effects	EDITAN2N	51
Design Theory	EDITAN3N	9
Screen and Critique	EDITAN4N	14
Photoshop Tools	EDITAN5N	3
Illustrator Tools	EDITAN6N	3

COURSE DESCRIPTIONS

ORIENTATION

This introductory course is designed to guide students through the edit lab rules and program expectations.

AFTER EFFECTS

This is the foundational course of the program. Students are given in depth hands-on instruction in Adobe After Effects. They build their skillset and knowledge through lectures and creating four projects. Each week of class is centered on the project to be

screened at the end of the week or the beginning of the following week.

THEORY

This course is designed to support the technical classes of the workshop. Students learn about design elements such as shape and typography. Additionally they learn things such as mood, rhythm, and storyboarding.

SCREEN & CRITIQUE

In this course, students screen their work for instructor and classmate feedback upon completion of each film assignment. Constructive criticism is based on the student's application of technical and aesthetic principles learned during workshop/lecture hours, and on how well those techniques were used to achieve the student's goals.

PHOTOSHOP TOOLS

In this course, students learn the major functions of Adobe Photoshop - an image, text, and photo manipulation software. Students integrate their knowledge of Photoshop into After Effects.

ILLUSTRATOR TOOLS

In this course, students are taught how to create vector graphics, such as logos, icons, and complex illustrations in Adobe Illustrator.

AFTER EFFECTS LAB

Students are scheduled for dedicated lab time throughout the course so that they may have time to fully focus on their projects outside of class.

FOUR-WEEK BROADCAST JOURNALISM

Total Clock Hours:

101

WORKSHOP OVERVIEW

In the New York Film Academy *Four-Week Broadcast Journalism Workshop*, students are trained in the fundamental principles, techniques, and craft of contemporary journalism. This is accomplished through a combination of lecture, demonstration, in-class hands-on production, and the students' own work. This intensive workshop provides a strong introduction to necessary digital and journalism skills.

WORKSHOP OBJECTIVES

In this workshop, each student produces news projects, shot with single-camera set-ups and edited on industry standard digital software. As producers, students have to identify and make arrangements for their subjects, choose and secure locations, prepare equipment, arrange the preparation and set up of the locations, and make final technical checks. Student journalists are required to edit and deliver their projects for viewing and critiques.

GRADUATION REQUIREMENTS

The *Four-Week Broadcast Journalism Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

THE VOICEOVER

Each student creates a thirty-second voiceover, in which they learn and put into practice the key skills of broadcast journalism. These are:

find a story, report a story, shoot a story, review the resulting footage, write the story, record the narration for the story, and edit the story.

THE NEWS PACKAGE

Each student produces a story shot in the field. In crews of two or three, students research, produce, write, shoot, and edit a short field report that is approximately two minutes in length. Some of these field reports will be feature news, and some hard news.

THE INTERVIEW

Each student produces and edits a single camera interview of approximately four minutes. Through research, students choose a newsworthy interview subjects. Students are taught to ask open-ended questions and employ various conventions of the news interview in order to tell the complete story through the interview. Students must concentrate on lighting for this project.

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Four-Week Broadcast Journalism Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio

hours. The workshop may not be completed in less than four weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Journalism	BROA040N	35.5
Hands on Camera	BROA041N	11
Sound Recording	BROA042N	9
Hands on Editing	BROA043N	11
Production Workshop	BROA044N	10
New Media	BROA045N	2.5
Special Topics	BROA046N	22

COURSE DESCRIPTIONS

JOURNALISM

This course is the spine of the workshop and encompasses the principles and foundation of newsgathering and production. All student projects are introduced in class and it is the venue where students' projects are viewed and critiqued. Topics include: writing, story ideas and development, research, basic reporting, producing, and directing single camera shoots. Classes are geared towards preparing students for their own productions.

HANDS-ON CAMERA

This course introduces students to the functions, operation, and use of HD digital video camera and associated equipment. Students train to shoot in the field and learn to operate professional cameras and production equipment enabling them to technically execute single-camera productions. Lighting is a key element in this class, and students learn basic three point lighting techniques.

SOUND RECORDING

In this course, students learn to record in a multitude of situations. Training encompasses wireless and boom microphone techniques.

PRODUCTION WORKSHOP

Production Workshop is a hands-on workshop course in which students apply information gathered in *Broadcast Journalism*, *Hands-on Camera*, and *Sound Recording* to an actual production environment. Students conduct interviews putting into practice their knowledge on shot types, sequence of shots, eye lines, backgrounds and audio.

HANDS-ON EDITING

In this course, students train on industry standard digital editing equipment. Students are introduced to the fundamental editing tools and techniques. Students are taught to edit non-fiction material, both practical and aesthetic. Topics include: editing terminology/vocabulary, time code, cutting styles, organizational tools and rules for editing, and building the story in post. Students edit their own projects, and can supplement classes with individual consultations at the editing station.

SPECIAL TOPICS

Special Topics is a guest lecture series course that is monitored and overseen by a *Four-Week Broadcast Journalism* instructor. Guest lecturers are news professionals ranging from web-news writers and editors to familiar on-air journalists who speak on their topic of expertise. Topics include but are not limited to: new media, ethics and law in journalism, and tracking performance.

NEW MEDIA

This course examines the current distribution paths and new formats for dissemination of news on the internet including web-casting, viral news, and emerging forms. Students study how the emerging forms alter news content and as well as how journalists do their work.

FOUR-WEEK DIGITAL EDITING

Total Clock Hours:

82

WORKSHOP OVERVIEW

The New York Film Academy *Four-Week Digital Editing* is designed to immerse students in both the technical craft and the conceptual art of digital postproduction. Students learn the fundamentals of non-linear editing on their own Avid Media Composer station.

Over the length of the workshop, students are given lessons covering both the practical and theoretical elements of film editing. Theory classes focus on film editing's formal artistic elements and how editing is a storytelling device. Practical training familiarizes students with this industry standard software while placing emphasis on viewing these applications simply as tools with which to create meaningful work.

Students edit five different projects by the completion of the workshop. Each project demonstrates the student's understanding of the theory and technical skills presented in class. Students also shoot a short dialogue scene which they edit. By experiencing shooting a scene, editing students gain an understanding of other key positions in filmmaking such as the director and cinematographer. They become stronger editors by understanding the 'whole' process.

In addition to giving students a firm grounding in the craft of editing, the course gives students the opportunity to become Avid Certified Users should they choose to.

WORKSHOP OBJECTIVES

The educational objectives of the *Four-Week Digital Editing Workshop* are as follows:

- For students to become comfortable and fluid in editing in Avid Media Composer.
- For students to develop a theoretical approach to building stories in post-production.
- For students to be introduced to Adobe Photoshop, Adobe After Effects, and DaVinci Resolve.
- For students to gain hands-on experience in multiple aspects of the art and craft of digital editing.

Projects to be completed are:

MONTAGE

This montage is a 2-5 minute video using the theoretical principles of montage editing. Students will add music and learn how to do a professional audio mix.

SHORT DOCUMENTARY

The short documentary is 3-5 minutes in length created from footage provided in class that shows a story following one character or multiple characters, with a beginning, middle, and end.

SHORT NARRATIVE DIALOGUE SCENE

Students are given a pre-scripted short straightforward dialogue scene that they then storyboard and shoot together as a group.

DIALOGUE PROJECT

The narrative dialogue project is edited from the material shot in class. Students must maintain continuity and enhance the film's narrative by their editing decisions.

SOCIAL MEDIA PROJECT

This project allows students to incorporate the After Effects and Photoshop skills they learned to make a short and impactful video ideal for social media.

REEL

This is the summation of the projects and highlights the skills learned during the course. It's a visual calling card students can use in their professional pursuits.

GRADUATION REQUIREMENTS

The *Four-Week Digital Editing Workshop* requires successful completion of several editing assignments. Students are thoroughly evaluated in their progress as artistic film editors. Students must complete assigned projects and export a reel in partial fulfillment of the graduation requirements.

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better, and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Four-Week Digital Editing Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All

classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than four weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Orientation	EDIT041N	2
Editing	EDIT042N	42
Theory	EDIT043N	9
Screen and Critique	EDIT044N	14
Basics of Photoshop	EDIT045N	3
After Effects	EDIT046N	9
DaVinci Resolve	EDIT047N	3

COURSE DESCRIPTIONS

ORIENTATION

This introductory course is designed to guide students through the edit lab rules and program expectations. Students receive tips to go through the available study material.

EDITING

In this course, students are given in depth hands-on instruction in Avid Media Composer. Students build their skill set and knowledge of the software through lectures and hands on application. Students edit five projects throughout the duration of the course. Each week of the course is centered on that week's projects, which are screened at the end of the week or the beginning of the following week.

THEORY

In this course, students explore picture editing and sound editing conventions and techniques. The instructor presents relevant movie scenes that expound upon the class topic in order to facilitate discussion. Students analyze such things as mood, rhythm, coverage conventions, continuity, and film grammar.

SCREEN CRITIQUE

In *Screen Critique*, students screen their work for instructor/classmate feedback upon completion of each project. Constructive criticism is based on the student's application of technical and aesthetic principles learned during workshop/lecture hours, and how well those techniques function to achieve the student's goals.

BASICS OF PHOTOSHOP

This course introduces students to Adobe Photoshop, which is an image, text, and photo manipulation tool. Photoshop is often used as the starting application for creating images that students later animate in their subsequent After Effects classes.

AFTER EFFECTS

In *After Effects*, students learn the programs robust 2D and 3D animation tools and their direct relation to editing. This gives students tools to polish their demo reels by adding titles or effects.

DA VINCI RESOLVE

This course introduces students to color correction in a professional color correction application. Students are given a basic overview of the software's capabilities and how to prepare a project for a color grading session using Da Vinci Resolve software.

FOUR-WEEK FILMMAKING

Total Clock Hours:

93.5

WORKSHOP OVERVIEW

The New York Film Academy *Four-Week Workshop* provides students with a thorough introduction to the foundations of film craft. Students are introduced to the traditional concepts of shooting high definition digital video.

This workshop is structured around the production of three short films of increasing complexity. Each student writes, directs, shoots, and edits a series of short film projects of his or her own using high-def digital video, film lighting packages, and digital editing software. Classes in directing, writing, editing, cinematography, and production cover the creative and technical demands of telling a story with moving images. Each week all the students' films are screened and critiqued in class with the instructor.

Classes and hands-on workshops are held throughout the week and some weekends are reserved for additional classes or shooting. Time will be required outside of class for writing, location scouting, casting, and editing. The fourth week is devoted to shooting and editing the final film, culminating in the final screening.

WORKSHOP OBJECTIVES

The educational objectives of the *Four-Week Filmmaking Workshop* are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion

workshops to excel in the creative art of filmmaking.

Skills learned as a result of successful completion of this workshop include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Gain a beginner's level understanding of the cinematic language.
- Indicate knowledge of digital cameras and motion picture lighting.
- Express a thorough understanding of non-linear digital editing workflows.
- Employ the theory of editing to realize a finished product demonstrating their understanding of beats, rhythm, mixing and other editing skills.
- Acquire the skillset of designing a scene, via shot selection, and devise an appropriate strategy for execution of production.
- Implement the use of music to enhance the overall mood/tone of the story.
- Dissect a film through analyzing the choices made by the director and evaluating whether or not those decisions were justified within the context of the story.

GRADUATION REQUIREMENTS:

The *Four-Week Filmmaking Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Project 1 - Mise-en-scène Film
- Project 2 - Continuity Film
- Project 3 - Music Film

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Four-Week Filmmaking Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than four weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Director's Craft	FILM041N	40
Screenwriting	FILM042N	10
Cinematography	FILM043N	14.5
Production Workshop	FILM044N	14
Editing	FILM045N	12
Sound Design	FILM046N	3

COURSE DESCRIPTIONS

DIRECTOR'S CRAFT

This course introduces students to the language and craft of film directing. *Director's Craft* prepares students for the film exercises and is the venue for screening and critiquing their work throughout the workshop. Instructors challenge students to find the most effective and expressive visual means to tell their stories. Instructors guide the student film crews in special production meetings each week to discuss each step of pre-production, production, and post-production. In addition, students will take *Directing Actors* classes within their *Director's Craft* course. Students learn to identify a screenplay's emotional beats and character objectives.

CINEMATOGRAPHY

In *Cinematography*, students are introduced to the basics of cinematography using HD digital video cameras and basic lighting equipment. Students screen and evaluate camera tests and identify effects of under and over exposure, selective focus, lens choice, and f-stop choice. In classes dedicated to lighting, students learn fundamental lighting techniques through shooting tests on film. As they progress through the course, students learn how to support the mood of the story with lighting choices and are able to experiment with expressive lighting styles.

SCREENWRITING

This course is designed to help students develop the scripts for their films. It focuses on the fundamentals of visual storytelling and provides student with constructive analysis and support as they take a story from initial idea, treatment, and step outline to a rough draft, and finally, a shooting script.

PRODUCTION WORKSHOP

Production Workshop is designed to demystify the craft of filmmaking. Students stage and shoot exercises under the supervision of the instructor in this hands-on course. The guiding idea is that once students can articulate the objective of a given scene, the necessary craft and techniques will follow. The technical aspects of filmmaking are seen as tools to realize the story. Through the in-class exercises, the rules and tools of mise-en-scene and continuity are defined and practiced and applied to the use of lenses, lighting, performance, and editing.

SOUND DESIGN

The goal of the *Sound Design* is to get students to think about how they can incorporate aural elements in their films to help tell the story and elicit emotional reactions from the audience. Part theory and part practice this course teaches the importance of sound design and reinforces the fact that any and all sound elements should be designed during the preproduction phase.

EDITING

Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor's ability to work with the shots and tell a story that makes all the difference. In this course, students learn how to use an industry standard digital editing system. Students are taught the fundamental concepts of film editing, both practical and aesthetic. Classes consist of lectures that combine technical information and demonstration. Each student edits his or her own films and can supplement classes with individual consultations at the editing station.

FOUR-WEEK MUSIC VIDEO

Total Clock Hours: 88

WORKSHOP OVERVIEW

The New York Film Academy *Four-Week Music Video Workshop* gives students the all-around creative and technical experience and training necessary to make their own music videos. Curriculum includes intensive study in all the major filmmaking disciplines, such as cinematography, directing, screenwriting, producing, and editing. Students write, direct, and edit their own music videos and work on crew of their classmates' productions.

The *Four-Week Music Video Workshop* is for aspiring filmmakers who have the passion to commit to full-time music video production and demanding curriculum. Participants must work with self-discipline, energy, and mutual respect.

WORKSHOP OBJECTIVES

The educational objectives of the *Four-Week Music Video Workshop* are

- Experience working independently and collaboratively in a high-pressure creative environment.
- Gain an intermediate level understanding of the cinematic language as it pertains to music videos.
- Indicate knowledge of digital cameras and motion picture lighting.
- Express a thorough understanding of non-linear digital editing workflows.
- Employ the theory of editing to realize a finished product demonstrating their understanding of beats, rhythm, mixing and other editing skills.
- Acquire the skillset of designing a setup

and devise an appropriate strategy for execution of production.

- Analyze the mechanics and artistry of music video production: writing of treatments, directing talent, and editing music videos from a technical and artistic perspective.

GRADUATION REQUIREMENTS:

The *Four-Week Music Video Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

MUSIC VIDEO ONE: MUSIC AND IMAGE

Students choose a continuous selection of music from 1 - 4 minutes and write, shoot, direct, and edit a music video. The music video may tell a story, follow an experimental structure, or explore a theme through montage.

MUSIC VIDEO TWO: GROUP PROJECT

Students individually edit their own version of a music video produced by the class as a whole, under the supervision of the *Music Video Craft* instructor. Performance footage of the band or artist, narrative story or experimental video will be shot by the class as a group, while each student will have the opportunity to shoot "B-Roll" without the performer or band for his or her own version of the music video.

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study

with a passing grade or better, and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Four-Week Music Video Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than four weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Music Video Craft	MVID041N	30
Cinematography	MVID042N	18
Production Workshop	MVID043N	10
Sound	MVID044N	6
Editing	MVID045N	15
Concept Development	MVID046N	9

COURSE DESCRIPTIONS

MUSIC VIDEO CRAFT

This course introduces students to the craft of music video filmmaking. *Music Video Craft* explores the art of prepping, shooting and editing a music video that is defined as a promotional film for a song by an artist or band. The soundtrack is pre-recorded music provided by the artist. Students develop the creative concepts and handle all pre-production for the projects. They execute direction of the film as well as post-production. The instructor gives them informed feedback on their creative approach and on production details. As part of the course students learn the basics of the music industry. They also look at the changing landscape of music video. Emphasis is given to producing creative and memorable work on a low budget. Each class includes screening & analysis of diverse international range of music videos.

CINEMATOGRAPHY

In *Cinematography*, students learn firsthand the skills required to be a successful digital camera operator and how light a set with professional lighting equipment. Students screen and evaluate camera tests and identify effects of under and over exposure, selective focus, lens choice, and f-stop choice. In classes dedicated to lighting, students learn fundamental lighting techniques through shooting tests on HD video. As they progress through the course, students learn how to support the mood of the story with lighting choices and are able to experiment with expressive lighting styles.

PRODUCTION WORKSHOP

Production Workshop is designed to demystify the craft of filmmaking. Students stage and shoot exercises under the supervision of the instructor in this hands-on course. Through the in-class exercises, the rules and tools of mise-en-scene and continuity are defined and practiced and applied to the use of lenses, lighting, performance, and editing.

SOUND

This is a comprehensive course details the specifics of Music Video sound production including lipsync and music playback. It provides concepts, technical information, and hands-on demonstration. Students are introduced to various types of recording devices and taught when and how to use them.

EDITING

Editing is one of the most fundamental skills in a content creator's toolbox. This is particularly true in our current digital media culture, in which viewers are constantly bombarded with information. Content creators need to be able to grab their audiences' attention quickly, while delivering succinct, informative or entertaining information. Despite the importance of editing, it is one of the most "taken for granted" skills for those outside of the filmmaking community.

This course seeks to encourage the participants of the class to analyze media and to discuss it on an intellectual level by understanding and using the editing tools most commonly employed in documentaries.

While the course places emphasis on the students' understanding and use of editing software, Premiere Pro, the students will also discuss editing theory and techniques so that they may understand not only the "how" to editing but also the "why." Classes consist of lectures that combine technical information, demonstrations, and short exercises to check for mastery of the objects.

CONCEPT DEVELOPMENT

Concept Development teaches students how to draft an original concept and to put it into a pitch deck format. It covers traditional story structure, as it is germane to the medium of Music Video. Students learn how to interview an artist and conduct research about their brand and ultimately how to draft a proper pitch complete with visual references. This course prepares the student for professional work as an independent director as it focuses on creativity, punctuality and presentation skills. In today's marketplace it is imperative that a director knows how to present themselves and their ideas in a clear, effective, and professional manner. No music video director is a desirable hire without possessing the necessary writing and conceptual skills.

FOUR-WEEK MUSICAL THEATRE

Total Clock Hours:

96

WORKSHOP OVERVIEW

The New York Film Academy *Four-Week Musical Theatre Workshop* provides a rigorous and fun training experience that closely models the first four weeks of the NYFA *One-Year Musical Theatre Program*. The workshop introduces students to the integral skills required for success in the musical theatre field and how to prepare themselves for varied demands of a musical theatre career.

This workshop is designed for individuals with singing and movement abilities who may or may not have prior experience on a musical theatre stage. Students who wish to enter the *Four Week Musical Theatre Workshop* must audition. For further information on the audition requirements refer to Audition Requirements of this catalog.

WORKSHOP OBJECTIVES

Skills learned as a result of successful completion of this workshop include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Knowledge of and experience in the art and craft of musical theatre.
- Exposure to a variety of approaches to song and dance techniques.

GRADUATION REQUIREMENTS

In the *Four-Week Musical Theatre Workshop* students must perform musical theatre pieces that demonstrate that they have gained an understanding of the following skills:

- Interpretation of Song
- Acting Technique
- Theatre Dance

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better, and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Four-Week Musical Theatre Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than four weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Acting	MUSI040N	12
Audition Technique	MUSI041N	12
Ballet	MUSI042N	9
Ensemble Practicum	MUSI043N	6
History of Musical Theatre	MUSI044N	9
Improvisation	MUSI045N	9
Jazz and Theatre Dance	MUSI046N	9
Performance Lab	MUSI047N	12
Voice and Speech	MUSI048N	6
Voice Studio Lab	MUSI049N	12

COURSE DESCRIPTIONS

INTRODUCTION TO MEISNER

This course introduces the Meisner Technique, an actor training technique aimed at honing the actor's listening and responding skills, developed by Sanford Meisner, one of the founding members of the famed Group Theater. The course begins with foundational exercises to train the students' reflexes toward behavioral truth within imaginary circumstances. Once this foundation has been established, the students begin to apply themselves to scripted text.

PERFORMANCE LAB

This is a performance-based course that approaches musical theater the same way an actor explores text in a play. During the course, each student develops necessary skills to thoughtfully investigate material in order to

combine organic choices in movement, acting, and singing. Students explore the fundamentals of text analysis and research in order to provide intentions, stakes, and conflict for each character in a variety of contrasting musical theater genres.

VOICE AND SPEECH

In this course, students are introduced to the basic elements of preparing the body for authentic phonation, breath support, auditory sensory awareness and the freeing the natural voice. Students study the effective production of pure vowels and diphthongs, consonant action, and the interplay of the spoken word within imaginary circumstances.

BALLET

This course provides a highly disciplined and developmentally appropriate sequence of ballet training. In-class training focuses upon building strength, flexibility, musicality, and coordination. This course covers the basics of placement/alignment, turnout, line of positions, port a bras, quality of movement, class etiquette, and ballet terminology.

JAZZ AND THEATRE DANCE

This course is designed to teach each student the correct alignment and specific techniques necessary for advancement within this and all dance genres. In-class training aims to increase strength, flexibility, endurance, and students' ability to learn and retain choreography.

VOICE STUDIO LAB

This course provides an introduction to the basic functional skills of vocal production and singing. Topics include: breathing, muscular and air support, diction, the vocal anatomy,

tone production, vowel and consonant modification, resonance and vocal health.

MUSICAL THEATRE HISTORY

This course provides students with an overview of early and modern theatre; including composers, lyricists, performers, directors, choreographers, and producers.

ENSEMBLE PRACTICUM

This course is designed to help students increase knowledge of rehearsal techniques, professional behavior, and musical skills. Students receive practice in ensemble singing in large groups, duets, trios, and small group numbers.

AUDITION TECHNIQUE

This course is the study of musical and non-musical based audition techniques. Included

in the course is a unit of work focused on professional preparation and the business of acting covering topics related to casting, audition prep, head shots and resumes, personal style, awareness of type, and current trends in the profession.

IMPROVISATION

Students explore the fundamental principles of improvisation and how it enhances and applies to all of their performance work. Working in pairs and groups, students create improvised scenes and environments, explore character, learn to trust instincts, and practice making honest, fully committed choices.

FOUR-WEEK PHOTOGRAPHY

Total Clock Hours:

114

WORKSHOP OVERVIEW

The New York Film Academy's *Four-Week Photography Program* is a full time intensive immersion program that takes students from the basic principles of the craft through a broad working understanding of the aesthetic and technical aspects of the medium. Students are empowered to capture powerful, personally expressive images and refine them through advanced digital imaging tools.

Students use their own digital cameras to create fine art, documentary, commercial, and fashion projects, culminating in a final personal project representing their area of deepest interest. Emphasis is placed on: primary technical aspects of exposure, digital image editing and organization techniques, studio and location lighting, and the aesthetics of composition.

The basis of this and all other New York Film Academy programs is learning by doing, using a hands-on, practical, experiential approach. Students shoot, edit, and analyze images every single day. The program is constructed to deliver a great deal of content in a short time, and is an exceptional opportunity for a total immersion experience in photography for four weeks. Students who wish to continue their studies have the opportunity to apply credit towards and transfer to a longer program at any point.

No significant prior experience or knowledge 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.

WORKSHOP OBJECTIVES

Skills learned as a result of successful completion of this program include:

- A working knowledge of using digital SLR cameras, lenses and accessories with confident manual control over all aspects of exposure, focus, and composition.
- Working skills using professional studio and portable strobe lighting tools for commercial fashion, beauty, and portraiture assignments, fine art, and documentary styles.
- Research and approach techniques for final projects.
- Demonstrated understanding of concept-driven fine art photographic projects.
- Working skill in the use of Adobe Lightroom to edit digital RAW files, exporting, and organizing a large image library through flagging, keywording, and the use of filters and collections.
- Hands-on experience re-creating milestone images from the history of photography.
- Understanding of the significance of cultural and historical context for the photographic image.
- Knowledge of aesthetic theories of photography and experience with their practical application.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Four-Week Photography Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than four weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Photo 1	PHOT041N	24
Imaging I	PHOT042N	24
Vision and Style I	PHOT043N	24
Ways of Seeing I	PHOT044N	12

Shooting Lab I	PHOT045N	16
Photography as Fine Art	PHOT046N	14

COURSE DESCRIPTIONS

PHOTO 1

Photo I is the technical core of the curriculum, encompassing lecture, demonstration, shooting assignments on location, and critique. Students learn the mechanics of cameras and lenses and the components of exposure. Students are taught to be aware of the unique characteristics that light can take: direct, diffused, reflected, tempered by atmosphere. In this course, students begin to master the modern digital SLR, and analyze digital capture's pleasures (instant gratification) and pitfalls (generic, competent images). Every technique is practiced through individual assignments, which are critiqued by faculty and peers. Emphasis is placed on: developing practical technical skills at handling modern digital SLR cameras with a variety of lenses, and the ability to produce accurate exposures under a range of real-world and artificial lighting conditions; developing a working ability to recognize and create dramatic exposures using natural and strobe lighting; and mastering the practical application of the components of exposure (sensitivity, aperture, shutter speed) under a wide variety of real world shooting conditions.

IMAGING 1

This course is an intensive introduction to Adobe Lightroom as a RAW digital editing and image library management system. Once immersed in Adobe Lightroom, students acquire key digital darkroom techniques from nondestructive editing to unparalleled color and tonal control over an image. Students also learn the entire process of digital workflow,

from RAW processing through output for print and web page. Along with lectures and demonstrations, *Imaging I* allows plenty of lab time for students to practice and perfect their image-editing skills.

VISION AND STYLE

This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine, and critique. Students define and develop a personal, iconic visual style and specific area of interest, studying master bodies of work across many photographic genres. The primary focus is on still photography. Students become familiar with principles of composition, color, editing, sequencing and presentation through writing, journaling, research and photographic assignments. Students gain the level of self-awareness necessary to understand the most important origins of their ideas, and start to conceive how their work fits into the context of current photography practices and attitudes.

WAYS OF SEEING

Intensive study, analysis, and critique of the work of master photographers, their techniques, aesthetics and approaches helps to equip students to choose the most effective means of realizing their own projects. In this course, the history of photography is studied from its beginning through to 1960. Students are guided to analyze the cultural and societal impact of photography, and the evolution of the medium from the original assumed veracity of photographs to the exploitation of the viewer's acceptance of the photograph as truth, given the use of modern photographic

manipulation with tools such as Photoshop. Additionally, students become intimately familiar with a particular photographer's body of work through written research projects. Discussion topics include composition, traditional and non-conventional framing, color theory, design, semiotics (signs and symbols), the effect of technological changes on photography, the use and limitations of photography as a documentary and personal record, and the surprisingly long history of using viewer assumptions to distort the truth.

SHOOTING LAB

This course is a unique, hands on opportunity to develop students' core professional skills and techniques during weekly shoots with real-time guidance from instructors. Covering a wide range of genres along with aesthetic, logistical, and technical challenges, students have the opportunity to work directly with instructors, practically applying new skills in still photography and video across a range of assignments of increasing complexity.

PHOTOGRAPHY AS FINE ART

In this course, students become familiar with current curatorial standards and practices, by browsing exhibition catalogues, becoming acquainted with print prices and editioning as a key factor. Students have the opportunity to meet with and hear directly from exhibition curators and artists. Students see firsthand the true finished product of the medium: the print, the using a diverse array of substrates, sequencing and presentation ideologies. The course looks at diverse styles of mounting and framing techniques. Instructors lecture and lead guided discussions about artistic practices and bodies of work both contemporary and throughout the history of the medium.

FOUR-WEEK FASHION PHOTOGRAPHY

Total Clock Hours:

99

WORKSHOP OVERVIEW

The New York Film Academy's *Four-Week Fashion Photography Program* is an immersive full-time workshop that takes students with basic to intermediate knowledge of the principles of photography and helps to further their process and refine their aesthetic as they engage themselves in the world of fashion imagery.

In this workshop, students learn all aspects of a professional fashion shoot, including casting, working with both natural and artificial light, working with models and hair/makeup/stylists, and editing and retouching images into a final story.

Students considering this course should already understand the primary technical aspects of exposure and digital image editing. The basis of this and all other New York Film Academy programs is learning by doing, using a hands-on, practical, experiential approach. Students shoot, edit, and analyze images every single day. The program is constructed to deliver a great deal of content in a short time, and is an exceptional opportunity for a total immersion experience in photography for four weeks.

WORKSHOP OBJECTIVES

Skills learned as a result of successful completion of this program include:

- To identify and implement the tools and techniques required to develop images with a goal of current industry expectations in mind.
- To identify and implement primary aesthetic strategies of the historical producers of fashion photography as it developed.
- To identify the development of iconic symbols and tropes which continue to be recycled in fashion photography in contemporary usage.
- To develop a working vocabulary of historically relevant narratives and stylistic approaches to documenting fashion.
- To identify and implement all necessary steps required for creating compelling, professionally produced fashion photographs.
- To develop and hone the skills needed in a real-world on-location production environment. Students learn to confidently interact with various team members of a fashion production. Students learn all aspects of interaction from directing, assisting, collaborating and compromising. Upon completion, students are able to helm and manage their own productions.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Four-Week Fashion Photography Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study.

All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than four weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
History of Fashion Photography	PHOTF41N	12
Fashion Retouching	PHOTF42N	36
Fashion Photo Lab/Studio	PHOTF43N	36
Production Shoot Day	PHOTF44N	15

COURSE DESCRIPTIONS

HISTORY OF FASHION PHOTOGRAPHY

Just as an artist must study art history, a fashion photographer should have a working knowledge of the history of fashion photography and fashion. The practitioners who have gone before us developed themes, narratives, and iconic tropes that remain relevant today and consistently cycle back into

style. Art directors and clients consistently refer back to iconic moments in fashion photography when communicating their needs and expectations to the photographers they commission. It is important to understand the roots of the language of fashion photography in order to expand on the conversation. Students closely examine and develop an understanding of the importance of fashion photography history. A review of prominent figures in the history of fashion photography helps to develop students' sense of storytelling, light, and style. Through examination of what's gone before us, students can establish a context for current fashion related practices. Through lectures, research and analysis students incorporate an understanding of historical approaches to photographing fashion into their own process.

FASHION AND BEAUTY RETOUCHING

Editing, developing, and retouching images are an integral part of creating the final image. Detail, aesthetics, personal taste, and restraint will be discussed and analyzed to help students reach their personal vision for their images. Practice and repetition are required for a competent understanding of the process. This course explores developing and retouching for the fashion and beauty image. Students learn color correction, toning and color grading as well as more advanced methods of beauty and skin retouching (such as frequency separation and local dodging and burning) in line with current commercial standards. This class includes lecture, demonstration and time for students to edit their own images under the guidance of expert faculty. Some prior knowledge or experience with post-processing is assumed.

FASHION PHOTO LAB/STUDIO

The practice of fashion photography at the professional level is a demanding and complex role. Photographers must combine technical fluency with creative intelligence and aesthetic awareness, developing a unique balance of science, technique, art, creativity, and performance. Fashion images are created in time sensitive environment and in fast paced circumstances where the photographer must create on the spot results while working collaboratively with a team. Practice and experimentation is essential to the mastery of this uniquely challenging skill set. This hands-on course investigates techniques for producing fashion images. Every aspect of producing fashion images is broken down and practiced in a hands-on studio.

PRODUCTION SHOOT DAY

Fashion imagery does not solely take place in the classroom. The best experiences often come from doing – both as a means of reinforcement and as a way to learn from the unforeseen things that can go wrong (and how best to solve those problems). Students implement skills learned in posing, lighting, and knowledge of fashion into two outdoor excursions. This is a unique, hands-on course in which students are able to feel what it is like to work on a set in an exciting location. Here, students apply techniques they have learned in *Fashion Photo Lab/Studo* as well as work with hair and makeup artists, wardrobe stylists, and professional models to have the opportunity to create stunning images with New York City as the backdrop.

FOUR-WEEK PRODUCING

Total Clock Hours: 105

WORKSHOP OVERVIEW

The New York Film Academy's *Four-Week Producing Workshop* is designed to illuminate one of the most important and misunderstood jobs in film and television. Students eager to control their own destiny in the business world of film and television flourish in this intensive hands-on program. It is geared to students with little or no experience in producing, but who recognize that an intensive and demanding program, much like the job of producing itself can provide them with the knowledge they seek.

Students must be prepared for full-days of intensive work five days a week, throughout the entire workshop. They must be committed to a fast-paced, intensive learning and production schedule, and willing to work collaboratively with our Film School and Acting School students.

WORKSHOP OBJECTIVES

In this workshop, students learn the real-world strategies for successful producing and have the opportunity to make contacts within the film and television industry.

Skills learned as a result of successful completion of this program include:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
- Analysis of key elements of effective producer's craft.
- Introduction to filmmaking from the perspective of the screenwriter, director,

editor, cinematographer and sound designer.

- Understanding of the basic principles of entertainment law.
- Explore distribution and marketing.

GRADUATION REQUIREMENT

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and also adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Four-Week Producing Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than four weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Producer's Craft	PROD040N	25
Case Studies	PROD041N	10
EP Budgeting and Scheduling	PROD042N	15
Pitching	PROD043N	12.5
Entertainment Law	PROD045N	10
Story and Script Analysis	PROD046N	10
Film Crafts	PROD047N	12.5

COURSE DESCRIPTIONS

PRODUCER'S CRAFT

In this course students are introduced to the language of producing and filmmaking. Through lecture, discussion of industry developments, handouts, and individual research assignments, *Producer's Craft* lays the groundwork for a profession as a creative producer.

CASE STUDIES

This course uses specific in-depth examples of already produced movies to introduce students to the specific issues, problems, and solutions of pre-production, production, post-production, distribution and exhibition of studio and independent films. Both domestic and foreign films are studied to provide a global perspective for the students. Topics of discussion focus on: talent relations, studio politics, development, and the A-Z of produced films and real-life cinematic situations.

EP BUDGETING AND SCHEDULING

This course introduces students to the industry-standard software that is used to schedule and budget productions. In a hands-on lab setting, students are instructed in the use of Entertainment Partners (EP), Movie Magic Scheduling and Budgeting software programs. Students also learn about established scheduling and budgeting techniques.

PITCHING

Through rigorous in-class exercises, students develop brief and effective pitches of their chosen material. Student practice and gain critical and fundamental pitching skills. Topics that are focused on include: writing effective loglines, identifying the audience, and perfecting the pitch.

FILM BUSINESS

This course explores all areas of the business of film from financing to distribution and exhibition. Using produced films, students look at successful strategies employed in the finance of studio and independent films and learn about sales agents, marketing territories, pre-sales, gap-financing, and government funds. Students also learn how a film moves into the theater both domestically and internationally. Students examine the pipeline by which a film moves from the post-production phase to distribution. Students make a case study of a specific film to examine how choices were made to exhibit that film using budget and genre comparisons. With the proliferation of film festivals around the world, students also have the chance to explore this low cost option for the submission of their student films, and a means to develop a film community of their own. Students learn how to select the right festivals to best showcase their work, and explore the

growing importance of social media campaign, and finally, explore how to achieve a distribution deal through festivals.

ENTERTAINMENT LAW

This course is an overview of contract law and how it impacts the entertainment industry. Students study legal issues regarding television, films, recordings, live performances, and other aspects of the entertainment industry. Topics include copyright, intellectual property, and talent representation.

STORY AND SCRIPT ANALYSIS

Students gain firsthand knowledge of fundamental screenwriting elements. They study story analysis from conflict, character, premise, plot and thematic point of view. Students learn the role of the protagonist and the antagonist, and come to understand what moves a story forward from beginning to end utilizing all screenwriting tools available. Emphasis is placed on: structure, conflict, character, premise, plot, and thematic point of view.

FILM CRAFTS

In this course students are introduced and given basic hands on experience with four fundamentals of filming: camera, lighting, sound, and editing. Students learn the basics of using a camera for film capture utilizing the latest in digital technology, providing students with enough knowledge to deal with basic

production camera issues. Students also learn the fundamentals of lighting a basic scene utilizing small lighting equipment packages, which provides students with enough knowledge to deal with simple production lighting issues. In addition students learn the correct method of recording sound on a film set into a DVX camera using a directional shotgun microphone attached to a boom pole and lavalier (wireless) microphones. Each student has the opportunity to assemble the sound equipment and to make it function properly.

This basic course in also exposes the student to the language of directing for producers. It covers the basic elements of the director's craft, composition and blocking. In addition it covers how a director interacts with a producer. Topics that are focused on include: shots and shot choice, continuity, text vs. subtext, dramatic use of sound, working with actors, crew positions, technology's role in directional choices, and budgetary restraints of the creative process.

Lastly, this course is an introduction to the way television is developed, produced, and sold. It covers diverse topics such as: the roles of various TV producers, Reality TV, licensing and syndication, deficit financing, TV packaging, TV studios, pilot season, the Upfront Nielson ratings, product integration, the foreign TV market, and Old vs. New TV business models.

MAYA CERTIFICATION COMPLETION

Total Clock Hours:

50

WORKSHOP OVERVIEW

The *Maya Certification Completion* course offers intensive training on Autodesk Maya, culminating in the option to take the certification exam. This industry-recognized credential helps students enhance their credibility in the industry after graduation, and exponentially improves their chances of getting hired in an increasingly competitive field. As 3D professionals there is no greater endorsement than having a Maya professional accreditation.

Over four weeks, students in the *Maya Certification Completion* workshop learn the various features of Maya Autodesk and gain hands on experience using the Autodesk tools in creating their own animations. The course looks at UI/scene management, modeling, animation, materials shading, rigging, camera, and lighting.

WORKSHOP OBJECTIVES

- Earn an industry-recognized credential that helps graduates prove their skill level and get hired.
- Accelerate students' professional development and enhance credibility.
- Enable student to join an elite team of Autodesk Certified professionals.

GRADUATION REQUIREMENT

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better, and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Maya Certification Completion* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than four weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

<i>All Classes are Mandatory</i>	
COURSE	HOURS
UI/Scene Management	3
Modeling	12
Camera	3
Lighting	6
Materials Shading	6
Rigging	10
Animation	10
Total	50

COURSE DESCRIPTIONS

UI/SCENE MANAGEMENT

The *UI/Scene Management* course introduces students to the Maya UI, and navigation in the viewport. Students explore the important elements of the interface; try different ways to view animations and models on-screen; and understand the options available with viewport display types. Students learn about object selection by looking at the number of ways to select different objects as well as about geometry in Maya and masking methods available for selecting various geometry types. In addition, students become familiar with selecting, moving and snapping pivots in Maya, a primary function used to move, scale, and rotate effectively. Lastly, students learn object organization in a scene, which allows for ease of manipulation and creates hierarchies to simplify and streamline workflow.

MODELING

This course examines polygons, the ubiquitous foundation for 3D modeling. Understanding how to use polygons

effectively is an absolute requirement for any 3D artist. Students learn the difference between a polygon object and its components, gain experience with the tools needed for polygon manipulation, and the techniques used to get the best, most efficient results, including: polygon surface editing tools that allow students to refine and change the flow of the surface of models; the importance of the polygon count in scenes, and awareness of the surface integrity of the model; smooth mesh functions that allow students to get high-level images rendered out from a scene, and enable them to animate high polygon meshes, while keeping the polygon count low enough for the computer and software to manage the large amount of information; 2D Nurbs Curve Tools, used extensively in rigging and in certain operations not accessible by polygons; additional modeling aids that streamline the modeling process, and allow for the creation of accurate models. In addition, students learn to object-clone, specifically controlling how the object is cloned, and retaining elements of an object's construction history. Lastly, students learn scene setup and layout to understand file management, and Maya's directory system, which is essential for collaborating, and keeping work organized.

CAMERA

In this course, students explore the three different cameras in Maya, and learn how to employ them for the best results. Maya cameras seek to replicate cameras in the real world, and in this class students look at attributes such as focal length and camera blur, as well as learning how to set up the cameras to get the best, most productive shots for their work.

LIGHTING

In this course, students look at the number of light types used in Maya, explore their various attributes, and learn how to use them for the best results. Students also investigate shadows in Maya and how to optimize them for the quickest rendering times.

MATERIALS SHADING

In *Materials Shading*, students look at Maya's hypershade, a feature that enables users to quickly and efficiently create materials and textures for their scenes. Students explore the various materials in the Maya shader library, and learn to control their attributes to tailor surfaces for their characters and props. Students will find ways to extend their control of surface qualities for the final look of their meshes. Students also are introduced to the UV texture editor, and start to understand UVs and their relationship to texture placement.

RIGGING

This course is an introduction to rigging. Joints control the movement and deformation of geometry in Maya, and this look at rigging introduces the joint tool, and the IK handle tool, and teaches students how to use them.

ANIMATION

In this course, students explore methods for blocking movement for animation using keyframing. Students learn how to set keyframes, and how to set the hot keys associated with different tools. Students also learn how to use Maya's graph editor feature, which makes animation in Maya so much easier. With graph editor, students learn to isolate attributes of movement and speed on any axis, refining their work, and enabling

them to go deeply into the art of animation. Students also revisit the 2D Nurbs Curve Tools to attach objects to paths, thereby allowing them to flow.

GAME CODING INTENSIVE

Total Clock Hours:

391

WORKSHOP OVERVIEW

The *Game Coding Intensive Workshop* is an immersive full time twelve-week workshop designed to give students an edge as they pursue their passion in the game industry. Students learn from a faculty of working, expert game industry programmers who mentor each student in a hands-on and immersive studio environment.

WORKSHOP OBJECTIVES

The *Game Coding Intensive Workshop* focuses on learning the Unity platform and C# scripting language. These technologies are the most powerful and accessible game engine available and allow students to build and easily tailor their game to different platforms, deploying at a click for major console, mobile, and desktop platforms. Depending on the timeframe of the workshop, students may also be exposed to Github, Adobe Creative Suit, Maya, Bitbucket, HTML, and other relevant industry-standard technologies.

As the *Game Coding Intensive Workshop* is designed to prepare students for competition and professionalism in the game industry, each student builds a professional portfolio and receives one-on-one professional mentoring over the course of the twelve weeks.

GRADUATION REQUIREMENTS

In order to graduate from The *Game Coding Intensive Workshop* and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Game Coding Intensive Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than twelve weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

<i>All classes are mandatory</i>	
COURSE	HOURS
Unity and C# Immersion	167
3D Game Coding	100
Mobile Game Coding	66
Console Game Coding	46
Professional Development	12
Total	391

COURSE DESCRIPTIONS

UNITY AND C# IMMERSION

Serving as the backbone of the game coding workshop, in this course students spend five weeks immersed in the study of Unity and C# scripting. With Unity, students learn the game engine's environment and components as well as how it relates to user-centric design and game objects. Once students establish a foundation in Unity, they move on to C#, studying basic syntax, understanding data types, working with variables, and more. Student work is reviewed throughout the class.

3D GAME CODING

As most games boast 3D environments, students learn the essentials of coding for a 3D game; learning 3D physics and ray tracing; 3D models and UV mapping; and light and sound in 3D space. Students then build upon this foundation to study animation, skeletons, rigs, particle systems, particle emitters, particle options, and more. Finally, students apply what they've learned to course assignments and study memory management.

MOBILE GAME CODING

In this course, students explore how to create mobile games. Students learn how to use emulators, interface with device components, and understand both touch and mobile interaction. Students develop fluency with the testing process, including unit testing, integration testing, stress testing, and working with testers. This course also introduces the publishing process. Students investigate mobile case studies, publishing with Google Play and app stores, and the process of debugging.

GAME CODING

In the current industry, games must be coded to work on a variety of consoles and devices including Playstation and Xbox One. In this course, students learn the fundamentals of console game coding. They study interfacing with device components, understanding cross platform development, and control schemes. Students then build upon this knowledge, moving on to console-specific coursework with Xbox One publishing and the ID@Xbox program.

PROFESSIONAL DEVELOPMENT

In this course, students work to develop and shape their own personal brand. Students are taught the importance of their professional network and how to create an online portfolio. Students then survey existing coding jobs, understanding the differences among them and learn how to handle an interview for a coding job. Finally, students have a series of career placement discussions designed to assist them in identifying potential jobs and strategizing how to apply for them.

TWELVE-WEEK EVENING ACTING FOR FILM

Total Clock Hours:	108
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WORKSHOP OVERVIEW

The *Twelve-Week Evening Acting for Film Workshop* is the ideal program for individuals who must balance acting with other responsibilities.

The two principal areas of concentration in this intensive program are *Acting for Film* and *Scene Study*. These areas coincide in the creation of short, filmed scenes in which students act. The edited scenes are the main projects of the workshop. *Scene Study* emphasizes the theory and practice of the basic elements of the acting craft, using Stanislavsky's system. While *Acting for Film* classes aim specifically at training students for the requirements of acting on a film set.

Courses encourage students to break down physical and internal inhibitions, and help each student find the most effective personal sources for the creation of truthful characters. Students should be prepared to work in non-traditional acting classes that emphasize the construction and control of character given the unique pressures of a film or television shoot.

The program is constructed to deliver a great deal of content in a short time, and is an exceptional opportunity for a total immersion experience in twelve weeks. Classes will meet three evenings a week, Monday, Tuesday and Thursday, from 7-9:30pm and one Saturday per month. Students who wish to continue their studies have the opportunity to apply

credit towards and transfer to a longer program at any point.

No significant prior experience or knowledge 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 prior experience.

WORKSHOP OBJECTIVES

The educational objectives in the *Twelve-Week Acting for Film Workshop* are as follows:

- Break a scene down into beats, create an emotional arc, establish an objective and develop strategies to overcome obstacles to achieving the objective; define playable actions.
- Modulate a performance to fit the framing of shots, from establishing to close-up; put to use dramatic action, observation, and characterization through scene work; apply text analysis to scripted material.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Twelve-Week Evening Acting for Film Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than twelve weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations

COURSE HOURS BREAKDOWN

Course	Number	Hours
Acting for Film	ACTI0121N	72
Scene Study	ACTI0122N	36

COURSE DESCRIPTIONS

ACTING FOR FILM

In this course, students learn the basics of film acting: calibrating performances based upon shot size and angle, eye line, hitting marks, emotional and physical continuity, and strength and imagination in acting choices. Students are assigned scenes from produced screenplays, which are then shot and edited together.

SCENE STUDY

This course builds a foundation of acting through the execution of a written scene. By working on sections of plays and screenplays, actors learn the basic concepts of scene study: defining objectives; breaking the scene down into beats; understanding the arc; pursuing the objective; playing actions; and working to overcome obstacles. Students first begin with silent scenes and/or short dialogue scenes. Once the foundation is in place, longer dramatic or comedic scenes are explored.

TWELVE-WEEK EVENING BROADCAST JOURNALISM

Total Clock Hours: 110

WORKSHOP Overview

In the New York Film Academy's *Twelve-Week Evening Broadcast Journalism Workshop*, through study and hands-on practice, students are trained in the fundamental principles, techniques, and craft of contemporary broadcast journalism. This is accomplished through a combination of lecture, demonstration, in-class hands-on production, and the students' own work. This intensive workshop provides a strong introduction to necessary production and journalism skills. Classes will meet three evenings a week, Monday, Tuesday and Thursday, from 7:00pm - 9:30pm. Some assignments will involve working on Saturday.

WORKSHOP OBJECTIVES

In this workshop, each student produces news projects, shot with single-camera set-ups and edited on Avid Media Composer. As producers, students have to identify and make arrangements for their subjects, choose and secure locations, prepare equipment, arrange the preparation and set up of the locations, and make final technical checks. Student journalists are required to edit and deliver their projects for viewing and critiques.

GRADUATION REQUIREMENT

The *Twelve-Week Evening Broadcast Journalism Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

THE PACKAGE:

Each student produces a story shot in the field. In crews of two, each student researches, produces, writes, shoots, and edits a short field report that is one or two minutes in length. Some of these field reports will be feature news, some hard news.

THE INTERVIEW:

Each student produces and edits a single camera interview of approximately four minutes. Through research, students choose a newsworthy interview subjects. Students are taught to ask open-ended questions and employ various conventions of the news interview in order to tell the complete story through the interview. Students must concentrate on lighting for this project.

THE VOSOT:

This project involves the use of video, the natural sound associated with that video, and a short sound bite to tell a story. Students will shoot their own video, do their own interviews, write and edit the VOSOTS. Completed projects will run approximately 30 seconds.

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Twelve-Week Evening Broadcast Journalism Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than twelve weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE BREAKDOWN

Course	Number	Hours
Journalism	BROA0121N	64
Hands on Camera	BROA0122N	13
Sound Recording/Audio	BROA0123N	9
Hands on Editing	BROA0124N	9
Production Workshop	BROA0125N	7.5
New Media	BROA0126N	7.5

COURSE DESCRIPTIONS

JOURNALISM

This course is the spine of the program and encompasses the principles and foundation of newsgathering and production. All student projects are introduced in this course as well as viewed and critiqued. Topics include: writing, story ideas and development, research, basic reporting, producing, and directing single camera shoots. Classes are geared towards preparing students for their own productions.

HANDS-ON CAMERA

This hands-on course covers the functions, operation, and use of the HD digital video camera and associated equipment. Students learn to operate professional cameras and production equipment enabling them to technically execute single-camera productions and understand the necessities of a variety of shooting environments and conditions. Lighting is a key element in this class, and students learn basic three-point lighting techniques.

SOUND RECORDING

In this course, students learn to record in a multitude of situations. Training encompasses wireless and boom microphone techniques.

PRODUCTION WORKSHOP

Production Workshop is a hands-on workshop course in which students will apply information gathered in *Broadcast Journalism*, *Hands-on Camera*, and *Sound Recording* to the actual production environment. Students

conduct interviews putting into practice their knowledge on shot types, sequence of shots, eye lines, backgrounds, and audio.

HANDS-ON EDITING

In *Hands-On Editing*, students train on the industry standard editing software, and are introduced to the fundamental editing tools and techniques. Students are taught to edit non-fiction material, both practical and aesthetic. Topics include editing terminology/vocabulary, time code, cutting styles, organizational tools and rules for editing, and building the story in post. Students edit their own projects, and can supplement classes with individual consultations at the editing station.

NEW MEDIA

In this course, the emphasis is on the tremendous impact that digital distribution platforms are having on broadcast journalism. Increasingly, both television networks and local TV stations create multiple versions of the same story for use on various platforms. At the same time, digital-only forms of

distribution are transforming the style and content of broadcast journalism.

TWELVE-WEEK EVENING DIGITAL EDITING

Total Clock Hours: 82

The *Twelve-Week Evening Digital Editing* immerses students in both the technical craft and the conceptual art of digital postproduction. Students learn the fundamentals of non-linear editing on their own Avid Media Composer station.

Over the length of the course, students learn both the practical and theoretical elements of film editing. The theory courses focus on film editing's formal artistic elements, and explores how it is a story-telling device. Practical training familiarizes students with industry standard software while placing emphasis on viewing these applications simply as tools with which to create strong stories.

In addition to giving students a firm grounding in the craft of editing, the course gives students the opportunity to become Avid Certified Users should they choose to.

WORKSHOP OBJECTIVES

Students gain an in-depth understanding of Avid Media Composer, and varying editing techniques. They are also introduced to Adobe Photoshop, After Effects and Da Vinci Resolve. Students gain hands-on experience in multiple aspects of the art and craft of digital editing. By the completion of this course, students edit five different projects. Each project demonstrates the student's understanding of the theory and technical skills they were taught in class.

Projects to be completed are:

MONTAGE

This montage is a 2-5 minute video using the theoretical principles of montage editing. Students will add music and learn how to do a professional audio mix.

SHORT DOCUMENTARY

The short documentary is 3-5 minutes in length created from footage provided in class that shows a story following one character or multiple characters, with a beginning, middle, and end.

SHORT NARRATIVE DIALOGUE SCENE

Students are given a pre-scripted short straightforward dialogue scene that they then storyboard and shoot together as a group. By experiencing shooting a scene, editing students gain an understanding of other key positions in filmmaking such as the director and cinematographer. Students become stronger editors by understanding the 'whole' process.

DIALOGUE PROJECT

The narrative dialogue project is edited from the material shot in class. Students must maintain continuity and enhance the film's narrative by their editing decisions.

SOCIAL MEDIA PROJECT

This project allows students to incorporate the After Effects and Photoshop skills they

learned to make a short and impactful video ideal for social media.

REEL

The reel is the summation and highlight of all of the above projects. The project combines the skills they learned over the duration of the course in order to create a visual calling card that they can use in their professional pursuits following the course.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and students must also adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Twelve-Week Evening Digital Editing Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than twelve weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Editing	EDIT0121N	59
Theory	EDIT0122N	9
Screen & Critique	EDIT0123N	14

COURSE DESCRIPTIONS

EDITING

In this course students are given in-depth hands-on instruction in Avid Media Composer. Students build their skill set and knowledge of the software through lectures and hands on application. Students edit multiple projects through the duration of the course. Each week of class is centered on that week's project, which is screened at the end of the week or the beginning of the following week.

THEORY

This course presents students with several aesthetic approaches to editing film and video. Students 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 also discusses the psychological and emotional effects of editing on the overall story. This course explores editing during early films, and editing conventions and techniques used in cinema, television and, documentary film.

SCREENING & CRITIQUE

In this course, students screen their work for instructor and classmate feedback upon completion of each project. Constructive feedback is based on the student's application of technical and aesthetic principles learned during in-class hours, and on how well those techniques were used to achieve the student's goals.

TWELVE-WEEK EVENING FILMMAKING

Total Clock Hours:

64

WORKSHOP OVERVIEW

The *Twelve-Week Evening Filmmaking Workshop* is the ideal program for individuals who must balance filmmaking with other responsibilities. Designed for students with little or no filmmaking experience, the course is comprised of evening classes and weekend production sessions that take place over a twelve-week period.

All courses are geared toward providing the building blocks needed to create a film. Students take classes in directing, camera, writing, and editing. Students learn to use digital video cameras, four-unit lighting packages, and digital editing with the latest industry standard software.

The first six weeks are devoted to the study of four primary elements of filmmaking: writing, directing, cinematography, and editing. To apply the concepts they learn in class, students write, produce, direct, and edit two short film exercises, using HD cameras, the four-unit lighting packages, and digital editing software. All films are non-synchronous but the final film will include multiple sound tracks.

In the second six weeks, each student writes, directs, shoots and edits a short film of up to five minutes in length with multiple tracks of sound including ambience, sound effects and voice over.

Students spend an additional ten to forty hours a week beyond class time on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the workshop. The

New York Film Academy recognizes, as should the students, that these hours will vary from student to student.

WORKSHOP OBJECTIVES:

The educational objectives in the *Twelve-Week Evening Filmmaking Workshop* are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

Skills learned as a result of successful completion of this workshop include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Gain a beginner's level understanding of the cinematic language.
- Indicate knowledge of digital cameras and motion picture lighting.
- Express a thorough understanding of non-linear digital editing workflows.
- Employ the theory of editing to realize a finished product demonstrating their understanding of beats, rhythm, mixing and other editing skills.
- Acquire the skillset of designing a scene, via shot selection, and devise an appropriate strategy for execution of production.
- Implement the use of music to enhance the overall mood/tone of the story.
- Combine sound effects, voice-over, wild track, and ambient sound in building a complex sound design for their films.
- Dissect a film through analyzing the choices made by the director and evaluating whether or not those

decisions were justified within the context of the story.

- Analyze the mechanics and artistry of motion picture storytelling; writing, directing, and editing short films from a technical and artistic perspective.

GRADUATION REQUIREMENTS:

The Twelve-Week Evening Filmmaking Workshop requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1 - Continuity Film

Project 2 - Music Film

Project 3 - Final Film

The course culminates in a screening of the students' final films, which is open to cast, crew, family, and friends.

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The Twelve-Week Evening Filmmaking Workshop is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than twelve weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all

academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Filmmaking	FILM0121N	10
Hands on Camera	FILM0122N	9
Screenwriting	FILM0123N	8
Hands on Lighting	FILM0124N	11
Editing	FILM0125N	10
Screening Films	FILM0126N	6
Production Workshop	FILM0127N	8
Sound Design	FILM0128N	2

COURSE DESCRIPTIONS

FILMMAKING

This course is the core of the *Twelve-Week Evening Filmmaking Workshop*. Students are introduced to the language and practice of filmmaking. Students learn the concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students are 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 learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling.

This course serves as the forum for preparing, screening and critiquing three short films.

HANDS-ON CAMERA

In this course, students undergo intensive training in the use of high-definition digital camera, and their accessories. Students learn the basic fundamentals of using a camera for video capture utilizing the latest in digital technology. This course provides the student with enough knowledge to deal with basic production camera issues and make creative choices that best represent the story.

HANDS-ON LIGHTING

Through hands-on workshop and video tests, students learn fundamental lighting techniques. This course presents students with various lighting types including key, fill, backlight, kicker, and diffusion. As students progress through the course, they learn how to support the mood of the story with lighting choices and experiment with expressive lighting styles.

EDITING

This course presents students with multiple aesthetic approaches to editing video. Students 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 also discusses the psychological and emotional effects of editing on the overall story. Additionally, students learn to operate digital editing software, which they use to edit their own films. Classes are supplemented with individual consultations at the computer.

SCREENWRITING

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

PRODUCTION WORKSHOP

In *Production Workshop*, students are split into shooting crews of 3-4 people to work on exercises in the field. Upon completion of each exercise, the instructor screens and reviews the footage and discusses any outstanding production issues that the students may have had. These workshops are designed to facilitate the students' individual projects.

SCREENING FILMS

In this course, students screen their completed film assignments in class for instructor and classmate feedback. Constructive criticism is based on the student's application of technical and aesthetic principles learned during in-class hours, and how well those techniques function to achieve the student's goals.

SOUND DESIGN

This is a comprehensive course that details the process of sound design by providing concepts, technical information, and hands-on demonstration. Students are instructed how to build a soundtrack for their final films.

TWELVE-WEEK EVENING PHOTOGRAPHY

Total Clock Hours: 96

WORKSHOP OVERVIEW

The *Twelve-Week Evening Photography Workshop* is a total immersion experience designed to equip students with the practical skills to become working professionals. It uniquely provides instruction and intensive hands-on experience in the technology and aesthetics of photography.

As students master core elements of the craft through constant shooting, editing, and critique, they are immersed in the history of the medium through the exploration of master works across every genre. Students also shoot assignments in multiple genres, including fine art, documentary, fashion, street, studio and location portraiture, editorial, advertising, and other commercial styles.

Location and studio lighting is also discovered in this workshop including: the use of multiple inexpensive off-camera battery powered strobes and collapsible reflector systems to achieve big-light results; professional studio powerpack and head strobe systems; softboxes, ringlights, diffusers, flags, gobos, grip hardware, and more.

Similar to the New York Film Academy's other photography workshops, the technical intricacies of the medium will be thoroughly demystified, including components of exposure, selecting lenses, mastering depth of field, transforming subjects through the use of shutter speed, and exploring the unlimited possibilities of visual style through digital darkroom tools including RAW processing, adjustment layers, transformations,

retouching, and basic compositing using Adobe Lightroom and Photoshop.

No prior experience is required to enroll in the Twelve-Week Evening Digital Photography Workshop.

WORKSHOP OBJECTIVES

Skills learned as a result of successful completion of this program include:

- An in-depth knowledge of digital SLR cameras, lighting, post-production, and printing.
- Understanding of Adobe Creative Suite (Photoshop, and Lightroom)
- Intimate familiarity with the history of photography and major movements since its invention.
- Knowledge of aesthetic theories of photography and experience with their practical application.
- The ability to work independently in a high-pressure creative environment.
- Knowledge of and hands-on experience with DSLR cameras, the digital workflow with Lightroom, Fine Art, and commercial photography.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Twelve-Week Evening Photography Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than twelve weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Imaging I	PHOT0121N	30
Photo I	PHOT0122N	30
Vision & Style I	PHOT0123N	30
Shooting Lab	PHOT0124N	6

COURSE DESCRIPTIONS

PHOTO I

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

the photographer's process. Students discover the unique reactive nature of light in a variety of situations including direct light, diffused light, reflected light, and light that's tempered by atmosphere. Students also explore the aesthetics of lighting, portable strobes, using and modifying natural light with reflectors and diffusers, and the basics of studio lighting.

IMAGING I

Imaging I is an intensive introduction to Lightroom as a RAW digital editing and image library management system. Students learn the entire process of digital workflow with Lightroom; from RAW processing to key wording, rating, and tagging, through output for print and web pages. Focus is placed on the aesthetics of post-processing, the relationship between contrast and saturation, and techniques for directing viewer attention through luminosity, saturation, and sharpness. Along with lectures and demonstrations, *Imaging I* allows plenty of lab time for students to practice and master image-editing skills.

VISION & STYLE I

This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine and begin to develop a personal, iconic visual style and specific area of interest. Students study master bodies of work across the fine art, documentary, photojournalism, and commercial genres. The final project gives students the opportunity to draw on their experience with these major practice areas to create a style of their own choosing.

SHOOTING LAB

A unique, hands-on course in which students develop core professional skills and techniques during location shoots with live feedback from an instructor. Covering a wide range of genres along with aesthetic, logistical and technical challenges, students have the opportunity to work directly with instructors, practically applying new skills across a range of assignments of increasing complexity. It is also a chance to put into practice the principles taught in other courses with live supervision from a master photographer.

TWELVE-WEEK EVENING PRODUCING

Total Clock Hours: 105

WORKSHOP OVERVIEW

The *Twelve-Week Evening Producing Workshop* is designed to illuminate one of the most important and misunderstood jobs in film and television. Students eager to control their own destiny in the business world of film and television flourish in this intensive hands-on program. It is geared to students with little or no experience in producing, but who recognize that an intensive and demanding program, much like the job of producing itself can provide them with the knowledge they seek.

WORKSHOP OBJECTIVES

In this workshop, students learn the real-world strategies for successful producing and have the opportunity to make contacts within the film and television industry.

Skills learned as a result of successful completion of this program include:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
- Analysis of key elements of effective producer's craft.
- Introduction to filmmaking from the perspective of the screenwriter, director, editor, cinematographer and sound designer.
- Understanding of the basic principles of entertainment law.
- Explore distribution and marketing.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Twelve-Week Evening Producing Workshop* is an accelerated full-time course of study and does not provide for multiple tracks of study. All courses are mandatory. This is a highly specialized workshop, and there are no majors or minors. The workshop may not be completed in less than twelve weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Producer's Craft	PROD0120N	25
Case Studies	PROD0121N	10
EP Budgeting and Scheduling	PROD0122N	15
Pitching	PROD0123N	12.5
Film Business	PROD0124N	10
Entertainment Law	PROD0125N	10
Story and Script Analysis	PROD0126N	10
Film Crafts*	PROD0127N	12.5

COURSE DESCRIPTIONS

PRODUCER'S CRAFT

In this course students are introduced to the language of producing and filmmaking. Through lecture, discussion of industry developments, handouts, and individual research assignments, *Producer's Craft* lays the groundwork for a profession as a creative producer.

CASE STUDIES

This course uses specific in-depth examples of already produced movies to introduce students to the specific issues, problems, and solutions of pre-production, production, post-production, distribution and exhibition of studio and independent films. Both domestic and foreign films are studied to provide a global perspective for the students. Topics of discussion focus on: talent relations, studio politics, development, and the A-Z of produced films and real-life cinematic situations.

EP BUDGETING AND SCHEDULING

This course introduces students to the industry-standard software that is used to schedule and budget productions. In a hands-on lab setting, students are instructed in the use of Entertainment Partners (EP), Movie Magic Scheduling and Budgeting software programs. Students also learn about established scheduling and budgeting techniques.

PITCHING

Through rigorous in-class exercises, students develop brief and effective pitches of their chosen material. Student practice and gain critical and fundamental pitching skills. Topics that are focused on include: writing effective loglines, identifying the audience, and perfecting the pitch.

FILM BUSINESS

This course explores all areas of the business of film from financing to distribution and exhibition. Using produced films, students look at successful strategies employed in the finance of studio and independent films and learn about sales agents, marketing territories, pre-sales, gap-financing, and government funds. Students also learn how a film moves into the theater both domestically and internationally. Students examine the pipeline by which a film moves from the post-production phase to distribution. Students make a case study of a specific film to examine how choices were made to exhibit that film using budget and genre comparisons. With the proliferation of film festivals around the world, students also have the chance to explore this low cost option for the submission of their student films, and a means to develop a film community of their own. Students learn how to select the right festivals to best showcase their work, and explore the

growing importance of social media campaign, and finally, explore how to achieve a distribution deal through festivals.

ENTERTAINMENT LAW

This course is an overview of contract law and how it impacts the entertainment industry. Students study legal issues regarding television, films, recordings, live performances, and other aspects of the entertainment industry. Topics include copyright, intellectual property, and talent representation.

STORY AND SCRIPT ANALYSIS

Students gain firsthand knowledge of fundamental screenwriting elements. They study story analysis from conflict, character, premise, plot and thematic point of view. Students learn the role of the protagonist and the antagonist, and come to understand what moves a story forward from beginning to end utilizing all screenwriting tools available. Emphasis is placed on: structure, conflict, character, premise, plot, and thematic point of view.

FILM CRAFTS

In this course students are introduced and given basic hands on experience with four fundamentals of filming: camera, lighting, sound, and editing. Students learn the basics of using a camera for film capture utilizing the latest in digital technology, providing students

with enough knowledge to deal with basic production camera issues. Students also learn the fundamentals of lighting a basic scene utilizing small lighting equipment packages, which provides students with enough knowledge to deal with simple production lighting issues. In addition, students learn the correct method of recording sound on a film set into a DVX camera using a directional shotgun microphone attached to a boom pole and lavalier (wireless) microphones. Each student has the opportunity to assemble the sound equipment and to make it function properly.

This course in also exposes the student to the language of directing for producers. It covers the basic elements of the director's craft, composition and blocking. In addition it covers how a director interacts with a producer. Topics that are focused on include: shots and shot choice, continuity, text vs. subtext, dramatic use of sound, working with actors, crew positions, technology's role in directional choices, and budgetary restraints of the creative process.

This course is also an introduction to the way television is developed, produced, and sold. It covers diverse topics such as: the roles of various TV producers, Reality TV, licensing and syndication, deficit financing, TV packaging, TV studios, pilot season, the Upfront Nielson ratings, product integration, the foreign TV market, and Old vs. New TV business models.

TWELVE-WEEK EVENING SCREENWRITING

Total Clock Hours: 90

WORKSHOP OVERVIEW

The *Twelve-Week Evening Screenwriting Workshop* focuses on the fundamental writing concepts and techniques. Topics covered during the course include: classic screenplay structure, character arcs, heroes, dialogue, theme, conflict, flashbacks, voiceover, standard screenplay format (WGA format), subtext, style and tone, visualization, genre, dramaturgy, and cinematic syntax. During this workshop, students have the opportunity to develop a feature length screenplay idea under the supervision of an instructor. Students engage in discussion and critique of their writing and their classmates' writing.

WORKSHOP OBJECTIVES

The educational objectives of the *Twelve-Week Evening Screenwriting Workshop* are to fully immerse students in an intensive and focused course of study in screenwriting, providing a solid structure for writing and meeting deadlines. Additionally, this course allows students to learn the craft of writing by gaining an understanding of concepts such as story, structure, character, conflict and dialogue.

Students gain knowledge of and hands-on experience with screenwriting, the process of revision, writing dialogue, the business of screenwriting, classic screenplay structure, character arcs, theme, conflict, flashbacks, voice-over, subtext, style and tone, visualization, genre, and WGA format.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with *at least* a passing grade or better, and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Twelve-Week Screenwriting Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than twelve weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Feature Writing Workshop	SCREE0120N	70
Elements of Dramatic Narrative	SCREE0121N	10
Business of Screenwriting	SCREE0122N	10

COURSE DESCRIPTIONS

FEATURE WRITING WORKSHOP

This course is the centerpiece of the screenwriting program. Students learn how to tell stories in a visual manner and to translate the story ideas that exist in their head into written feature film scripts. Instructors introduce students to basic cinematic language and strategies, which will aid students in building their visual storytelling skills. The essence of any good story is structure. This course provides students with tools that allow them to create one coherent and structurally sound first draft of a full-length narrative screenplay. Through a series of writing exercises done both in-class and independently, students have the opportunity to apply the concepts they learn in class to their own stories. Additionally, instructors show clips from independent and major studio films in order to lead the students in analysis and discussion of how concepts of story structure and character development are applied in these finished works. Students are compelled to meet consistent deadlines and to

present their work regularly in class. Peer review and instructor feedback are both essential elements of this course.

ELEMENTS OF DRAMATIC NARRATIVE

This course is designed as the companion course to *Feature Writing Workshop*. Students explore screenwriting theories that help them strengthen their full-length narrative screenplay. This course aids students in creating three-dimensional characters and compelling narratives through the introduction of different storytelling tools and the completion of various screenwriting exercises. Additionally, the viewing and analysis of film clips assists students in their comprehension and application of screenwriting concepts to their own work.

BUSINESS OF SCREENWRITING

This course is designed to give students an insight into what they can expect once they leave the program. It provides students with an overview of how the film and television industries work and the tools necessary to take a creative project to market.

TWELVE-WEEK EVENING AFTER EFFECTS

Total Clock Hours:

82

WORKSHOP OVERVIEW

The New York Film Academy's *Twelve-Week Evening After Effects* workshop is designed to introduce students to the principals and techniques of visual effects and motion graphics. This is accomplished through a combination of lecture, demonstration and in-class hands-on exercises using Adobe After Effects.

During this workshop students complete four projects to which they must apply both theoretical design techniques and practical animation skills. By the end of the workshop students gain a comprehensive knowledge of After Effects, and an understanding of designing meaningful work through animated visual storytelling.

WORKSHOP OBJECTIVES

Students gain an in-depth understanding of Adobe After Effects, and are introduced to Adobe Photoshop and Adobe Illustrator. The emphasis of the class is text illustration, yet students also learn additional skills. Students are taught basic graphic design principles, basic compositing of videos and how to work with green screen footage.

By the completion of this course, students will complete four projects and several in-class assignments. Each project demonstrates the student's understanding of the theory and technical skills they were taught in class.

The New York Film Academy's *Twelve-Week Evening After Effects* requires successful completion of the following creative projects:

RHYTHM EXERCISE

A 5-15 second animation using various designs elements such as shapes and lines animated to music.

ANIMATE A QUOTE

Students animate a quote of their choice-giving the words character, and visual meaning.

SETTING THE MOOD

Students transition through 2 or 3 different aesthetics within one design.

TITLE SEQUENCE

Students create a title sequence for a project of their choice.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better, and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Twelve-Week Evening After Effects* workshop is a highly specialized workshop, and there are no majors or minors and all classes are mandatory. Classes are lecture, seminar, and/or studio based. The Lab and practicum instructional hours are treated as

studio hours. The workshop may not be completed in less than twelve weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS

Course	Number	Hours
After Effects	EDITAE1N	59
Design Theory	EDITAE2N	9
Screen & Critique	EDITAE3N	14

COURSE DESCRIPTIONS

AFTER EFFECTS

This is the foundational course of the program. Students are given in depth hands-on instruction in Adobe After Effects. They build their skillset and knowledge through lectures and creating four projects.

DESIGN THEORY

This course is designed to support the technical classes of the workshop. Students learn about design elements such as shape and typography. Additionally they learn things such as mood, rhythm, and storyboarding.

SCREEN & CRITIQUE

In this course, students screen their work for instructor and classmate feedback upon completion of each film assignment. Constructive criticism is based on the student's application of technical and aesthetic principles learned during workshop/lecture hours, and on how well those techniques were used to achieve the student's goals.

TWO-WEEK PHOTOGRAPHY

Total Clock Hours: 50

WORKSHOP OVERVIEW

The New York Film Academy's *Two-Week Photography Program* is a 50 hour intensive immersion program that takes students from the basic principles of the craft through a broad working understanding of the aesthetic and technical aspects of the medium. Students are empowered to capture powerful, personally expressive images and refine them through advanced digital imaging tools.

Students use their own digital cameras to create fine art, documentary, commercial, and fashion projects, culminating in a final personal project representing their area of deepest interest. Emphasis is placed on: primary technical aspects of exposure, digital image editing and organization techniques, studio and location lighting, and the aesthetics of composition.

The basis of this and all other New York Film Academy programs is learning by doing, using a hands-on, practical, experiential approach. Students shoot, edit, and analyze images every single day. The program is constructed to deliver a great deal of content in a short time, and is an exceptional opportunity for a total immersion experience in photography for two weeks. Students who wish to continue their studies have the opportunity to apply credit towards and transfer to a longer program at any point.

No significant prior experience or knowledge 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.

WORKSHOP OBJECTIVES

Skills learned as a result of successful completion of this program include:

- A working knowledge of using digital SLR cameras, lenses and accessories with confident manual control over all aspects of exposure, focus, and composition.
- Working skills using professional studio and portable strobe lighting tools for commercial fashion, beauty, and portraiture assignments, fine art, and documentary styles.
- Research and approach techniques for final projects.
- Demonstrated understanding of concept-driven fine art photographic projects.
- Working skill in the use of Adobe Lightroom to edit digital RAW files, exporting, and organizing a large image library through flagging, keywording, and the use of filters and collections.
- Understanding of the significance of cultural and historical context for the photographic image.
- Knowledge of aesthetic theories of photography and experience with their practical application.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code

of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Four-Week Photography Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than four weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
History of Photography	PHOT021N	5
Photo 1	PHOT022N	15
Shooting Lab	PHOT023N	10
Imaging I	PHOT024N	10
Vision & Style	PHOT025N	10

COURSE DESCRIPTIONS

PHOTO 1

Photo 1 is the technical core of the curriculum, encompassing lecture, demonstration, shooting assignments on location, and critique. Students learn the mechanics of

cameras and lenses and the components of exposure. Students are taught to be aware of the unique characteristics that light can take: direct, diffused, reflected, tempered by atmosphere. In this course, students begin to master the modern digital SLR, and analyze digital capture's pleasures (instant gratification) and pitfalls (generic, competent images). Every technique is practiced through individual assignments, which are critiqued by faculty and peers. Emphasis is placed on: developing practical technical skills at handling modern digital SLR cameras with a variety of lenses, and the ability to produce accurate exposures under a range of real-world and artificial lighting conditions; developing a working ability to recognize and create dramatic exposures using natural and strobe lighting; and mastering the practical application of the components of exposure (sensitivity, aperture, shutter speed) under a wide variety of real world shooting conditions.

IMAGING 1

This course is an intensive introduction to Adobe Lightroom as a RAW digital editing and image library management system. Once immersed in Adobe Lightroom, students acquire key digital darkroom techniques from nondestructive editing to unparalleled color and tonal control over an image. Students also learn the entire process of digital workflow, from RAW processing through output for additional retouching in Adobe Photoshop. Along with lectures and demonstrations, *Imaging I* allows plenty of lab time for students to practice and perfect their image-editing skills.

VISION AND STYLE

This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal

interests in photography as they conceptualize, execute, refine, and critique. Students define and develop a personal, iconic visual style and specific area of interest, studying master bodies of work across many photographic genres. The primary focus is on still photography. Students become familiar with principles of composition, color, editing, sequencing and presentation through writing, journaling, research and photographic assignments. Students gain the level of self-awareness necessary to understand the most important origins of their ideas, and start to conceive how their work fits into the context of current photography practices and attitudes.

HISTORY OF PHOTOGRAPHY

Intensive study, analysis, and critique of the work of master photographers, their techniques, aesthetics and approaches helps to equip students to choose the most effective means of realizing their own projects. In this course, the recent history of photography is studied from the 1980's through to current

practices. Students are guided to analyze the cultural and societal impact of photography, and the evolution of the medium. Discussion topics include composition, traditional and non-conventional framing, color theory, design, semiotics (signs and symbols), the effect of technological changes on photography, the use and limitations of photography as a documentary and personal record, and the surprisingly long history of using viewer assumptions to distort the truth.

SHOOTING LAB

This course is a unique, hands on opportunity to develop students' core professional skills and techniques during weekly shoots with real-time guidance from instructors. Covering a wide range of genres along with aesthetic, logistical, and technical challenges, students have the opportunity to work directly with instructors, practically applying new skills in still photography across a range of assignments of increasing complexity.

ONE-WEEK ACTING FOR FILM

Total Clock Hours:

42

WORKSHOP OVERVIEW

Acting for film and *Scene Study* are the two principal areas of concentration in the intensive *One-Week Acting for Film Workshop*. These areas coincide in the creation of short, filmed scenes in which students act. The edited scenes are the main projects of the workshop. *Scene Study*, *Voice and Movement*, and *Film Craft* serve as support courses while *Audition Technique* exposes students to cold reading techniques and a discussion of the business of acting and its essential tools.

The basis of this and all other New York Film Academy programs is learning by doing, using a hands-on, practical, experiential approach. This workshop is constructed to deliver a great deal of content in a short time, and is an exceptional opportunity for a total immersion experience for eight weeks. Students who wish to continue their studies have the opportunity to apply credit towards and transfer to a longer program at any point.

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

WORKSHOP OBJECTIVES

The educational objectives in the *One-Week Acting for Film Workshop* are as follows:

- Discuss the set requirements of a film actor.
- Look at the arc of a scene and its textual

requirements of the actor.

- Modulate a performance to fit the framing of shots.
- Prepare a monologue for audition; connect the body and voice to scripted material.
- Increase flexibility through body awareness.
- Recognize the essential choices needed for effective execution of cold readings.
- Examine the role of the film director with an emphasis on how this role affects the choices an actor makes in performance.

GRADUATION REQUIREMENTS

In the *One-Week Acting for Film Workshop*, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement
- Acting for Film

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *One-Week Acting for Film Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors

or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than one week.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Acting for Film	ACTI011N	21
Scene Study	ACTI012N	12
Voice and Movement	ACTI013N	3
Audition Technique	ACTI014N	3
Film Craft	ACTI015N	3

COURSE DESCRIPTIONS

ACTING FOR FILM

In *Acting for Film* students learn the basics of film acting: calibrating performances based upon shot size and angle, eye line, hitting marks, emotional and physical continuity, and strength and imagination in acting choices. Students are assigned scenes from produced screenplays, which are then shot with instructor supervision. In addition, students may learn to perform a number of film crew positions to broaden their knowledge of the duties of everyone on a professional film set.

SCENE STUDY

This course builds a foundation of acting through the study of the execution of a written scene. By working on sections of published plays and screenplays, students learn the basic concepts of scene study: defining objectives, breaking the scene down into beats, understanding the arc, pursuing the objective, playing actions, and working to overcome obstacles. Students first begin with silent scenes and/or short dialogue scenes before longer dramatic or comedic scenes are explored.

VOICE AND MOVEMENT

In this course, students gain insight into the power of how to nurture and control their voices by exercising various resonators and muscles enabling them to release emotional impulses. In addition to breath work, this course focuses on relaxation and posture as a way of nurturing the actor's instrument.

AUDITION TECHNIQUE

Acting is as much of a business as it is a craft. In addition to training, successful actors must develop strong marketing skills in order to build a career. This course focuses on such topics as feeling comfortable at cold readings and preparing audition materials.

FILM CRAFT

In this course, students learn the basics of directing to increase the actor's ability to collaborate with filmmakers in developing dynamic performances.

ONE-WEEK FILMMAKING

Total Clock Hours:

23

WORKSHOP OVERVIEW

The *One-Week Filmmaking Workshop* is an intensive study in filmmaking, which encompasses both directing, screenwriting, and cinematography. Students write, direct, and edit their own projects. Students also assist their classmates as key crewmembers on each other's projects. These individual film projects are edited on a digital editing platform under the supervision of an instructor. Following post-production, students screen their work with their classmates, instructors, and invited guests and engage in critiques and discussion.

WORKSHOP OBJECTIVES

The educational objectives of the *One-Week Filmmaking Workshop* are to introduce students to the art and craft of filmmaking and to instruct students through a strict regimen of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

Skills learned as a result of successful completion of this workshop include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- An introductory level understanding of the cinematic language.
- Indicate knowledge of digital cameras and motion picture lighting.
- Express a basic understanding of non-linear digital editing workflows.
- Dissect a film through analyzing the choices made by the director and

evaluating whether or not those decisions were justified within the context of the story.

- Acquire the skillset of designing a scene, via shot selection, and devise an appropriate strategy for execution of production.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better, and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *One-Week Filmmaking Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than one week.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Hands on Camera	FILM011N	9
Screenwriting	FILM012N	5
Director's Craft	FILM013N	3
Hands On Lighting	FILM014N	3
Editing	FILM015N	3

COURSE DESCRIPTIONS

DIRECTOR'S CRAFT

In this course, students learn to concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students are challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production.

HANDS ON CAMERA

In this course, students study the use of the digital video camera and its accessories. By

screening and evaluating camera tests, they identify effects of under and over exposure, selective focus, lens choice and f-stop choice.

HANDS ON LIGHTING

In this course, students study the fundamental techniques such as the three-point lighting. Students learn how to support the mood of the story with lighting choices and experiment with expressive lighting styles.

EDITING

This course presents students with multiple aesthetic approaches to editing film and video. Students learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Students learn to operate digital editing software, which they use to edit their own films.

SCREENWRITING

This course introduces the established tools and language used in writing a film project. Students take a story from initial idea to script with an emphasis on the fundamentals of visual storytelling. In-class discussion provides students with constructive analysis and support.

ONE-WEEK MUSICAL THEATRE

Total Clock Hours: 35

WORKSHOP OVERVIEW

NYFA provides a unique environment where students of Musical Theatre can hone their skills guided by a dedicated Broadway-level faculty not found in any other program nationwide. The *One-Week Musical Theatre Workshop* provides a rigorous and enjoyable training experience that models many of the best features of the longer programs.

The intensive *One-Week Musical Theatre Workshop* is designed to serve the needs of many different types of students. The workshop is a great way to upgrade current skill sets, prep for an audition, or for students contemplating a longer-term education in musical theatre, it is an excellent introduction. The workshop gives students an understanding of the rigorous requirements of a performer. Many of our -week students realize that one week will not fulfill their desire to learn all they can about the craft and therefore return to complete a longer course of study with NYFA.

The basis of this and all other NYFA workshops is learning by doing, using a hands-on, practical, experiential approach. It is constructed to deliver a great deal of content in a short time. Yet all students enrolling in the intensive *One-Week Musical Theatre Workshop* should be aware that this is an introductory course. The limitations of a one-week course should be apparent, given that many people spend years studying and perfecting the craft of singing, dancing, and acting.

WORKSHOP OBJECTIVES

Skills learned as a result of successful completion of this program include:

- Learn and reaffirm healthy singing techniques.
 - Advance the knowledge of Jazz dance techniques.
 - Learn and reaffirm performing approaches to Musical Theatre songs.
-

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better, and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *One-Week Musical Theatre Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than one week.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the

awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Performance Lab	MUSI010N	9
Voice Lab	MUSI011N	9
Theatre Dance Workout	MUSI012N	7.5
Audition Technique	MUSI013N	7.5
Private Voice Diagnostic	MUSI014N	2

COURSE DESCRIPTIONS

PERFORMANCE LAB

This is a performance-based course that approaches musical theater the same way an actor explores text in a play. During the course, each student develops necessary skills to thoughtfully investigate material in order to combine organic choices in movement, acting, and singing. Students explore the fundamentals of text analysis and research in order to provide intentions, stakes, and conflict for each character in a variety of contrasting musical theater genres.

VOICE STUDIO LAB

This course provides an introduction to the basic functional skills of vocal production and singing. Topics include: breathing, muscular

and air support, diction, the vocal anatomy, tone production, vowel and consonant modification, resonance and vocal health.

JAZZ/THEATRE DANCE

This course is designed to teach each student the correct alignment and specific techniques necessary for advancement within this and all dance genres. In-class training aims to increase strength, flexibility, endurance, and students' ability to learn and retain choreography.

AUDITION TECHNIQUE

The study of musical and non-musical based audition techniques. Included in the class will be a unit of work focused on professional preparation and the business of acting covering topics related to casting, audition prep, head shots and resumes, personal style, awareness of type, and current trends in the profession.

PRIVATE VOICE DIAGNOSTIC

This course offers each student two one-on-one sessions with a private voice teacher. The work is designed to help students to know the range, capacity, and general health of their vocal instrument. In addition, these private voice sessions can be used as a guide to discover the best, most effective song selections.

ONE-WEEK PHOTOGRAPHY

Total Clock Hours:

37

WORKSHOP OVERVIEW

The New York Film Academy's *One-Week Photography Program* is a full time intensive immersion program that takes students from the basic principles of the craft through a broad working understanding of the aesthetic and technical aspects of the medium. Students are empowered to capture powerful, personally expressive images and refine them through advanced digital imaging tools.

Students use their own digital cameras to create fine art, and commercial projects. Emphasis is placed on: primary technical aspects of exposure, digital image editing and organization techniques, studio and location lighting, and the aesthetics of composition.

The basis of this and all other New York Film Academy programs is learning by doing, using a hands-on, practical, experiential approach. Students shoot, edit, and analyze images every single day. The program is constructed to deliver a great deal of content in a short time, and is an exceptional opportunity for a total immersion experience in photography for one week.

No significant prior experience or knowledge 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.

WORKSHOP OBJECTIVES

Skills learned as a result of successful completion of this program include:

- A working knowledge of using digital SLR cameras, lenses and accessories with confident manual control over all aspects of exposure, focus, and composition.
- Working skills using professional studio lighting tools.
- Demonstrated understanding of concept-driven fine art photography.
- Working skill in the use of Adobe Lightroom to edit digital RAW files, exporting, and organizing a large image library through flagging, keywording, and the use of filters and collections.
- Understanding of the significance of cultural and historical context for the photographic image.
- Knowledge of aesthetic theories of photography and experience with their practical application.

GRADUATION REQUIREMENTS

In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better, and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *One-Week Photography Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly

specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than one week.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Ways of Seeing	PHOT010N	6
Photo 1	PHOT011N	9
Shooting Lab	PHOT012N	9
Imaging 1	PHOT013N	7
Studio Lighting	PHOT014N	6

COURSE DESCRIPTIONS

WAYS OF SEEING

This course includes intensive study, analysis, and re-creation of the work of master photographers. Students acquire the ability to apply an understanding of past work to their own work.

PHOTO I

This course is a combination of lectures, demonstrations, and in class shooting assignments in the studio. It also includes critique. Students obtain a working knowledge of cameras, lenses, modern SLR cameras, and light.

SHOOTING LAB

In *Shooting Lab*, students develop real-time photography skills on location with instructor feedback. Students apply what they have learned in the classroom to real world situations.

IMAGING I

This course is an introduction to Adobe Lightroom as a RAW editor and archiving tool. Students are familiarized with digital workflow and digital editing.

STUDIO LIGHTING

This course teaches students the basics of studio lighting needed to execute their personal assignments. Students learn different facets of studio lighting, including the principles of light, laws of light and the differences in quality of light.

TWO-DAY LINE PRODUCING & MOVIE MAGIC

Total Clock Hours: 15

WORKSHOP OVERVIEW

The *Two-Day Line Producing Workshop* is an immersive, two-day workshop designed to instruct students on the proper procedures and duties required of a line producer. Students gain hands-on-experience with Movie Magic Scheduling software, covering all the requisite procedures, from highlighting elements to a script breakdown. Script breakdown leads to a creation of a strip board schedule as well as the various production reports. Finally, instruction covers budgeting using Movie Magic Budget software. Students receive a link to the ShowBiz Labor Guide and are added to a DropBox with glossaries, templates, and other various line producing support materials.

Students are encouraged to use their own scripts from any feature or short they may currently be working on. Holistic instruction accompanies technical instruction at every step in order to imbue students with the ability to develop a proper workflow for their respective projects.

WORKSHOP OBJECTIVES

Skills learned as a result of successful completion of this workshop include:

- A complete understanding of the role of the line producer.
- A thorough understanding of preparing production for filming.

- Proficiency in Movie Magic Scheduling and Budgeting software.

GRADUATION REQUIREMENTS

In order to graduate from the *Two-Day Line Producing Workshop* and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Two-Day Line Producing Workshop* is an accelerated full-time course of study and does not provide for multiple tracks of study. All courses are mandatory. This is a highly specialized workshop, and there are no majors or minors. The workshop may not be completed in less than two days.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Line Producers Responsibilities	PROD020N	1

The Script Breakdown	PROD021N	3
Leading to a Strip board Schedule	PROD022N	4
The Production Analysis	PROD023N	1
Movie Magic Budgeting I	PROD024N	2
Movie Magic Budgeting II	PROD025N	2
Roundtable Discussion	PROD026N	2

COURSE DESCRIPTIONS

LINE PRODUCERS RESPONSIBILITIES

This class covers the responsibilities of a line producer from above the line details to below the line calculations and how everything applies to a project. Students gain an understanding of the unions and their members as well as how the differences between each union may affect scheduling.

THE SCRIPT BREAKDOWN

In this course, students identify elements of a script (preferably their own) by highlighting the script and preparing it to broken down piecemeal into a complete breakdown. Students will use Movie Magic Schedule to breakdown a script scene by scene and gain a through understanding of the breakdown sheet function.

LEADING TO A STRIP BOARD SCHEDULE

Students continue their training on Movie Magic Schedule learning to use the Element

Manager function (allowing for quick entry of elements, element linking, and organizing your elements); setting the calendar for Begin Prep, Shoot, Wrap, and End of Post; using banners and time breaks in their strip board schedule; and exporting reports which will benefit the production and the line producer.

THE PRODUCTION ANALYSIS

In *Production Analysis*, students extract all the data from their scripts in order to better understand what areas the budget and schedules should focus on. Students will work with the Production Analysis Template to fill in projects details and what each individual department needs.

MOVIE MAGIC BUDGETING I

In this class students will learn the navigation and function of the industry standard Movie Magic Budgeting software. Students gain an understanding of the units of pay and work line by line to complete an account and it's details.

MOVIE MAGIC BUDGETING II

In *Movie Magic Budgeting II* students continue working with Movie Magic Budgeting software and become proficient in setting up Movie Magic for their project. Students continue to explore all the useful functions of the software including exporting the budget and properly preparing a top sheet.

ROUNDTABLE DISCUSSION/ PREPPING FOR A PRODUCTION

This course covers all the elements necessary for preparing for production including hiring crews, working with vendors, logistics, set operations, red flags, cover days, time cards, and tax credits.

3D ANIMATION WORKSHOP

(FOUR-WEEK & TWELVE WEEK EVENING)

Total Clock Hours: 140

WORKSHOP OVERVIEW

The New York Film Academy's 3D Animation Workshop is designed for individuals who want to learn the essentials of 3D animation with high-end 3D computer programs but do not have the time required to devote to full-time study as a year-round student.

NYFA's animation programs are structured to fill in the gaps of knowledge for experienced students while also offering beginners the opportunity to very quickly achieve a competitive level of understanding and skill. Regardless of previous experience, students will write, animate, direct and edit their own computer-animated short films. All courses operate according to the Academy's philosophy of hands-on education, allowing participants to learn a large amount and gain practical experience in a compacted timeframe. Topics covered include screenwriting, modeling, UV mapping, materials, lighting, rigging, animation, cameras, rendering, and editing and compositing.

Students will learn the fundamentals of 3D animation — movement, weight, timing, character development, and much more — through hands-on experience with the industry-standard Maya software, which has been used in almost every film to win an Oscar for best visual effects since 1997. During the course, students quickly develop from

learning how to perform basic modeling to creating their own original 3D computer animated film. The 3D animation workshop shares the same focus as every other NYFA program: learning by doing. Active professionals in the field, who are able to convey theory as a tool to be used to create great art, teach our NYFA animation classes. The goal is not only to offer students a better understanding of animation, but also to empower them to create their own films and pursue a future in the field of animation. Experience is not required, but an interest in animation and a desire to work hard will be necessary to succeed in the workshop.

WORKSHOP SCHEDULE

At the NY campus, students have the option of taking the course in a modified schedule and may choose to attend a workshop over four (4) intensive weeks or in a part time schedule over twelve (12) weeks. The total hours and content of the workshop are the same regardless of the schedule. Each 3D Animation Workshop comprises of 140 hours of instruction resulting in the creation of a short 3D computer animated movie. The 12-week schedule will consist of approximately 2.5 hours on Mondays and Thursdays and 6.5 hours on Saturdays. The 4-week schedule is 5-days per week averaging 7.5 hours per day.

Students will spend an additional twenty to forty hours a week in independent lab work on their own project. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

The educational objectives in the 3D Animation Workshop are to teach students the art and craft of digital animation and to instruct students through a strict regimen consisting of lectures, seminars, demonstrations and total immersion workshops to excel in the creative art of animation.

LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment
- An in-depth knowledge of 2-D and 3-D software
- The ability to write and pre-visualize a short story
- In-depth experience working as a director, producer, character designer, modeler, animator, director of photography, texture painter, materials editor and editor of a personal short story
- Experience in character development and acting for animation
- Sufficient mastery of Avid Digital editing software to edit a short film of up to one minute in length
- Knowledge of aesthetic film and animation theory and experience with practical application of the same

PROJECT REQUIREMENTS

The 3D Animation Workshop requires successful completion of the following creative milestones in partial fulfillment of the graduation requirements:

- Milestone 1 – Storyboard
- Milestone 2 – Character Modeling Sheet in T-pose with turn-arounds
- Milestone 3 – Completed Character Model with Rigging & Animation
- Milestone 4 – Completed Environment
- Milestone 5 – Completed Applied Textures on Character and Environment with Lighting
- Milestone 6 – Sound and Final Cut with Title and End Credits

Students must successfully complete every Area of Study with a passing grade or better. In order to receive a Certificate of Completion students must also adhere to the Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The 3D Animation Workshop does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are taught in either a lecture, seminar, or laboratory format. Students are also scheduled for hours of practicum. For the designation of instruction hours lab and practicum are treated as “studio hours” as is customary in visual arts studies.

COURSE HOURS BREAKDOWN

Course	Number	Hours
Introduction to Maya Software	ANIM041N	3.5
Fundamentals of Polygonal Modeling	ANIM042N	28
Lighting, Materials, and textures	ANIM043N	14
Rigging	ANIM044N	35
Animation	ANIM045N	14
Rendering, Editing, and sound	ANIM046N	3.5
Story (screenwriting & storyboard)	ANIM047N	7
Project Supervision	ANIM048N	35

Course	Number	Hours
Introduction to Maya Software	ANIM0121N	3.5
Fundamentals of Polygonal Modeling	ANIM0122N	28
Lighting, Materials, and textures	ANIM0123N	14
Rigging	ANIM0124N	35
Animation	ANIM0125N	14
Rendering, Editing, and sound	ANIM0126N	3.5
Story (screenwriting & storyboard)	ANIM0127N	7
Project Supervision	ANIM0128N	35

COURSE DESCRIPTIONS

INTRODUCTION TO MAYA SOFTWARE

This course introduces students to the Maya UI, and navigation in the viewport. Students explore the important elements of the interface; try different ways to view animations and models on-screen; and understand the options available with viewport display types. Students learn about object selection by looking at the number of ways to select different objects as well as about geometry in Maya and masking methods available for selecting various geometry types. In addition, students become familiar with selecting, moving and snapping pivots in Maya, a primary function used to move, scale, and rotate effectively. Lastly, students learn object organization in a scene, which allows for ease of manipulation and creates hierarchies to simplify and streamline workflow.

FUNDAMENTALS OF POLYGONAL MODELING

This course examines polygons, the ubiquitous foundation for 3D modeling. Understanding how to use polygons effectively is an absolute requirement for any 3D artist. Students learn the difference between a polygon object and its components, gain experience with the tools needed for polygon manipulation, and the techniques used to get the best, most efficient results, including: polygon surface editing tools that allow students to refine and change the flow of the surface of models; the importance of the polygon count in scenes, and awareness of the surface integrity of the model; smooth mesh functions that allow students to get high-level images rendered out from a scene, and enable them to animate high polygon meshes,

while keeping the polygon count low enough for the computer and software to manage the large amount of information; 2D Nurbs Curve Tools, used extensively in rigging and in certain operations not accessible by polygons; additional modeling aids that streamline the modeling process, and allow for the creation of accurate models. In addition, students learn to object-clone, specifically controlling how the object is cloned, and retaining elements of an object's construction history. Lastly, students learn scene setup and layout to understand file management, and Maya's directory system, which is essential for collaborating, and keeping work organized.

LIGHTING, MATERIALS, AND TEXTURES

In this course, students look at the number of light types used in Maya, explore their various attributes, and learn how to use them for the best results. Students also investigate shadows in Maya and how to optimize them for the quickest rendering times. In this class students look at Maya's hypershade, a feature that enables users to quickly and efficiently create materials and textures for their scenes. Students explore the various materials in the Maya shader library, and learn to control their attributes to tailor surfaces for their characters and props. Students will find ways to extend their control of surface qualities for the final look of their meshes. Students also are introduced to the UV texture editor, and start to understand UVs and their relationship to texture placement.

RIGGING

This course is an introduction to rigging. Joints control the movement and deformation of geometry in Maya, and this look at rigging

introduces the joint tool, and the IK handle tool, and teaches students how to use them.

ANIMATION

In this course, students explore methods for blocking movement for animation using keyframing. Students learn how to set keyframes, and how to set the hot keys associated with different tools. Students also learn how to use Maya's graph editor feature, which makes animation in Maya so much easier. With graph editor, students learn to isolate attributes of movement and speed on any axis, refining their work, and enabling them to go deeply into the art of animation. Students also revisit the 2D Nurbs Curve Tools to attach objects to paths, thereby allowing them to flow.

RENDERING, EDITING, AND SOUND

Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor's ability to work with the shots and tell a story that makes all the difference. *One-Year Documentary* students will learn how to use a non-linear digital editing system. Students are taught the fundamental concepts of film editing, both practical and aesthetic. Classes consist of lectures that combine technical information, demonstrations, and short exercises to check for mastery of each new technique. Each student edits his or her own films, working with professional editors during supervised hours. Students can supplement classes with individual consultations at the editing station.

STORY

This course is comprised of the main aspects of story creation: character design, storyboards and animatics, and screenwriting. Students are presented with an integrated approach to story and learn how to lay out ideas economically and clearly from the initial written idea to a fully fleshed out pre-visualization of their animation. In screenwriting classes, students study classic screenplay structure to learn about character arcs, theme, conflict, and other key story elements. In the storyboard/animatic classes students engage in the process of creating sequential visuals that map out live action and animated film sequences. Students challenge participants to take their written narratives and transform them into visual narratives. Character design classes push students to imbue life into their characters, environments, and props. For every film created in the modern times there exists the process of designing. These characters can run the gamut from realistic, stylized, to sculptural. Throughout *Story Essentials*, emphasis is placed on consistent work and peer review.

PROJECT SUPERVISION

The goal of student project supervision sessions is for our instructors to work with

individual or small groups of students in areas specific to their final project needs. Instructors help students to develop ideas and strategies for resolving problems arising from unusual situations in the animation process. This individualized attention allows students to create the high level of work for their reels that is necessary for entry into the animation VFX job market. These classes also provide students the opportunity to interact with collaborators and colleagues (instructor and classmates) in the animation pipeline.

DIRECTORY

CAMPUS HOURS:

<i>Front Desk</i>	9 am – 9 pm, Monday – Saturday; 10am-5pm Sunday
<i>Administrative Offices</i>	9 am – 6:30 pm, Monday - Friday
<i>Equipment Room</i>	8am – 10pm, Monday – Friday; 8:30am – 8pm Saturday; 10am-5pm Sunday
<i>Edit Lab</i>	9am – 10pm, Monday – Friday; 10am – 7pm Saturday; Closed Sunday

*HOURS MAY VARY DUE TO THE COVID-19 PANDEMIC

ADDRESS:

Main NYC Campus:

NEW YORK FILM ACADEMY
17 Battery Place, 1st, 4th & 5th Floor
New York, NY 10004
Telephone: 212-674-4300
Fax: 212-344-4434

Additional NYC Campus

NEW YORK FILM ACADEMY
26 Broadway, 12th Floor
New York, NY 10004
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212-344-4443

ONLINE PUBLICATIONS

Institutional Website:	www.nyfa.edu
NY Course Catalog:	http://nycatalog.nyfa.edu/
NYFA Student Hub:	https://hub.nyfa.edu
Digital Room Boards:	http://hub.nyfa.edu/boards/nyc/download
Academic Calendar:	http://www.nyfa.edu/admissions/school-calendar
Counseling Services at NYFA:	https://hub.nyfa.edu/counseling/ny/mission
NYFA Dean of Student:	https://hub.nyfa.edu/student_services/ny/dean-of-students-office
FAQ's:	http://www.nyfa.edu/about/faq.php
Health Alerts:	https://hub.nyfa.edu/health-alert
COVID-19 Safety Plan:	https://hub.nyfa.edu/covid-safety-plan

ADMINISTRATIVE RESOURCES

President

Michael Young

Chief Financial Officer

Kirk Lenga

Senior Executive Vice President

David Klein

Director of Marketing

Helen Kantilaftis

Vice President, Strategic Initiatives

Jim Miller

Campus Dean

Elli Ventouras

Vice President, Business Development

Elle Bailey

Sr. Director of Operations

Michael Caputo

ACADEMIC RESOURCES

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STUDENT RESOURCES

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FILMMAKING DEPARTMENT

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Creative Director

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SHORT TERM PROGRAMS (FILM)

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ACTING FOR FILM DEPARTMENT

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Game Design Lead Instructor

Phoebe Elefante
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POST-PRODUCTION DEPARTMENT

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THE ESL SCHOOL AT NYFA

The ESL School at NYFA
Linda Gilbert

linda.gilbert@eslnyfa.edu

FACULTY

Instructors at the New York Film Academy teach across various departments and some instructors may be listed under several different departments.

FILMMAKING DEPARTMENT

Faculty Member	Degree	Institution
Ben Maraniss	Master of Fine Arts	University of Southern California
Bradley Sample	Master of Fine Arts	UCLA
Claude Kerven	Master of Fine Arts	New York University
Gary Friedman	Master of Fine Arts	New York University
Heng-Tatt Lim	Master of Fine Arts	New York University
Jonathan Branden	Master of Fine Arts	Columbia University
Jonathan Whittaker	Master of Fine Arts	The New School
Lanre Olabisi	Master of Fine Arts	The City College of New York
Lea Brandenburg	Master of Fine Arts	Vermont College of Fine Arts
Moebius Simmons	Master of Fine Arts	Columbia University
Paul Warner	Master of Fine Arts	American Film Institute
Randall Dottin	Master of Fine Arts	Columbia University
William Tyler-Smith	Master of Fine Arts	UCLA
Elizabeth Hinlein	Master of Fine Arts	American Film Institute
Caroline McGee	Master of Arts	UC Berkeley
David Pultz	Master of Arts	The City College of New York
Benjamin Cohen	Master of Arts	Georgia State University
Piero Basso	Master of Arts	University of Turin
Arsenio G. Assin	Bachelor of Fine Arts	The City College of New York
Daniele Napolitano	Bachelor of Fine Arts	Università degli studi di Bologna
Debbie De Villa	Bachelor of Fine Arts	Purchase College (SUNY)
Max V Wixom,	Bachelor of Fine Arts	New York University
Craig Jimenez	Bachelor of Fine Arts	City College of New York
Caitlin Burns	Bachelor of Fine Arts	New York University
Austin Smoak	Bachelor of Fine Arts	Florida State University
Andi Deliana	Bachelor of Arts	University of Montreal
Ben Granoff	Bachelor of Arts	New York University
Brian O'Niell	Bachelor of Arts	Empire State College (SUNY)
Hernan Toro	Bachelor of Arts	The London Film School
Elizabeth Philips	Bachelor of Arts	University of North Texas
Thomas Barnes	Bachelor of Arts	London University

Jonathan Appell	Bachelor of Science (completing Summer '19)	Empire State College (SUNY)
Jose Venutolo	Bachelor of Science	U.E. Colegio Los Proceres in Venezuela
Davide Berardi	Associate of Science	Full Sail University
Shiek Mahmud-Bey	High School Diploma	Bayside High School
Till Neumann	High School Diploma	Ruprecht Gymnasium in Munich
Victor Verhaeghe	High School Diploma	Flint Holy Rosary
Alexander Simmons	High School Diploma	High School of Art & Design

ACTING FOR FILM DEPARTMENT

Faculty Member	Degree	Institution
Josephine Wilson	Master of Fine Arts	Penn State
Amy Van Horne	Master of Fine Arts	Rutgers
Caroline McGee	Master of Fine Arts	Yale
Sarah Kinsey	Master of Fine Arts	Case Western
Caley Milliken	Master of Fine Arts	Purdue University
Lea Brandenburg	Master of Fine Arts	Vermont College of Fine Arts
Randall Dottin	Master of Fine Arts	Columbia University
Jacob Dresch	Master of Fine Arts	UC Irvine
Craig Fox	Master of Fine Arts	UC Irvine
Drew Hirshfield	Master of Fine Arts	American Conservatory Theatre
Joel Jones	Master of Fine Arts	Unknown
Lanre Olabisi	Master of Fine Arts	The City College of New York
Daniel Rosetti	Master of Fine Arts	Rutgers
Emily Shain	Master of Fine Arts	UC San Diego
Elizabeth Stanton	Master of Fine Arts	Naropa University
Paul Warner	Master of Fine Arts	Harvard
Michael Toomey	Master of Fine Arts	Naropa University
Ben Mehl	Master of Fine Arts	New York University
Lauren Brickman	Master of Fine Arts	University of Iowa
Peter Marciano	Master of Fine Arts	Pace University
Jenna Mate	Master of Fine Arts	Stony Brook University
Stephanie Lane	Master of Fine Arts	New York University
Dan Winerman	Master of Fine Arts	Boston University
Hayley Palmer	Master of Fine Arts	UC Irvine
Rob Tendy	Master of Fine Arts	UC Irvine
David Vando	Master of Fine Arts	Unknown
Colleen Britt	Master of Fine Arts	Actors Studio Drama School
Micah Stathis	Master of Arts	University of Indianapolis

Khristal Curtis	Mater of Arts	New York University
Robert Aronowitz	Bachelor of Fine Arts	Unknown
David Shalansky	Bachelor of Fine Arts	Boston University
Jay Russell	Bachelor of Fine Arts	Syracuse University
Rawleigh Moreland	Bachelor of Fine Arts	University of Cincinnati
Blanche Baker	Bachelor of Arts	Empire State College (SUNY)
Michael Laibson	Bachelor of Arts	UCLA

MUSICAL THEATRE DEPARTMENT

Faculty Member	Degree	Institution
Francis Lindquist	Master of Music	The Catholic University of America
Bronson Murphy	Master of Music	New York University
Harry Bouvy	Master of Fine Arts	Florida State University
Nathan Brewer	Master of Fine Arts	Penn State
Craig Fox	Master of Fine Arts	UC Irvine
Chad Larabee	Master of Fine Arts	Florida State
Peter Marciano	Master of Fine Arts	Pace University
Robert Schneider	Master of Fine Arts	Penn State
Hayley Palmer	Master of Fine Arts	UC Irvine
Johanna Pinzler	Master of Fine Arts	Brooklyn College
James Savage	Master of Fine Arts	Penn State
Josephine Wilson	Master of Fine Arts	Penn State
Charissa Bertels	Bachelor of Music	Kansas State
Christine De Frece	Bachelor of Music	University of Lethbridge
David Michael Heath	Bachelor of Music	University of Cincinnati
Kevin David Thomas	Bachelor of Music	Baldwin-Wallace University
Todd Buonopane	Bachelor of Fine Arts	University of Michigan
Kristy Cates	Bachelor of Fine Arts	University of Cincinnati
Deidre Goodwin	Bachelor of Fine Arts	Missouri State University
Jeremy Greenbaum	Bachelor of Fine Arts	Pennsylvania State University
James LaRosa	Bachelor of Fine Arts	New York University
Rober Maitner	Bachelor of Fine Arts	Syracuse
Jason Marquette	Bachelor of Fine Arts	University of the Arts
Stephen Nachamie	Bachelor of Fine Arts	New York University
Michelle Potterf	Bachelor of Fine Arts	Missouri State University
W. Mark Price	Bachelor of Fine Arts	Ithaca College
Daniel Renkin	Bachelor of Fine Arts	UC Irvine
Jay Russell	Bachelor of Fine Arts	Syracuse
David Solomon	Bachelor of Fine Arts	Vassar
Richard Stafford	Bachelor of Fine Arts	Empire State College (SUNY)

Sara Antkowiak	Bachelor of Arts	Univ. of New Hampshire State College
Blanche Baker	Bachelor of Arts	Empire State College (SUNY)
Bobby Cronin	Bachelor of Arts	Yale
Carl Danielsen	Bachelor of Arts	UC Berkeley
Anna Ebbesen	Bachelor of Arts	Saint Mary's
Christine Johnson	Bachelor of Arts	Sarah Lawrence
Matthew Lopez	Bachelor of Arts	University of Central Florida
Karl Maier	Bachelor of Arts	University of New Hampshire
Mark Olsen	Bachelor of Arts	Trinity College
Wysandria Woolsey	Bachelor of Arts	Loretto Heights
Kenneth Ingram	Bachelor of Arts	University of Kings College
LaDonna Burns	Bachelor of Science	Michigan State University
Timothy Mannix Jr.	Bachelor of Science	University of Miami, FL
Davide Berardi	Associates Degree of Science	Full Sail
Harris Dorman	Conservatory Certificate	Juilliard
Lauren Elder	Conservatory Certificate	Circle in the Square Theater School
Christopher Morrissey	High School Diploma	Victorian College of Arts
James Lane	High School Diploma	Girard Academic Music Program
Erik Liberman	High School Diploma	New World School of the Arts
Rosemary Loar	High School Diploma	Saint Mary's High School
Robert Arbender Robinson	Bachelor of Arts	Viterbo University
Robert Rosenberg	High School Diploma	DeVilbiss High School
LaQuet Sharnell Pringle	High School Diploma (BA degree pending graduation 2020)	Booker T. Washington High School for the Performing and Visual Arts; SUNY Empire State College
Vladimir Velez	High School Diploma	Republic of Bulgaria
William Waldinger	No Degree	Not Applicable

BROADCAST JOURNALISM DEPARTMENT

Faculty Member	Degree	Institution
Enrico Rosetti	Master of Fine Arts	Rutgers University
William Einreinhofer	Master of Arts	University of Wisconsin
Evgeniia Vlasova	Master of Arts	Khabarovsk State Academy of Economics and Law
Daniel Hernandez	Bachelor of Fine Arts	School of Visual Arts
Fred Silverman	Bachelor of Arts	University of Missouri
Robert Halper	Bachelor of Arts	Oberlin College
Christine Schottanes	Bachelor of Science	Radford University
Robert Ferraro	Bachelor of Science	Fordham University

SCREENWRITING DEPARTMENT

Faculty Member	Degree	Institution
Randall Dottin	Master of Fine Arts	Columbia University
Lanre Olabisi	Master of Fine Arts	City College of New York
Benjamin Cohen	Master of Arts	Georgia State University
Diana Kate Kirtz	Master of Fine Arts	Columbia University
Shira Levin	Masters Degree	Aldephi School
Benjamin Maraniss	Master of Fine Arts	University of Southern California
Shakti Bhagchandani	Master of Fine Arts	Columbia University
Dennis Green	Masters of Fine Arts	Yale University
Elizabeth Puccini	Bachelor of Arts	Vassar College
Nick Yellen	Bachelor of Arts	Viterbo University

PRODUCING DEPARTMENT

Faculty Member	Degree	Institution
Elena Paul	Juris Doctor	Harvard Law School
Christopher MacDougall	Juris Doctor	Rutgers University
Krysanne Katsoolis	Latin Legum Magister (LLM)	Columbia University
Ben Maraniss	Master of Fine Arts	Univ. of Southern California
Neal Weisman	Master of Fine Arts	Univ. of Southern California
William T. Smith	Master of Fine Arts	UCLA
Brad Sample	Master of Fine Arts	UCLA
Lanre Olabisi	Master of Fine Arts	Columbia University
Ron Kopp	Master of Fine Arts	Columbia University
Paul Warner	Master of Fine Arts	American Film Institute
Edward Parks	Master of Fine Arts	Univ. of Southern California
Richard D'Angelo	Master of Arts	Long Island University
Ben Cohen	Master of Arts	Georgia State University
Michael Laibson	Bachelor of Arts	UCLA
Ashlea Hartz	Bachelor of Arts	Purdue University
Debbie De Villa	Bachelor of Fine Arts	Purchase College (SUNY)
Dorottya Mathe	Bachelor of Arts	Budapest Business School
Caitlin Burns	Bachelor of Arts	New York University
Brooke Pasternack	Bachelor of Arts	Penn State University
Marcia Mule	Bachelor of Arts	Buffalo State College

Nick Yellen	Bachelor of Arts	Viterbo University
Gavin Guerra	Bachelor of Fine Arts	Parsons School of Design
Davide Berardi	Associate of Science	Full Sail University
Jonathan Appell	BS (completing Summer '19)	Empire State College (SUNY)
Arsenio Assin	Bachelor of Fine Arts	The City College of New York
Arie Kaplan	No Degree	Not Applicable

CINEMATOGRAPHY DEPARTMENT

Faculty Member	Degree	Institution
Piero Basso	Master of Fine Arts	Università degli Studi di Torino, Italy
Bradley Sample	Master of Fine Arts	UCLA
Moebius Simmons	Master of Fine Arts	Columbia University
John Foster	Master of Fine Arts	NYU
Richard D'Angelo	Master of Arts	Long Island University
Jamie Permuth	Master of Fine Arts	School of Visual Arts
Neal Weisman	Master of Fine Arts	University of Southern California
Erin Culton	Master in Fine Arts	The New School
Benjamin Maraniss	Master in Fine Arts	University of Southern California
Liz Hinlein	Master of Fine Arts	American Film Institute
David Pultz	Master of Arts	The City College of New York
Debbie De Villa	Bachelor of Fine Arts	Purchase College (SUNY)
Ray Preziosi	Bachelor of Fine Arts	Unknown
Davide Beardi	Associate of Science	Full Sail University
Arsenio Assin	Bachelor of Fine Arts	The City College of New York
Daniele Napolitano	Drama, Art, and Music Studies	University of Bologna
Till Neumann	High School Diploma	St. Joseph Regional High School

PHOTOGRAPHY DEPARTMENT

Faculty Member	Degree	Institution
Jaime Permuth	Master of Fine Arts	School of visual Arts
Melissa Spitz	Master of Fine Arts	SCAD
Allison Kaufman	Master of Fine Arts	School of visual Arts
Joan Pamboukes	Master of Fine Arts	New Jersey City University
Alejandro Ibarra	Master of Fine Arts	New York Film Academy
Saul Robins	Master of Fine Arts	Hunter college
Kristina Varaksina	Master of Fine Arts	AAU
Christopher Scott	Master of Arts	Academy of Art University
Vivien Allender	Master of Arts	VCA at Melbourne University
Andreanna Seymore	Bachelor of Fine Arts	School of Visual Arts

Sophia Bilynsky	Bachelor of Fine Arts	University of the Arts
Paul Sunday	Bachelor of Arts	Fordham College at Lincoln Center
Jackie Neale	Bachelor of Arts	NYU
John Tona	No degree	Not Applicable
Nancy Burson	No degree	Not Applicable

DOCUMENTARY DEPARTMENT

Faculty Member	Degree	Institution
Elena Paul	Juris Doctor	Harvard Law School
Andrea Swift	Master of Fine Arts	Columbia University
Randy Dottin	Master of Fine Arts	Columbia University
Kate Kirtz	Master of Fine Arts	Columbia University
Ronald Kopp	Master of Fine Arts	Columbia University
Joao Queiroga	Master of Fine Arts	Northwestern University
Tassos Rigopoulos	Master of Fine Arts	The University of Texas at Austin
Xiaoxiao Chen	Master of Fine Arts	New York Film Academy
Kristen Nutile	Master of Arts	Stanford University
Anais Michel	Master of Arts	Pantheon-Assas University Paris II
Piero Basso	Master of Arts	University of Turin
Philip Shane	Master of Arts	New York University
Tracie Holder	Master of Arts	New York University
Linda Hattendorf	Master of Arts	The New School
Maxine Trump	Master of Arts	London Metropolitan University
Fabrizio Fama	Master of Arts	Thames Valley University
Benjamin Cohen	Master of Arts	Georgia State University
Maria Stanisheva	Master of Arts	Central European University, Budapest
Arsenio G. Assin	Bachelor of Fine Arts	The City College of New York
Eddie Rosenstein	Bachelor of Fine Arts	Pennsylvania State University
Melissa Hibbard	Bachelor of Arts	College of Santa Fe
Dorottya Mathe	Bachelor of Arts	Budapest Business School
Lizzie Gottlieb	Bachelor of Arts	Amherst College
Eliana Alvarez	One-Year Filmmaking Program Certificate	New York Film Academy
James Lecesne	High School Diploma	Ruprecht-Gymnasium Munich
Claudia Raschke- Robinson	Arbitur	Gymnasium Am Hegen

3-D ANIMATION & GAME DESIGN DEPARTMENT

Faculty Member	Degree	Institution
Robert Appleton	Master of Fine Arts	Academy of Art University
Claude Kerven	Master of Fine Arts	NYU
Mitchell Martinez	Master of Fine Arts	New York Academy of Art
Gunoh Park	Master of Fine Arts	New York Academy of Art
Connor Bond	Master of Fine Arts	UC Irvine
Boaz Livny	Master of Arts	Bournemouth University
Santosh Gunaseelan	Master of Science	NYU
John Baumann	Bachelor of Fine Arts	Cooper Union
Gavin Guerra	Bachelor of Fine Arts	Parsons School of Design
Arie Kaplan	Bachelor of Fine Arts	NYU
Andi Deliana	Bachelor of Arts	University of Montreal
Caitlin Burns	Bachelor of Arts	NYU
Benjamin Granoff	Bachelor of Arts	NYU
Mark DeNardo	Bachelor of Arts	Unknown
Andrew Garrahan	Bachelor of Arts	University of Maryland
John Reynolds	Bachelor of Arts	Vanderbilt University
Rob Canciello	Bachelor of Arts	The College of New Jersey
Itzhak Kalsky	Bachelor of Science	Jerusalem School of New Media
Davide Beardi	Associate of Science	Full Sail University

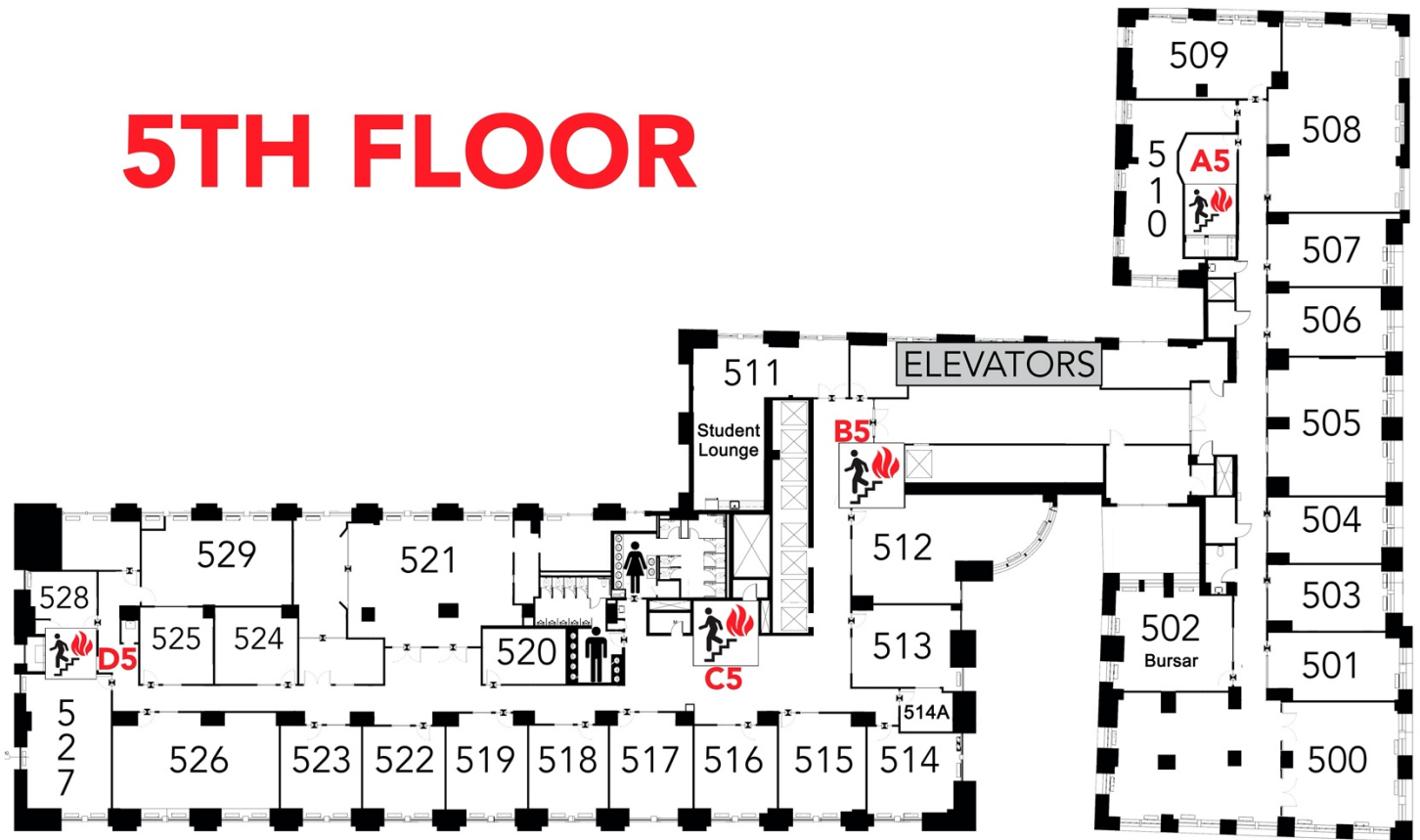
DIGITAL EDITING & POST-PRODUCTION DEPARTMENT

Faculty Member	Degree	Institution
João Queiroga	Master of Fine Arts	Northwestern University
Jonathan Branden	Master of Fine Arts	Columbia University
Sudarshan Suresh	Master of Fine Arts	Columbia University
Erin R. Culton	Master of Arts	The New School
Moebius Simmons	Master of Arts	Columbia University
David Pultz	Master of Arts	The City College of New York
Fabrizio Fama	Bachelor of Arts	Nottingham Trent University
Gary Friedman	Bachelor of Arts	New York University
Catherine Kobayashi	Bachelor of Arts	Simon Fraser University
Elizabeth Phillips	Bachelor of Arts	University of North Texas
Christine Schottanes	Bachelor of Science	Radford University

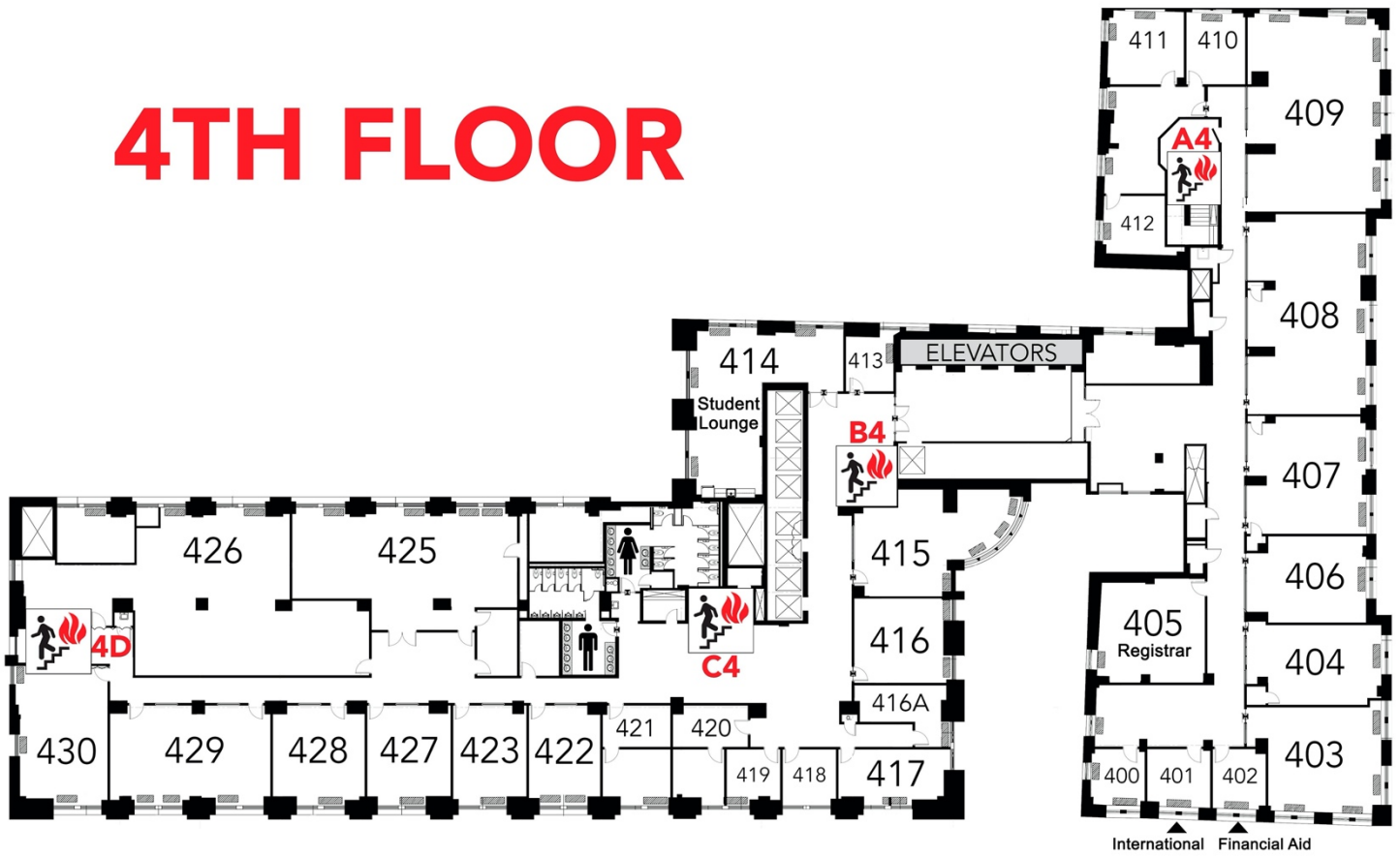
CAMPUS MAPS

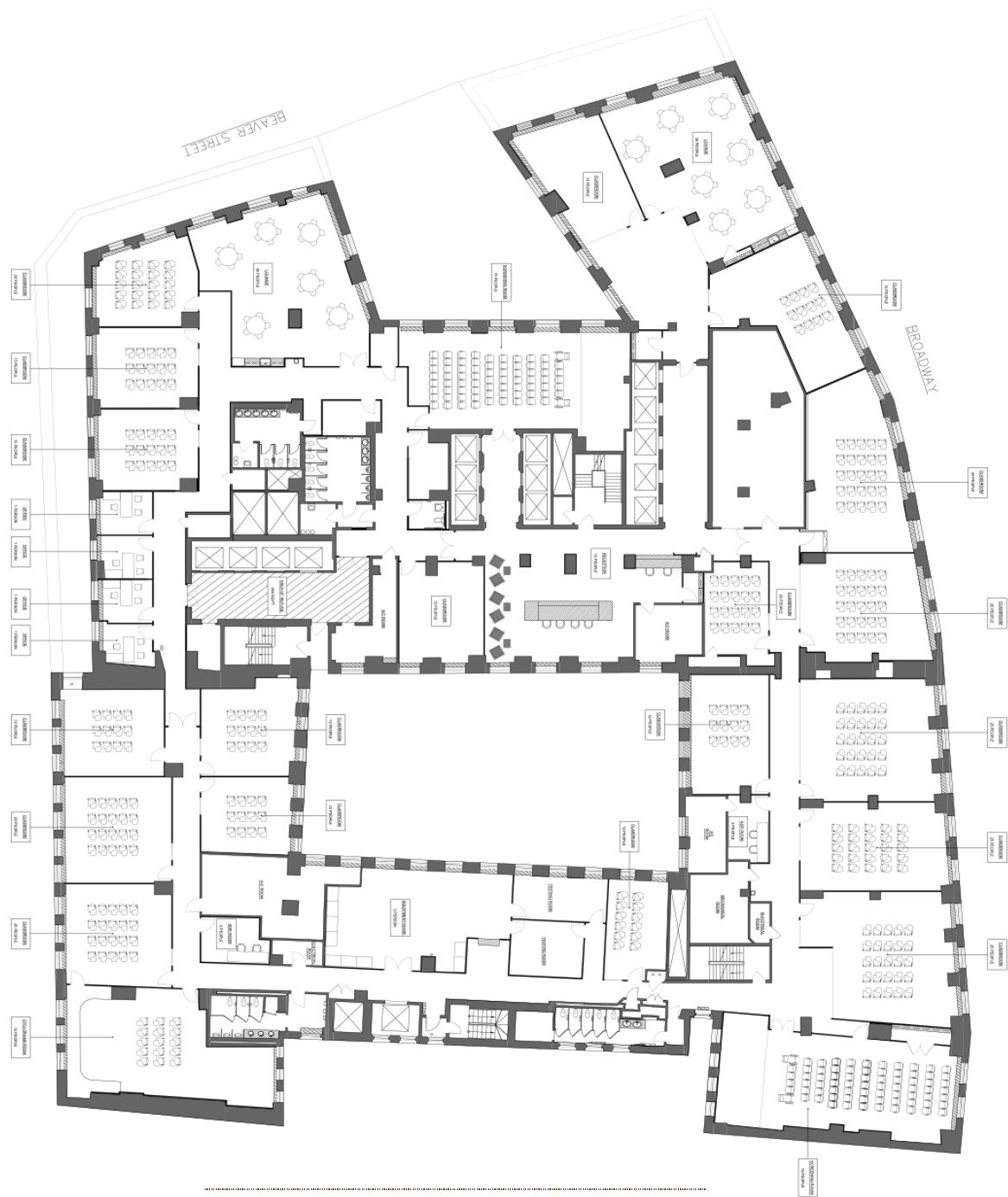
17 BATTERY PLACE

5TH FLOOR



4TH FLOOR





26 BROADWAY

12TH FLOOR

INDEX OF HEGIS CODE

COURSE	HEGIS CODE
Bachelor of Fine Arts (Acting for Film)	1007.00
Bachelor of Fine Arts (Filmmaking)	1010.00
Musical Theatre Conservatory Ensemble	5610.00
Two Year Acting for Film	5610.00
Two Year Filmmaking	5606.00
Two Year Musical Theatre	5610.00
Two Year Photography	5007.00
One Year Acting	5610.00
One Year 3D Animation	5012.00
One Year Broadcast Journalism	5008.00
One Year Cinematography	5606.00
One Year Documentary Filmmaking	5606.00
One Year Filmmaking	5606.00
One Year Game Writing & Design	5012.00
One Year Graphic Design	5012.00
One Year Musical Theatre	5610.00
One Year Photography	5007.00
One Year Producing	5606.00
One Year Screenwriting for Film & TV	5699.00
Eight Week Acting for Film	5610.00
Eight Week Broadcast Journalism	5008.00
Eight Week Filmmaking	5606.00
Eight Week Musical Theatre	5610.00
Eight Week Narrative Virtual Reality	5606.00
Eight Week Introduction to Interactive Virtual Reality	5606.00
Eight Week Cinematic Virtual Reality	5606.00
Virtual Reality Game Design	5606.00
Eight Week Photography	5007.00
Eight Week Producing	5606.00
Eight Week Screenwriting	5699.00
Six Week Acting for Film	5610.00
Six Week Documentary Filmmaking	5606.00
Six Week Filmmaking	5606.00

Four Week Acting for Film	5610.00
Four Week Animation	5012.00
Four Week Broadcast Journalism	5008.00
Four Week Digital Editing	5606.00
Four Week Animation & Title Design	5606.00
Four Week Filmmaking	5606.00
Four Week Music Video	5606.00
Four Week Musical Theatre	5610.00
Four Week Photography	5007.00
Four Week Fashion Photography	5007.00
Four Week Producing	5606.00
Maya Certification Completion	5012.00
Game Coding Intensive	5103.00
Twelve Week Evening Acting for Film	5610.00
Twelve Week Evening Broadcast Journalism	5008.00
Twelve Week Evening Digital Editing	5606.00
Twelve Week Evening Filmmaking	5606.00
Twelve Week Evening Photography	5007.00
Twelve Week Evening Producing	5699.00
Twelve Week Evening Screenwriting	5699.00
Twelve Week Evening After Effects	5606.00
Two Week Photography	5007.00
One Week Acting for Film	5610.00
One Week Filmmaking	5606.00
One Week Musical Theatre	5610.00
One Week Photography	5007.00
Two Day Line Producing and Movie Magic	5606.00

CAMPUS CRIME & SECURITY

JEANNE CLERY DISCLOSURE OF CAMPUS SECURITY POLICY & CAMPUS CRIME ACT

On an annual basis, New York Film Academy prepares the Annual Security and Fire Safety Report (ASFR) to comply with the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act. The ASFR is prepared in cooperation with NYFA's Clery Coordinator, President, Senior Executive Vice President, Director of Operations, and Title IX Coordinator, as well as local law enforcement agencies surrounding our campus.

The ASFR includes campus crime statistics for the past three calendar years for crimes occurring on campus property; designated non-campus properties; public property adjacent to or contiguous to campus property; and leased, rented, or controlled buildings and facilities

Incidents reported to Campus Security Authorities (CSA), New York Police Department (NYPD), or other local law enforcement agencies that fall into one of the required reporting classifications will be disclosed as a statistic, in the year it was reported, in the Annual Security and Fire Safety Report published by New York Film Academy. A written request for statistical information is made on an annual basis to local law enforcement agencies and all CSAs. CSAs are also informed in writing and

through training to report crimes in a timely manner, so crimes can be evaluated for timely warning purposes.

All statistics are gathered, compiled, and then shared with the New York Film Academy community via the Annual Security and Fire Safety Report, which is published by the Clery Coordinator in coordination with the persons listed above. The annual crime statistics are published in the ASFR and submitted to the US Department of Education (ED). The statistical information gathered by the ED is available to the public through the ED website.

New York Film Academy sends an email to every enrolled student and current employee on an annual basis that includes a link to the ASR.

SECURITY OF AND ACCESS TO CAMPUS FACILITIES

New York Film Academy does not have a proprietary police or security department, nor do they contract security personnel to patrol the campus' facilities. However, institutional representatives do work with the New York Police Department (NYPD) as needed, and the New York Film Academy is continuing to build relationships with other law enforcement agencies. If a criminal incident were to be reported to Campus Security Authorities (CSAs), appropriate personnel would investigate and assist in filling the necessary report with the NYPD. There are no written agreements currently between New York Film Academy and the NYPD.

New York Film Academy holds a long-term lease at 17 Battery Place and occupies the first, fourth, and fifth floors. The 17 Battery Pl. campus is open to students and staff Monday through Friday, from 8 a.m. to 10 p.m., Saturday, from 10 a.m. to 6 p.m., and Sunday, from 10 a.m. to 5 p.m. Students, faculty, and staff gain access to 17 Battery Place via access control systems that require an identification card. Although building management contracts security for the entrance, security personnel have only limited responsibility for campus security and is not responsible for enforcing institution policies or state/ federal laws.

New York Film Academy does own any residence halls but has a contractual agreement with EHS (Educational Housing Services) to lease floors at 55 Clark St residence hall. NYFA students share the facility with tenants from other institutions. Access to the residence hall is restricted to New York Film Academy students, authorized staff, and tenants from other institutions. The residences hall is secured by both contracted security by EHS, and access control systems 24 hours a day, 7 days a week. Residences gain access by swiping their ID card on turnstiles. Residents are allowed guests. All approved guests must be signed in with security and accompanied by their host resident at all times. New York Film Academy does not staff Residential Advisors at the residential facility.

MAINTENANCE OF CAMPUS FACILITIES

Facilities are maintained in a manner that minimizes hazardous conditions. The Operations Department staff regularly inspects the 17 Battery Place campus to assess

and initiate repairs of malfunctioning equipment and other unsafe physical conditions. NYFA community members are helpful when they report equipment problems to the Operations Department. EHS is responsible for the upkeep and maintenance of the 55 Clark Street Residences and Pace University is responsible for the upkeep and maintenance of the 33 Beekman Residences.

CAMPUS SECURITY AUTHORITIES

Campus Security Authorities (CSA) are individuals at New York Film Academy who, because of their job function, have an obligation under the Clery Act to notify the institution of alleged Clery Crimes that are reported to them in a good faith, or alleged crimes that they may personally witness. Campus Security Authorities are generally someone (a) who has been specified in an institutions policy to which students and employees should report criminal offenses; or (b) an individual who has significant responsibility for student and campus activities, including but not limited to student housing, student discipline and campus judicial proceedings.

At the beginning of every calendar year, Campus Security Authorities are identified and notified of their responsibility and obligation to report criminal offenses hate crimes, and arrests and referrals concerning drug, alcohol, and weapons violations. The notification will generally happen via electronic mail and will include where to report Clery Crimes.

The Clery Coordinator, or their designee, will take the following steps to identify/ re-

identify CSAs for the upcoming calendar year:

1. Review list of CSAs from previous years and remove individuals that no longer qualify
2. Review organization chart and identify department heads
3. Meet with department heads to identify additional CSAs
4. Collaborate with Human Resources to identify CSAs during the onboarding process

Campus Security Authorities generally receive training on an annual basis at the beginning of the calendar year, and may consist of a variety of platforms, such as, in-person training, video modules, and interactive case studies. CSA Training shall educate CSAs about the history of the Clery Act, Clery Crimes, Clery Geography, when and how to report allegations of Clery Crimes, and the NYFA's timely warning and emergency notification process.

NEW YORK POLICE DEPARTMENT

The New York Police Department is vested with the authority and responsibility to enforce all applicable local, state and federal laws. Officers have the authority and duty to conduct criminal investigations, arrest violators and suppress campus crime. Officers are duly sworn peace officers authorized to carry firearms and have the authority as municipal police officers to use police powers of arrest. The NYPD provide law enforcement services 24 hours a day, 365 days a year.

New York Police Department, 1st Precinct has primary jurisdiction over New York Film Academy's on-campus properties. In response to a call, the NYPD will take action it deems appropriate, generally either dispatching an officer to the caller's location or asking the caller to report to the nearest NYPD precinct to file a report. The NYPD is responsible for the investigation of any reported crimes and other public safety emergencies. If assistance is required from the New York City Fire Department, they will be sent by the 911 dispatchers upon receiving an emergency call.

If the New York Police Department is contacted about criminal activity off campus involving New York Film Academy students, the police may notify the institution. Students in these cases may be subject to arrest by the local police and institutional disciplinary proceedings through the Dean of Student's Office.

GENERAL PROCEDURES FOR REPORTING CRIMES OR EMERGENCIES

Campus community members, students, faculty, staff, and guests are encouraged to accurately and promptly report all crimes, emergencies, and public safety-related incidents directly to the New York Police Department by dialing 911, when the victim of the crime elects to or is unable to make such a report. During normal business hours, we encourage people reporting a crime or emergency to NYPD to also report the incident, as soon as possible, to NYFA Campus Security Authorities (CSA).

CONFIDENTIAL REPORTING OPTIONS

Students, faculty, and staff who do not want to pursue action within New York Film Academy or the criminal justice system may still want to consider making a confidential report with a Campus Security Authority (CSA). Students, faculty, and staff may choose, at the time of a report, to withhold personally identifiable information. A CSA can file a report, complete with details regarding the incident, without revealing the person's identity. The purpose of a confidential report is to comply with the wish to keep the matter confidential, while also taking steps to ensure the future safety of campus community members. With such information, NYFA can keep an accurate record of the number of incidents involving students, employees, and visitors; determine where there is a pattern of crime with regard to particular location, method, or assailant; and alert the campus community to any potential danger. Reports filed in this manner are counted and disclosed in the annual crime statistics for the institution.

Voluntary confidential reporting is not an option for reports of sexual misconduct. All reports of sexual misconduct made to Campus Security Authorities or any New York Film Academy employee, with the exception of school therapists, is immediately shared with the Title IX Coordinator.

PROCEDURES FOR SEXUAL ASSAULT, DOMESTIC VIOLENCE, DATING VIOLENCE AND STALKING

New York Film Academy prohibits the offences of domestic violence, dating violence, sexual assault and stalking and reaffirms its commitment to maintaining a campus environment that emphasizes the dignity and worth of all members of the New York Film Academy community.

For a complete copy of NYFA's student policies governing sexual misconduct, as outlined in New York Film Academy's Sex-Based Discrimination and Sexual Misconduct Policy, please visit : https://hub.nyfa.edu/title_ix.

NYFA encourages members of the community to report sex-based discrimination or sexual misconduct to law enforcement and, if requested, the Title IX Coordinator can provide assistance in notifying NYPD or other local law enforcement agencies. However, students, faculty, and staff have the right to decline to notify such authorities.

In addition to reporting to law enforcement, students, faculty, and staff have the option to report incidents of sexual assault, dating violence, domestic violence, stalking, or other forms of sexual misconduct and sex-based discrimination to the Title IX Coordinator. A report can be made by phone, email, or in person. Students may also report to a faculty or staff member (Responsible Employees) other than the Title IX Coordinator. All reports disclosed to Responsible Employees will be shared with the Title IX Coordinator.

Carlye Bowers
Director of Campus Life & Title IX
Coordinator
17 Battery Place, 5th Floor, Suite 501
New York, NY 10004
NYtitle9@nyfa.edu
212-674-4300, ext. 209

A complaint may be filed at any time, regardless of the length of time between the alleged incident and the decision to file the complaint. NYFA understands the sensitive nature of these incidents and acknowledges that many reports of sex-based discrimination or sexual misconduct may be delayed. However, New York Film Academy encourages prompt reporting to allow for the collection and preservation of evidence that may be helpful during an investigation or criminal proceeding. A delay in filing a complaint may limit the Title IX Coordinator's ability to respond. If the complaint is delayed to the point where one of the parties has graduated or is no longer employed, NYFA will still seek to meet specific obligations under federal and state laws by taking reasonable action to end the harassment, prevent its reoccurrence, and remedy its effects.

For more information on reporting options and resources, contact the Title IX Coordinator or review NYFA's Sex-based Discrimination and Sexual Misconduct Policy.

U.S. DEPARTMENT OF EDUCATION DEFINITIONS

Domestic Violence: a felony or misdemeanor crime of violence committed –

- A. By a current or former spouse or intimate partner of the victim;
- B. By a person with whom the victim shares a child in common;
- C. By a person who is cohabitating with, or has cohabitated with, the victim as a spouse or intimate partner;
- D. By a person similarly situated to a spouse of the victim under the domestic or family violence laws of the jurisdiction in which the crime of violence occurred; or
- E. By any other person against an adult or youth victim who is protected from that person's acts under the domestic or family violence laws of the jurisdiction in which the crime of violence occurred.
 - For the purposes of complying with the requirements of this section and §668.41, any incident meeting this definition is considered a crime for the purposes of Clery Act reporting.

Intimate Partner: includes persons legally married to one another; persons formerly married to one another; persons who have a child in common, regardless of whether such persons are married or have lived together at any time, couples who are in an "intimate relationship" including but not limited to couples who live together or have lived together, or persons who are dating or who have dated in the past, including same sex couples.

Dating Violence: violence committed by a person who is or has been in a social relationship of a romantic or intimate nature with the victim.

- A. The existence of such a relationship shall be based on the reporting party's statement and with consideration of the length of the relationship, the type of relationship, and the frequency of interaction between the persons involved in the relationship.

For the purposes of this definition—

- A. Dating violence includes, but is not limited to, sexual or physical abuse or the threat of such abuse.
- B. Dating violence does not include acts covered under the definition of domestic violence.

For the purposes of complying with the requirements of this section and 668.41, any incident meeting this definition is considered a crime for the purposes of Clery Act reporting.

Sexual Assault: an offense that meets the definition of rape, fondling, incest, or statutory rape as used in the FBI's Uniform Crime Reporting (UCR) program. Per the National Incident-Based Reporting System User Manual from the FBI UCR Program, a sex offense is "any sexual act directed against another person, without the consent of the victim, including instances where the victim is incapable of giving consent."

- A. **Rape** is defined as the penetration, no matter how slight, of the vagina or anus with any body part or object, or oral penetration by a sex organ of another person, without the consent of the victim.
- B. **Fondling** is defined as the touching of the private parts of another person for the purposes of sexual gratification, without the consent of the victim,

including instances where the victim is incapable of giving consent because of his/her age or because of his/her temporary or permanent mental incapacity.

- C. **Incest** is defined as sexual intercourse between persons who are related to each other within the degrees wherein marriage is prohibited by law.
- D. **Statutory Rape** is defined as sexual intercourse with a person who is under the statutory age of consent.

Stalking: engaging in a course of conduct directed at a specific person that would cause a reasonable person to—

- A. Fear for the person's safety or the safety of others; or
- B. Suffer substantial emotional distress.

For the purposes of this definition—

- A. *Course of conduct* means two or more acts, including, but not limited to, acts which the stalker directly, indirectly, or through third parties, by any action, method, device, or means follows, monitors, observes, surveils, threatens, or communicates to or about, a person, or interferes with a person's property.
- B. *Reasonable person* means a reasonable person under similar circumstances and with similar identities to the victim.
- C. *Substantial emotional distress* means significant mental suffering or anguish that may, but does not necessarily, require medical or other professional treatment or counseling.

For the purposes of complying with the requirements of this section and section 668.41, any incident meeting this definition is considered a crime for the purposes of Clery Act reporting.

NEW YORK STATE DEFINITIONS

Consent: Lack of consent results from: forcible compulsion; or incapacity to consent; or where the offense charged is sexual abuse or forcible touching, any circumstances, in addition to forcible compulsion or incapacity to consent, in which the victim does not expressly or impliedly acquiesce in the actor's conduct. Where the offense charged is rape in the third degree, a criminal sexual act in the third degree, or forcible compulsion in circumstances under which, at the time of the act of intercourse, oral sexual conduct or anal sexual conduct, the victim clearly expressed that he or she did not consent to engage in such act, and a reasonable person in the actor's situation would have understood such person's words and acts as an expression of lack of consent to such act under all the circumstances. A person is incapable of consent when he or she is: less than 17 years old; or mentally disabled; or mentally incapacitated; or physically helpless; or committed to the care and custody of the state department of correctional services, a hospital, the office of children and family services and is in residential care, or the other person is a resident or inpatient of a residential facility operated by the office of mental health, the office for people with developmental disabilities, or the office of alcoholism and substance abuse services, and the actor is an employee, not married to such person, who knows or reasonably should know that such person is committed to the care and custody of such department or hospital

Domestic Violence: An act which would constitute a violation of the penal law, including, but not limited to acts constituting

disorderly conduct, harassment, aggravated harassment, sexual misconduct, forcible touching, sexual abuse, stalking, criminal mischief, menacing, reckless endangerment, kidnapping, assault, attempted murder, criminal obstruction of breathing or blood circulation, or strangulation; and such acts have created a substantial risk of physical or emotional harm to a person or a person's child. Such acts are alleged to have been committed by a family member. The victim can be anyone over the age of sixteen, any married person or any parent accompanied by his or her minor child or children in situations in which such person or such person's child is a victim of the act. **Family or Household Members:** Person's related by consanguinity or affinity; Persons legally married to one another; Person formerly married to one another regardless of whether they still reside in the same household; Persons who have a child in common regardless of whether such persons are married or have lived together at any time; Unrelated persons who are continually or at regular intervals living in the same household or who have in the past continually or at regular intervals lived in the same household; Persons who are not related by consanguinity or affinity and who are or have been in an intimate relationship regardless of whether such persons have lived together at any time. Factors that may be considered in determining whether a relationship is an "intimate relationship" include but are not limited to: the nature or type of relationship regardless of whether the relationship is sexual in nature; the frequency of interaction between the persons; and the duration of the relationship. Neither a casual acquaintance nor ordinary fraternization between two individuals in business or social contexts shall be deemed to constitute an "intimate relationship"; any other category of individuals deemed to be a

victim of domestic violence as defined by the office of children and family services in regulation. Intimate relationship status shall be applied to teens, lesbian/gay/bisexual/transgender, and elderly individuals, current and formerly married and/or dating heterosexual individuals who were, or are in an intimate relationship. **Parent:** Natural or adoptive parent or any individual lawfully charged with a minor child's care or custody.

Dating Violence: New York State does not specifically define "dating violence." However, under New York Law, intimate relationships are covered by the definition of domestic violence when the act constitutes a crime listed elsewhere in this document and is committed by a person in an "intimate relationship" with the victim.

Sexual Assault: New York State does not specifically define sexual assault. However, according to the Federal Regulations, sexual assault includes offenses that meet the definitions of rape, fondling, incest, or statutory rape as used in the FBI's UCR program.

Sex Offenses; Lack of Consent: Whether or not specifically stated, it is an element of every offense defined in this article that the sexual act was committed without consent of the victim.

Sexual Misconduct: When a person (1) engages in sexual intercourse with another person without such person's consent; or (2) engages in oral sexual conduct or anal sexual conduct without such person's consent; or (3) engages in sexual conduct with an animal or a dead human body.

Rape in the 3rd degree: When a person (1) engages in sexual intercourse with another

person who is incapable of consent by reason of some factor other than being less than 17 years old; (2) Being 21 years old or more, engages in sexual intercourse with another person less than 17 years old; or (3) engages in sexual intercourse with another person without such person's consent where such lack of consent is by reason of some factor other than incapacity to consent.

Rape in the 2nd degree: When a person (1) being 18 years old or more, engages in sexual intercourse with another person less than 15 years old; or (2) engages in sexual intercourse with another person who is incapable of consent by reason of being mentally disabled or mentally incapacitated. It is an affirmative defense to the crime of rape in the second degree the defendant was less than four years older than the victim at the time of the act.

Rape in the 3rd degree: When a person engages in sexual intercourse with another person (1) by forcible compulsion; or (2) Who is incapable of consent by reason of being physically helpless; or (3) who is less than 11 years old; or (4) who is less than 13 years old and the actor is 18 years old or more.

Criminal Sexual Act in the 3rd degree: When a person engages in oral or anal sexual conduct (1) with a person who is incapable of consent by reason of some factor other than being less than 17 years old; (2) being 21 years old or more, with a person less than 17 years old; (3) with another person without such persons consent where such lack of consent is by reason of some factor other than incapacity to consent.

Criminal Sexual Act in the 2nd degree: When a person engages in oral or anal sexual conducts with another person (1) and is 18 years or more and the other person is less than 15 years old; or (2) who is incapable of consent by reason of being mentally disabled or mentally incapacitated. It is an affirmative

defense that the defendant was less than four years older than the victim at the time of the act.

Criminal Sexual Act in the 1st degree: When a person engages in oral or anal sexual conduct with another person (1) by forcible compulsion; (2) who is incapable of consent by reason of being physically helpless; (3) who is less than 11 years old; or (4) who is less than 13 years old and the actor is 18 years old or more.

Forcible Touching: When a person intentionally, and for no legitimate purpose, forcibly touches the sexual or other intimate parts of another person for the purpose of degrading or abusing such person; or for the purpose of gratifying the actor's sexual desire. It includes squeezing, grabbing, or pinching.

Persistent Sexual Abuse: When a person commits a crime of forcible touching, or second or third degree sexual abuse within the previous ten year period, has been convicted two or more times, in separate criminal transactions for which a sentence was imposed on separate occasions of one of one of the above mentioned crimes or any offense defined in this article, of which the commission or attempted commissions thereof is a felony.

Sexual Abuse in the 3rd degree: When a person subjects another person to sexual contact without the latter's consent. For any prosecution under this section, it is an affirmative defense that (1) such other person's lack of consent was due solely to incapacity to consent by reason of being less than 17 years old; and (2) such other person was more than 14 years old and (3) the defendant was less than five years older than such other person.

Sexual Abuse in the 2nd degree: When a person subjects another person to sexual contact and when such other person is (1)

incapable of consent by reason of some factor other than being less than 17 years old; or (2) less than 14 years old.

Sexual Abuse in the 1st degree: When a person subjects another person to sexual contact (1) by forcible compulsion; (2) when the other person is incapable of consent by reason of being physically helpless; or (3) when the other person is less than 11 years old; or (4) when the other person is less than 13 years old

Aggravated Sexual Abuse: For the purposes of this section, conduct performed for a valid medical purpose does not violate the provisions of this section.

Aggravated Sexual Abuse in the 4th degree: When a person inserts a (1) foreign object in the vagina, urethra, penis or rectum of another person and the other person is incapable of consent by reason of some factor other than being less than 17 years old; or (2) finger in the vagina, urethra, penis, rectum or anus of another person causing physical injury to such person and such person is incapable of consent by reason of some factor other than being less than 17 years old.

Aggravated Sexual Abuse in the 3rd degree: When a person inserts a foreign object in the vagina, urethra, penis, rectum or anus of another person (1)(a) by forcible compulsion; (b) when the other person is incapable of consent by reason of being physically helpless; or (c) when the other person is less than 11 years old; or (2) causing physical injury to such person and such person is incapable of consent by reason of being mentally disabled or mentally incapacitated.

Aggravated Sexual Abuse in the 2nd degree: When a person inserts a finger in the vagina, urethra, penis, rectum or anus of another person causing physical injury to such person by (1) forcible compulsion; or (2) when the other person is incapable of consent by reason

of being physically helpless; or (3) when the other person is less than 11 years old.

Aggravated Sexual Abuse in the 1st degree:

When a person subjects another person to sexual contact: (1) By forcible compulsion; or (2) when the other person is incapable of consent by reason of being physically helpless; or (3) when the other person is less than eleven years old; or (4) when the other person is less than thirteen years old and the actor is twenty-one years old or older.

Course of Sexual Conduct Against A Child in the 2nd degree:

When over a period of time, not less than three months, a person: (1) Engages in two or more acts of sexual conduct with a child less than 11 years old; or (2) being 18 years old or more engages in two or more acts of sexual conduct with a child less than 13 years old. A person may not be subsequently prosecuted for any other sexual offense involving the same victim unless the other charges offense occurred outside of the time period charged under this section.

Course of Sexual Conduct Against A Child in the 1st degree:

When a person over a period of time, not less than three months in duration, a person: (1) Engages in two or more acts of sexual conduct, or aggravated sexual contact with a child less than 11 years old; or (2) being 18 years old or more engages in two or more acts of sexual conduct which includes at least one act of sexual intercourse, oral sexual conduct, anal sexual conduct, or aggravated sexual contact with a child less than 13 years old.

Facilitating A Sex Offense With A Controlled Substance:

A person is guilty of facilitating a sex offense with a controlled substance when he or she: (1) knowingly and unlawfully possesses a controlled substance or any preparation, compound, mixture or substance that requires a prescription to obtain and administers such substance or

preparation, compound, mixture or substance that requires a prescription to obtain to another person without such person's consent and with intent to commit against such person conduct constituting a felony defined in this article; and (2) commits or attempts to commit such conduct constituting a felony defined in this article.

Incest in the 3rd degree: A person is guilty of incest in the third degree when he or she marries or engages in sexual intercourse, oral sexual conduct or anal sexual conduct with a person whom he or she knows to be related to him or her, whether through marriage or not, as an ancestor, descendant, brother or sister of either the whole or the half blood, uncle, aunt, nephew or niece.

Incest in the 2nd degree: A person is guilty of incest in the second degree when he or she commits the crime of rape in the second degree, or criminal sexual act in the second degree, against a person whom he or she knows to be related to him or her, whether through marriage or not, as an ancestor, descendant, brother or sister of either the whole or the half blood, uncle, aunt, nephew or niece.

Incest in the 1st degree: A person is guilty of incest in the first degree when he or she commits the crime of rape in the first degree, or criminal sexual act in the first degree, against a person whom he or she knows to be related to him or her, whether through marriage or not, as an ancestor, descendant, brother or sister of either the whole or half blood, uncle, aunt, nephew or niece.

Stalking in the 4th degree: When a person intentionally, and for not legitimate purpose, engages in a course of conduct directed at a specific person, and knows or reasonably should know that such conduct (1) is likely to cause reasonable fear of material harm to the

physical health, safety or property of such person, a member of such person's immediate family or a third party with whom such person is acquainted; or (2) causes material harm to the mental or emotional health of such person, where such conduct consists of following, telephoning or initiating communication or contact with such person, a member of such person's immediate family or a third party with whom such person is acquainted, and the actor was previously clearly informed to cease that conduct; or (3) is likely to cause such person to reasonably fear that his or her employment, business or career is threatened, where such conduct consists of appearing, telephoning or initiating communication or contact at such person's place of employment or business, and the actor was previously clearly informed to cease that conduct.

Stalking in the 3rd degree: When a person (1) Commits the crime of stalking in the fourth degree against any person in three or more separate transactions, for which the actor has not been previously convicted; or (2) commits the crime of stalking in the fourth degree against any person, and has previously been convicted, within the preceding ten years of a specified predicate crime and the victim of such specified predicate crime is the victim, or an immediate family member of the victim, of the present offense; or (3) with an intent to harass, annoy or alarm a specific person, intentionally engages in a course of conduct directed at such person which is likely to cause such person to reasonably fear physical injury or serious physical injury, the commission of a sex offense against, or the kidnapping, unlawful imprisonment or death of such person or a member of such person's immediate family; or (4) commits the crime of stalking in the fourth degree and has previously been convicted within the

preceding ten years of stalking in the fourth degree.

Stalking in the 2nd degree: When a person: (1) Commits the crime of stalking in the third degree and in the course of and furtherance of the commission of such offense: (a) displays, or possesses and threatens the use of, a firearm, pistol, revolver, rifle, sword, billy, blackjack, bludgeon, plastic knuckles, metal knuckles, chukka stick, sandbag, sandclub, slingshot, shuriken, "Kung Fu Star," dagger, dangerous knife, dirk, razor, stiletto, imitation pistol, dangerous instrument, deadly instrument or deadly weapons; or (b) displays what appears to be a pistol, revolver, rifle, shotgun, machine gun or other firearm; or (2) commits the crime of stalking in the third against any person, and has previously been convicted, within the preceding five years, of a specified predicate crime, and the victim of such specified predicate crime is the victim, or an immediate family member of the victim, of the present offense; or (3) commits the crime of stalking in the fourth degree and has previously been convicted of stalking in the third degree; or (4) being 21 years of age or older, repeatedly follows a person under the age of fourteen or engages in a course of conduct or repeatedly commits acts over a period of time intentionally placing or attempting to place such person who is under the age of fourteen in reasonable fear of physical injury, serious physical injury or death; or (5) commits the crime of stalking in the third degree, against ten or more persons, in ten or more separate transactions, for which the actor has not been previously convicted.

Stalking in the 1st degree: When a person commits the crime of stalking in the third degree or stalking in the second degree and, in the course and furtherance thereof, him or her intentionally or recklessly causes physical injury to the victim of such crime.

EDUCATION AND PREVENTION PROGRAMS

New York Film Academy engages in comprehensive, intentional, and integrated programming, initiatives, strategies, and campaigns intended to end dating violence, domestic violence, sexual assault and stalking that:

- A. Are culturally relevant, inclusive of diverse communities and identities, sustainable, responsive to community needs, and informed by research, or assessed for value, effectiveness, or outcome; and
- B. Consider environmental risk and protective factors as they occur on the individual, relationship, institutional, community and societal levels.

Educational programming consists of primary prevention and awareness programs for all incoming students and new employees and ongoing awareness and prevention campaigns for students and that:

- A. A statement that the institution prohibits the crimes of domestic violence, dating violence, sexual assault and stalking (as defined by the Clery Act);
- B. The definitions of domestic violence, dating violence, sexual assault and stalking according to any applicable jurisdictional definitions of these terms;
- C. What behavior and actions constitute consent, in reference to sexual activity, in the State of Florida and/or using the definition of consent found in the Sex-Based Discrimination and Sexual Misconduct Policy
- D. A description of safe and positive options for bystander intervention. Bystander intervention means safe

and positive options that may be carried out by an individual or individuals to prevent harm or intervene when there is a risk of dating violence, domestic violence, sexual assault or stalking. Bystander intervention includes recognizing situations of potential harm, understanding institutional structures and cultural conditions that facilitate violence, overcoming barriers to intervening, identifying safe and effective intervention options, and taking action to intervene;

- E. Information on risk reduction. Risk reduction means options designed to decrease perpetration and bystander inaction, and to increase empowerment for victims in order to promote safety and to help individuals and communities address conditions that facilitate violence.
- F. Information regarding:
 - a. Procedures victims should follow if a crime of domestic violence, dating violence, sexual assault and stalking occurs (as described in “Procedures Victims Should Follow if a Crime of Domestic Violence, Dating Violence, Sexual Assault and Stalking Occurs” elsewhere in this document)
 - b. How the institution will protect the confidentiality of victims and other necessary parties (as described in “Assistance for Victims: Rights and Options” elsewhere in this document);
 - c. Existing counseling, health, mental health, victim advocacy, legal assistance, visa

and immigration assistance, student financial aid, and other services available for victims, both within the institution and in the community (as described in “Assistance for Victims: Rights and Options” elsewhere in this document); and

- d. Options for, available assistance in, and how to request changes to academic, living, transportation, and working situations or protective measures (as described in “Assistance for Victims: Rights and Options” elsewhere in this document);
- e. Procedures for institutional disciplinary action in cases of alleged dating violence, domestic violence, sexual assault, or stalking (as described in “Adjudication of Violations” elsewhere in this document).

The New York Film Academy has developed an annual educational campaign consisting of presentations that include distribution of education materials to new students; participating in and presenting information and materials during orientation(s).

SEX OFFENDER NOTICE

The Federal Campus Sex Crimes Prevention Act, enacted on October 28, 2000, requires institutions of higher education to issue a statement advising the campus community where to obtain law enforcement agency information provided by a State concerning registered sex offenders. Information

regarding a registered sex offender can be obtained by calling:

New York State Sex Offender Registry Information Line at: 1-800-262-3257 or accessing it online at www.criminaljustice.state.ny.us/nsor/index.htm

Callers must be 18 years old and must provide their name, address and telephone number in order to request information. The information line is open Monday through Friday, from 8 a.m. to 5 p.m. To learn the status of an individual, callers must provide the individual's name and at least one of the following identifiers: the individual's street address and apartment number, driver's license number, social security number or birth date. A physical description is helpful but is not required. To use the online link, the person inquiring must provide his/her name and address to access information about the registered sex offenders. Nationwide information is available through the Department of Justice at: www.nsopr.gov.

TIMELY WARNINGS

In an effort to provide timely notice to New York Film Academy community in the event of a serious incident which may pose a serious or ongoing threat to members of the campus community, a Timely Warning that withholds names of victims as confidential and that will aid in the prevention of similar crimes, is sent primarily by blast email to all students and employees on campus. Additionally, alerts may be communicated via text message and/or phone call to students, staff, and faculty who have registered for NYFA's School Messenger Alert system. In some cases, alerts

may also be posted on the NYFA website homepage (www.nyfa.edu).

Timely Warnings are generally written and executed by the Director of Operations or Dean of Students, and they are routinely viewed and approved by the President or Senior Executive Vice President prior to distribution. The Director of Operations has the authority to issue a Timely Warning without such consultation if consultation time is not available. Timely Warnings are disseminated to the campus community by the Webmaster or Director of Operations.

Timely warning notices are usually sent to the campus community for the following Uniform Crime Reporting Program (UCR)/National Incident Based Reporting System (NIBRS) classifications, that occur on NYFA's Clery Act Geography: major incidents of arson, murder/non-negligent manslaughter, and robbery. Incidents of aggravated assault and sex offenses are considered on a case-by-case basis, depending on the facts of the case and the information known to New York Film Academy. Factors taken into consideration may include, but not limited to, the nature of the crime, the timeliness of the report, and the continuing danger to the campus community ~ such as whether the perpetrator was apprehended ~ and the possible risk of compromising law enforcement efforts. Such Timely Warnings provide an opportunity for individuals to take reasonable precaution for their own safety. For example, if an assault occurs between two students who have a disagreement, there may be no ongoing threat to other New York Film Academy community members and a timely warning Timely Warning would not be distributed.

In cases involving sexual assault that can be typically reported long after the incident occurred, there is no ability to distribute a timely warning Timely Warning to the community. Sex offenses will be considered on a case-by-case basis depending on when and where the incident occurred, when it was reported, and the amount of information know to New York Film Academy.

Typically, alerts are not issued for any incidents reported that are older than two weeks or 14 days from the date of occurrence as such a delay has not afforded New York Film Academy an opportunity to respond in a timely manner.

The Director of Operations or Dean of Students, in collaboration with the Title IX Coordinator (depending on the case), reviews all criminal and/or serious incidents to determine if there is an ongoing threat to the community and if distribution of a Timely Warning is warranted.

Campus officials not subject to the timely reporting requirement are those with significant counseling responsibilities who were providing confidential assistance, such as the New York Film Academy therapists.

PUBLIC SAFETY BULLETINS

A Public Safety Bulletin may be sent to the campus community for general crime prevention purposes, to inform the community of crimes and/or incidents that are generally time sensitive or considered to be an ongoing threat, but important to be aware of, and/or to inform the campus of incidents occurring on, around, or even off campus that do not meet the requirements of specifications

for distribution of a Timely Warning, as outlined above.

A Public Safety Bulletin will generally be sent to the campus community by email. A Public Safety Bulletin is generally written by the Director of Operations, Title IX Coordinator or Dean of Students, and they are routinely view and approved by the President or Senior Executive Vice President prior to distribution. Public Safety Bulletins are disseminated to the campus community by the Webmaster or Director of Operations.

WEATHER ALERTS

In addition to Timely Warnings and Public Safety Bulletins, NYFA may initiate a Weather Alert to communicate impending severe weather conditions that could disrupt daily operations or to communicate safe travel tips. Conditions that might warrant a Weather Alert include, but are not limited to, blizzard, snowstorm, hailstorm, or hurricane. NYFA will utilize the same processes as described above to initiate and disseminate a Weather Alert. In the case of a school closure due to severe weather, the Webmaster or Director of Operations will post updates on the homepage of NYFA's website (www.nyfa.edu), or send email updates.

EMERGENCY RESPONSE AND NOTIFICATION TO NYFA COMMUNITY ABOUT AN IMMEDIATE THREAT

New York Film Academy's Emergency Action Plan includes information about the institution's physical threat and fire safety procedures, disaster planning and crisis communication plans, and evacuation

procedures. The New York Film Academy conducts a minimum of one Emergency Response test per year. These tests may be in the form of an exercise, which could include a field exercise, or a drill which tests a procedural operation or technical system. Each test is documented and includes a description of the exercise, the date and time of the exercise, and whether it was announced or unannounced. The tests, which may be announced or unannounced, are designed to assess and evaluate the emergency plans and capabilities of the institution. Following a test, NYFA conducts an After-Action Plan to review.

A copy of the summary is available upon request through the Clery Compliance Coordinator or Director of Operations. New York Film Academy publicizes a summary of the emergency responses and evaluation procedures via email at least once a year in conjunction with a test that meets all the requirements of the Higher Education Opportunity Act (HEOA). In addition, New York Film Academy's emergency response and evacuation procedures are communicated to employees and students during orientation.

New York Film Academy will immediately notify the campus community upon confirmation of a significant emergency or dangerous situation involving an immediate threat to the health and safety of students, faculty, or staff occurring on or around New York Film Academy's on-campus facilities. The New York Film Academy President, Senior Executive Vice President, Director of Operations, and/or Dean of Students may rely on information received from various offices/departments on campus or external agencies, such as NYPD, FDNY, or building management. Senior administration, consisting of the persons listed above, may be

in a position to confirm that there is an emergency or dangerous situation that pose an immediate threat to the campus community based on the information received from other offices and departments. Members from the senior administration will collaborate to determine the content of the message and appropriate segments based on some of the following factors: location, severity, and time. For example, the institution may limit the message to a particular segment of the community, if the threat is limited to a particular building. The Director of Operations or Webmaster will initiate the system by using some or all of the methods, listed below, to communicate the threat to New York Film Academy. New York Film Academy will, without delay and taking into account the safety of the community, determine the content of the notification and initiate the notification system, unless issuing a notification will, in the judgement of the first responders, compromise the efforts to assist a victim or to contain, respond to, or otherwise mitigate the emergency. During situations that present an immediate threat to the health and public safety of New York Film Academy community members, the preferred method of reaching all potentially affected parties is via New York Film Academy's emergency alert system, School Messenger. Depending on the situation, the process for deploying a message via this system may require up to 30 minutes or more. During these extreme situations, the President, Senior Executive Vice President, Director of Operations, and/or Dean of Students may send quick notifications via the use of email, fire alarm, and building public-address systems.

In the event of a serious incident that poses an immediate threat to members of New York Film Academy community, New York Film

Academy has various systems in place for communicating information quickly. Some or all of these methods of communicating may be activated in the event of an immediate threat to New York Film Academy. These methods of communication include emergency text messages and calls via School Messenger, email blasts to the whole campus, notifications on school monitors, and notifications on the school website (www.nyfa.edu). A threat is imminent when the need for action is instant, overwhelming, and leaves no room for deliberation. Such situations may include but are not limited to a hazardous materials incident requiring sheltering in place or evacuation; an active shooter on or near campus; or a shooting incident on or near the campus. Follow-up notices/communications will be provided as necessary during an active incident and may be provided by the Director of Operations or other senior administration. When a threat is neutralized or effectively removed, campus community members will be appropriately informed via all or some of the aforementioned communications methods. Additionally, The President, Senior Executive Vice President, Director of Operations, and/or Dean of Students (senior administration) is responsible for determining the content of the follow-up notification(s), what segment of the campus should receive the follow-up notification(s), and when the follow-up notification(s) should be communicated. The Director of Operations and/or the Webmaster is responsible for disseminating the follow-up notification(s).

NYFA students, faculty, and staff receive information about School Messenger, at the time of registration or employment, and are strongly encouraged to register for NYFA's emergency alerts at

<https://asp.schoolmessenger.com/nyfas/subscriber/>.

Parents and the larger NYFA community can access relevant emergency information via the homepage of New York Film Academy's website (www.nyfa.edu). Members from the senior administration will collaborate to determine what information is shared~including any follow-up communications~with the larger community and what the Director of Operations or Webmaster are responsible for publishing.

New York Film Academy community members are encouraged to notify 911 and the Operations department or the Housing Coordinator (as described in the General Procedures for Reporting section of this document) of any situation or incident in or around a New York Film Academy facility that involves a significant emergency or dangerous situation that may involve an immediate or ongoing threat to the health and safety of students and/or employees on campus. In the event of an emergency that impacts the larger community, New York Film Academy will contact local authorities.

EVACUATION PROCEDURES

Understanding that emergency events are dynamic, the below guidelines are meant to aid in effective communications during emergency events.

In the event students, faculty, and staff need to immediately evacuate any New York Film Academy facility, students and staff are instructed to:

- Evacuate immediately, taking personal items only if it is safe to do so.
- Walk, do not run, from the building.

- Do not use the elevators.
- Instructors/supervisors will instruct on designated evacuation assembly areas.
- Do not re-enter the building until cleared to do so by authorized emergency personnel.
- Shelter in place in the rare instances evacuation may not be the safest option.

Shelter-in-Place Procedures

If an incident occurs and the buildings or areas around you become unstable, or if the air outdoors becomes dangerous due to toxic or irritating substances, it is usually safer to seek shelter indoors. Thus, to “shelter-in-place” means to utilize the building you are in as shelter from danger that is outside of the building or in other areas of the building. A shelter-in-place notification may be announced utilizing several sources but will most likely be announced via the building public address system. Students and staff are instructed to stay inside an interior room until they are told it is safe to come out. Once an interior space with the least amount of windows is located, students and staff are instructed to:

- Shut and lock all windows and close and lock exterior doors.
- Turn off air conditioners, heaters, and fans.
- Close vents to ventilation systems, if you are able.
- Put all phones on vibrate.
- Cover all windows so that no one can see in.
- Remain calm and make yourself comfortable.

Active Shooter Inside Your Building

- Remain calm.

- If possible, exit the building using the safest possible route away from the threat.
- If you cannot get out safely, find the nearest location that provides safety, barricade the doors by any means possible, shut off lights, and move to an area of the room where you cannot be seen or heard. Keep as quiet as possible.
- Silence your phones.
- Call 911 as soon as it is safe to do so.
- Stay focused on survival and keep others around you focused.
- Do not open the door until Law Enforcement Officers advise it is safe to do so.
- When Law Enforcement arrives:
 - Put down any item in your hand.
 - Immediately raise your hands and spread your fingers.
 - Keep hands visible at all times.
 - Avoid making quick movements towards any officers.
 - Avoid pointing, screaming and yelling.

Active Shooter Outside Your Building

- Remain calm.
- Proceed to a room that can be locked.
- Close and lock the doors; if door cannot be locked, barricade the door with anything else available, shut off lights, move to an area of the room where you cannot be seen or heard, and keep as quiet as possible.
- Call 911 when it is safe to do so.
- Do not open the door until Law Enforcement Officers advise it is safe to do so.
- When Law Enforcement arrives:
 - Put down any item in your hand.
 - Immediately raise your hands and spread your fingers.

- Keep hands visible at all times.
- Avoid making quick movements towards any officers.
- Avoid pointing, screaming and yelling.

Bomb Threat

- If you receive a bomb threat on campus, remain calm and take the caller seriously.
- If your phone has caller ID, record the number displayed.
- Gain the attention of a coworker and have them contact local Law Enforcement.
- Keep the caller on the phone as long as possible questions:
 - Where is the bomb?
 - When is it set to explode?
 - What kind of bomb is it?
 - What does the bomb look like?
 - Did you place the bomb and if so, why?
 - What is your name?

Fire or Explosion

- Do not panic. Activate the nearest fire alarm.
- Call 911 to report the location of the fire.
- If the fire is small, attempt to extinguish it with a fire extinguisher.
- If the fire is large, evacuate the building via the nearest and safest fire exit.
- Close all doors while exiting.
- Use stairways and keep to the right.
- Do not use elevators, they may shut down or stop on the floor of the fire.
- Check all doors for heat prior to opening them.
- If you are caught in the smoke, drop to your hands and knees and crawl out of the area.

- Take shallow breaths to help minimize smoke inhalation.
- Proceed to the nearest evacuation area and wait.
- If chemicals are detected, stay upwind.
- Wash hands with soap and warm water and rinse thoroughly.
- Do not clean up suspicious powder or residue.
- Remove contaminated clothing as soon as possible and place in a plastic bag or sealed container.
- Create a list of people who were in the area or may have come in contact with the package/envelope since the arrival on campus.
- If you are trapped by a fire in a room, place a moist cloth material around/under the door to keep the smoke out. Retreat and close as many doors as possible between you and the fire. Be prepared to signal from windows, but do not break the glass unless absolutely necessary. Call 911.
- Avoid direct contact with spilled material and treat all chemicals as hazardous materials.
- Stop the source of the spill, if you can do so without endangering yourself.
- If indoors, evacuate immediately and close the door.
- If outside, stay upwind, away from the toxic fumes or smoke.
- Call 911 and report the incident.
- Remain in a safe area until first responders arrive and follow their instructions.
- Do not re-enter the building until authorized to do so by the emergency response personnel.

RESPONSIBILITY OF NYFA COMMUNITY FOR THEIR OWN PERSONAL SAFETY

Hostage Situation

- Immediately remove yourself from any danger.
- Call 911 and provide the following information if you have it:
 - Location of the incident.
 - Number of possible hostage takers and their physical descriptions.
 - Number of possible hostages.
 - Any weapons the hostage-takers have.
 - Any injuries to hostages you witnessed.
 - Your name, location and phone number.

Chemical and Hazardous Material Spill

Members of the New York Film Academy community must assume responsibility for their own personal safety and the security of their personal property. The following precautions provide guidance:

- Report all suspicious activity to Miami Beach PD or Campus Security Authorities immediately.
- Never take personal safety for granted.
- Try to avoid walking alone at night.
- Limit your alcohol consumption, and leave social functions that get too loud, too crowded, or that have too many people drinking excessively. Remember to call NYPD at the first time sign of trouble.
- Never leave valuables unattended.
- Carry your keys at all times and do not lend them to anyone.

- Always lock your door to your residence hall room or apartment, whether or not you are there. Be certain that your door is locked when you go to sleep, and keep windows closed and locked when you are not home.

MISSING STUDENTS NOTIFICATION POLICY

In accordance with the Higher Education Opportunity Act of 2008, all students residing in on-campus housing must have the option of identifying a person whom the institution will notify if the student is determined missing by the Dean of Campus, Housing Coordinator, or local law enforcement agencies.

Students age 18 and above and emancipated minors who reside in any NYFA controlled residence hall that is considered a be on-campus, residential facility as set forth by the Jeanne Clery Act Disclosure of Campus Security Policy and Campus Crime Statistics Act, are provided the option to designate a confidential contact at the time of the signing of the student's "housing agreement". This generally happens during the enrollment process. The confidential contact information will be only be accessible to authorized campus officials and law enforcement and may not be disclosed outside a missing persons investigation. The designation will stay in effect until changed or revoked by the student. To do so, a student must contact the Housing Coordinator. Students over the age of 18 have the option to opt out of designating a contact.

If students under the age of 18 are determined to be missing, a custodial parent or guardian will be notified in accordance with procedures set forth below.

Once a student, who resides in an on-campus NYFA controlled residential facility, is reported missing, the Housing Coordinator will gather all essential information about the residential student from the reporting student and from the student's acquaintances (description, clothes last worn, where the student might be, who student might be with, vehicle description, information about the physical and mental well-being of the student, an up-to-date photograph, class schedule, etc.). The Housing Coordinator will notify and/or update the Campus Dean, who may then notify additional, appropriate campus staff to aid in the search for the student.

The Housing Coordinator, Campus Dean and/or appropriate staff aiding in the search for the student will initiate an investigation which will include, but is not limited to, the following:

- Conduct a wellness check in the student's room.
- Contact associate, if known.
- Contact the Registrar's Office to ascertain the student's recent attendance in class.
- Contact EHS to ascertain the turnstile and room door lock logs.

If the above actions are unsuccessful in location the student or it is immediately apparent that the student is a missing person, the Housing Coordinator will contact the appropriate campus administration and local law enforcement agency will take charge of the investigation. For all missing students, New York Film Academy will immediately notify the local law enforcement agency within 24 hours of the determination that the student is missing, unless the local law enforcement agency was the entity that made the determination that the student is missing.

No later than 24 hours after the determination that a student is missing, the Housing Coordinator, or a designee, will notify the student's designated missing persons confidential contact or a parent/guardian if the student is under the age of 18.

Any individual who has information that a residential student may be a missing person must notify the Campus Dean or Housing Coordinator as soon as possible, who can be reached during normal business hours at 212-674-4300. Outside of normal business hours, a missing person can be reported to an EHS staff member on call at 917-623-4690. Reports made to EHS staff will be forwarded to the Housing Coordinator. Students who are campers enrolled in a Teen Summer Camp Program, must notified the Residential Director if they have any information that a residential camper may be missing. The Residential Director will notify the Campus Dean and aid in the search of the camper.

New York Film Academy will assist outside authorities with these investigations, as required by law. Suspected missing students should be reported to NYPD within 24 hours of determination that the student is missing.

NOTICE TO VETERANS

NEW YORK FILM ACADEMY

Addendum to Catalog VA Pending Payment Compliance

Facility Name: New York Film Academy
Facility Code: 25368832

Person Completing Addendum: Elli Ventouras, Campus Director

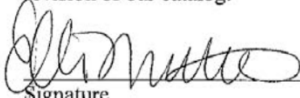
In accordance with Title 38 US Code 3679 subsection (e), this school adopts the following additional provisions for any students using U.S. Department of Veterans Affairs (VA) Post 9/11 G.I. Bill® (Ch. 33) or Vocational Rehabilitation and Employment (Ch. 31) benefits, while payment to the institution is pending from the VA. This school will not:

- Prevent nor delay the student's enrollment;
- Assess a late penalty fee to the student;
- Require the student to secure alternative or additional funding;
- Deny the student access to any resources available to other students who have satisfied their tuition and fee bills to the institution, including but not limited to access to classes, libraries, or other institutional facilities.

However, to qualify for this provision, such students may be required to:

- Produce the Certificate of Eligibility by the first day of class;
- Provide written request to be certified;
- Provide additional information needed to properly certify the enrollment as described in other institutional policies.

I, Elli Ventouras, do hereby certify this addendum to be true and correct in content and policy. Our institution will adopt this addendum, effective 1 August 2019, and will incorporate into the next revision of our catalog.


Signature

6/26/19
Date

To ensure compliance, please retain this completed form for your records and submit a copy to kathleen.vonk@veterans.ny.gov no later than August 1, 2019.

NEW YORK CITY
17 Battery Place, New York, NY 10004
t: 1-800-611-FILM | 1-818-333-3558
f: 818-333-3557 | e: film@nyfa.edu

LOS ANGELES
3300 Riverside Drive, Burbank, CA 91505
t: 1-888-988-NYFA | 1-818-333-3558
f: 818-333-3557 | e: studio@nyfa.edu

SOUTH BEACH
420 Lincoln Road, Suite 200, Miami Beach, FL 33139
t: 1-305-634-6009 | f: 1-305-695-0940
e: southbeach@nyfa.edu

WWW.NYFA.EDU

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NEW YORK FILM ACADEMY

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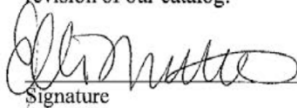
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3300 Riverside Drive, Burbank, CA 91505
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f: 818-333-3557 | e: studios@nyfa.edu

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Division of
Veterans' Services

ANDREW M. CUOMO
Governor

As part of the Veterans Benefits and Transition Act of 2018, section 3679 of title 38, United States Code was amended, and educational institution will be required to sign this compliance form to confirm your compliance with the requirements as outlined.

Effective August 1, 2019, the State approving agency, or the Secretary when acting in the role of the State approving agency, shall disapprove a course of education provided by an educational institution that has in effect a policy that is inconsistent in the areas below:

NOTE: A Covered Individual is any individual who is entitled to educational assistance under chapter 31, Vocational Rehabilitation and Employment, or chapter 33, Post-9/11 GI Bill benefits.

- Your policy must permit any covered individual to attend or participate in the course of education during the period beginning on the date on which the individual provides to the educational institution a certificate of eligibility for entitlement to educational assistance under chapter 31 or 33 (a "certificate of eligibility" can also include a "Statement of Benefits" obtained from the Department of Veterans Affairs' (VA) website – eBenefits, or a VAF 28-1905 form for chapter 31 authorization purposes) and ending on the earlier of the following dates:
 - The date on which payment from VA is made to the institution.
 - 90 days after the date the institution certified tuition and fees following the receipt of the certificate of eligibility.
- Your policy must ensure that your educational institution will not impose any penalty, including the assessment of late fees, the denial of access to classes, libraries, or other institutional facilities, or the requirement that a covered individual borrow additional funds, on any covered individual because of the individual's inability to meet his or her financial obligations to the institution due to the delayed disbursement funding from VA under chapter 31 or 33.

Your signature on this document attests that your facility currently complies with the requirements of 38 USC 3679(e), or will comply by the effective date of August 1, 2019. Please ensure that policies in the next publication of your catalog, bulletin, or addendum align with all of the above requirements.

New York Film Academy

Facility Name

25368832

Facility Code

Elli Ventouras Campus Director

Print Name and Title of Official

Elli Ventouras 6/26/19

Signature and Date

To ensure compliance, please retain this completed form for your records and submit a copy to
kathleen.vonk@veterans.ny.gov no later than August 1, 2019.

In addition, statute allows your policy to require the covered individual to take the following additional actions:

1. Submit a certificate of eligibility for entitlement to educational assistance no later than the first day of a course of education.
2. Submit a written request to use such entitlement.
3. Provide additional information necessary to the proper certification of enrollment by the educational institution.
4. Your policy may also require additional payment or impose a fee for the amount that is the difference between the amount of the student's financial obligation and the amount of the VA education benefit disbursement.

If your educational institution will be requiring any of these additional actions by students, please submit your policy update to the SAA by August 1, 2019. You should also ensure that these policies are part of the next publication of your catalog, bulletin, or addendum.

Waivers of this requirement may be granted by VA. If you receive a waiver, please send that documentation to the SAA so we may correctly document your compliance. Please note that waivers are not currently available. VA will send communication about obtaining waivers at a later date.

NEW YORK FILM ACADEMY

Addendum Veteran's Attendance Policy

Early departures, class cuts, tardies, etc., for any portion of a class period will be counted as 1/3 absence.

Students exceeding 15 % total absences in a calendar month will be terminated from their VA benefits for unsatisfactory attendance.

In order to show that the cause of unsatisfactory attendance has been removed, students must show good attendance (as defined) for one calendar month after being terminated for unsatisfactory attendance. After such time, the students may be recertified for VA education benefits.

The student's attendance record will be retained in the veteran's file for USDVA and SAA audit purposes.

Standards of Academic Progress for VA students

Students receiving NA educational benefits must maintain a minimum cumulative grade point average (CGPA) of 2.0 Undergraduate / 3.0 Graduate each semester.

A VA student whose CGPA falls below 2.0 Undergraduate / 3.0 Graduate the end of any semester will be placed on academic probation for a maximum of two consecutive terms of enrollment. If the VA student's CGPA is still below 2.0 Undergraduate / 3.0 Graduate at the end of the second consecutive term of probation, the student's VA educational benefits will be terminated.

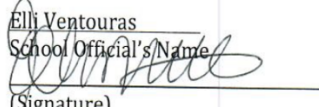
A VA student terminated from VA educational benefits due to unsatisfactory progress may petition the school to be recertified after attaining a CGPA of 2.0 Undergraduate / 3.0 Graduate

Veteran's Credit for Previous Education of Training

Students must report all education and training. The school must evaluate and grant credit, if appropriate, with the training time shortened, the tuition reduced proportionately, and the VA and student notified.

This Addendum becomes a part of the Catalog for all intents and purposes.

CERTIFIED TRUE AND CORRECT IN CONTENT AND POLICY

Elli Ventouras
School Official's Name

(Signature)

Dean of NY Campus
Title
5/30/19
Date

NEW YORK CITY: 17 Battery Place, New York, NY 10004 | LOS ANGELES: 3300 Riverside Drive, Burbank, CA 91505
t: 1-800-611-FILM | 1-212-674-4300 | f: 1-212-344-4434 | e: film@nyfa.edu | t: 1-888-988-NYFA | 1-818-333-3558 | f: 1-818-333-3557 | e: studios@nyfa.edu

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