

## 2021 – 2022 NYFA South Beach Course Catalog Addendum Notice

Items listed below were updated after the 2021 – 2022 NYFA South Beach Course Catalog Volume One (1) was published on or before August 30, 2021.

Attached to this Catalog Addendum notice is the 2021 – 2022 NYFA South Beach Course Catalog Volume Two (2) and serves as the legal document of control.

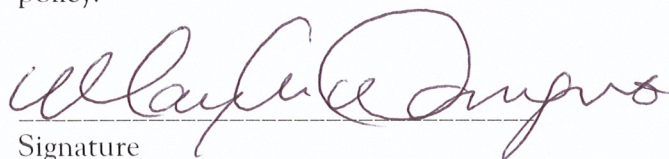
**Addendum #1:** The term “unit” has been removed from all programs and the proper term of “credit” is now used.

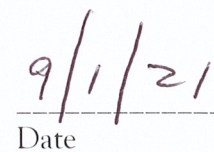
**Addendum #2:** All references to “clock hours” has been removed. All programs are completed in credits.

**Addendum #3:** The Faculty Listing has been updated to reflect credential awards for all faculty who do not have a degree.

**Addendum #4:** The One Year Filmmaking program has been updated to reflect forty (40) total credits for required completion.

I, Maylen Dominguez, Campus Dean of the New York Film Academy, South Beach, hereby certify that the information contained in this Catalog Volume Two (2) is true and correct in content and policy.

  
Signature

  
Date

NEW YORK CITY  
17 Battery Place, New York, NY 10004  
t: 1-800-611-FILM | +1-212-674-4300  
f: +1-212-344-4434 | e: film@nyfa.edu

LOS ANGELES  
3300 Riverside Drive, Burbank, CA 91505  
t: 1-888-988-NYFA | +1-818-333-3558  
f: +1-818-333-3557 | e: studios@nyfa.edu

SOUTH BEACH  
420 Lincoln Road, Suite 200, Miami Beach, FL 33139  
t: +1-305-534-6009 | f: +1-305-674-0740  
e: southbeach@nyfa.edu

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\*SUMMER ONLY



# SOUTH BEACH

NYFA South Beach  
Course Catalog

VOLUME TWO

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Twelve-Week Evening Acting for Film  
Twelve-Week Evening Screenwriting  
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Eight-Week Filmmaking  
Eight-Week Acting for Film  
Eight-Week Screenwriting  
Eight-Week Photography  
Six-Week Filmmaking  
Six-Week Documentary Filmmaking  
Six-Week Acting for Film  
Four-Week Filmmaking  
Four-Week Digital Editing  
Four-Week Acting for Film  
Four-Week Producing  
Four-Week Photography  
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NEW YORK FILM ACADEMY  
2021 - 2022  
**VOLUME 2**  
<http://www.nyfa.edu>

420 Lincoln Road, Suite 200  
Miami Beach, FL 33139  
Tel. (305) 534-6009

# INTRODUCTION

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## HISTORY

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

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## MISSION

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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.

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## STATEMENT OF PURPOSE

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

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## VISION/CONTEXT

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

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

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

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## OBJECTIVES

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NYFA has set the following objectives to fulfill:

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

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## CORE VALUES

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

### ***Student Success:***

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

### ***Integrity:***

The New York Film Academy expects its students, faculty, staff and administration to

act with integrity, honesty, and the highest ethical standards.

### ***Excellence:***

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

### ***Global Reach:***

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

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## BOARD OF DIRECTORS

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Oscar Bleetstein (Vice Chair)  
Cheng Davis  
Avy Eschenasy  
Jeffery Haber  
Dan Kogan  
Matthew Modine  
Denise Mullen  
Kristi Nelson (Chair)  
Jean Sherlock  
Clay Tarver  
Michael Young

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## LICENSING & APPROVALS

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As of this catalog's publication, the New York Film Academy South Beach is licensed by the Florida Commission of Independent Education to operate under an Annual License in the state of Florida.

Additional information regarding this institution may be obtained by contacting the Commission at:

325 West Gaines Street  
Suite 1414  
Tallahassee, Florida 32399

Telephone & Fax:  
888-224-6684 (toll-free) or 850-245-3200 or  
by fax 850-245-3234

The 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 also accredited by the National Association of Schools of Art and Design (NASAD).

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

This institution is approved by the United

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

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## STUDENT ACCESS TO STAFF & FACULTY

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Students are provided flexible access to one-on-one consultations with each of their instructors. Additionally, all full-time faculty hold a minimum of three office hours during the week, which are determined at the beginning of each program. Faculty and staff are readily available to provide individualized mentoring and counseling for any issues related to their individual fields of expertise. The New York Film Academy is open for students Monday - Saturday. When the Academy is open, a staff member is always available by phone or in person for consultation, questions, or help.

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## STUDENT INTERACTION

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

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## ABOUT THE CATALOG

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This is the document of authority for NYFA students commencing their programs at the South Beach campus starting from the Fall 2021 semester up until the start of the Fall 2022 semester.

All programs are solely owned and operated by the New York Film Academy and are not affiliated with Universal Studios, Harvard University or Disney Studios. The New York Film Academy reserves the right to change any policies, procedures and course offerings. All students enrolled at the New York Film Academy are required to follow the institutional and campus-wide policies stated in the newest catalog.

campus and has the authority to exercise policies established by the corporate officers. The institution's corporate officers execute legal documents and perform functions as required of corporate officers by law.

OFFICERS and Dean

President, Michael Young

Senior Executive Vice President, David Klein

Campus Dean, Maylen Dominguez

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## STATEMENT OF LEGAL CONTROL

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New York Film Academy South Beach is a private visual and performing arts institution incorporated under the laws of the state of Florida, and is a wholly owned subsidiary of New York Film Academy, Ltd .

New York Film Academy, Ltd. has its main administrative headquarters in New York, NY. The New York Film Academy and all its campuses operate under the guidance and policies set forth by the Founder Jerry Sherlock; Chief Executive Officer, Jean Sherlock; President, Michael Young; and Senior Executive Vice President and Chief Operating Officer, David Klein. New York Film Academy South Beach is under the direct management of the Campus Dean, Maylen Dominguez. The Campus Dean has the responsibility to manage all aspects of the

# LIST OF PROGRAMS

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Program Title	Credential	Type	Credits
Acting For Film	Masters	MFA	77
Acting for Film	Bachelors	BFA	124
Two Year Acting For Film	Diploma		71
One Year Acting for Film	Diploma		31
Twelve Week Evening Acting for Film	Diploma		4
Eight Week Acting For Film Workshop	Diploma		6
Six Week Acting for Film Workshop	Diploma		6
Four Week Acting For Film Workshop	Diploma		3
One Week Acting For Film Workshop	Diploma		1
Filmmaking	Masters	MFA	82
Filmmaking	Bachelors	BFA	140
Two Year Filmmaking	Diploma		75
One Year Filmmaking	Diploma		40
Twelve Week Evening Filmmaking	Diploma		4
Eight Week Filmmaking Workshop	Diploma		6
Six Week Filmmaking Workshop	Diploma		4
Four Week Filmmaking Workshop	Diploma		3
One Week Filmmaking Workshop	Diploma		1
One Week Music Video Workshop	Diploma		1
Fine Arts in Cinematography	Masters	MFA	64
One Year Cinematography	Diploma		30
Fine Arts in Documentary Filmmaking	Masters	MFA	76
One Year Documentary Filmmaking	Diploma		38
Six Week Documentary Workshop	Diploma		4
Photography	Masters	MFA	60
Photography	Bachelors	BFA	120
One Year Photography	Diploma		30
Twelve Week Evening Photography Workshop	Diploma		4
Eight Week Photography Workshop	Diploma		6
Four Week Photography Workshop	Diploma		3
Fine Arts in Producing	Masters	MFA	69.5
Film and Media Production	Masters	MA	37
Fine Arts in Producing	Bachelors	BFA	120.5
One Year Producing	Diploma		35.5
Twelve Week Evening Producing Workshop	Diploma		4
Four Week Producing Workshop	Diploma		3
Fine Arts in Screenwriting	Masters	MFA	64
Fine Arts in Screenwriting	Bachelors	BFA	121
One Year Screenwriting For Film and TV	Diploma		34
Twelve Week Evening Screenwriting Program	Diploma		4
Eight Week Screenwriting Workshop	Diploma		6
Four Week Digital Editing Workshop	Diploma		3
Twelve Week Evening Digital Editing Program	Diploma		4

# 2021 – 2022

## ACADEMIC CALENDAR

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### MASTER OF FINE ARTS IN FILMMAKING

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#### *Fall 2020*

4th Semester: 8/30/21 - 12/14/21

5th Semester: 1/10/22 - 4/23/22

6th Semester: 5/2/22 - 8/13/22

#### *Spring 2021*

3rd Semester: 8/30/21 - 12/14/21

4th Semester: 1/10/22 - 4/23/22

5th Semester: 5/2/22 - 8/13/22

6th Semester: 8/29/22 - 12/13/22

#### *Summer 2021*

2nd Semester: 8/30/21 - 12/14/21

3rd Semester: 1/10/22 - 4/23/22

4th Semester: 5/2/22 - 8/13/22

5th Semester: 8/29/22 - 12/13/22

6th Semester: 1/9/23 - 4/22/23

#### *Fall 2021*

Registration: 8/23/21

1st Semester: 8/30/21 - 12/14/21

2nd Semester: 1/10/22 - 4/23/22

3rd Semester: 5/2/22 - 8/13/22

4th Semester: 8/29/22 - 12/13/22

5th Semester: 1/9/23 - 4/22/23

6th Semester: 5/1/23 - 8/12/23

#### *Spring 2022*

Registration: 1/03/22

1st Semester: 1/10/22 - 4/23/22

2nd Semester: 5/2/22 - 8/13/22

3rd Semester: 8/29/22 - 12/13/22

4th Semester: 1/9/23 - 4/22/23

5th Semester: 5/1/23 - 8/12/23

6th Semester: 8/28/23 - 12/12/23

### MASTER OF FINE ARTS IN ACTING FOR FILM

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#### *Fall 2020*

4th Semester: 8/30/21 - 12/14/21

5th Semester: 1/10/22 - 4/23/22

#### *Spring 2021*

3rd Semester: 8/30/21 - 12/14/21

4th Semester: 1/10/22 - 4/23/22

5th Semester: 5/2/22 - 8/13/22

#### *Summer 2021*

2nd Semester: 8/30/21 - 12/14/21

3rd Semester: 1/10/22 - 4/23/22

4th Semester: 5/2/22 - 8/13/22

5th Semester: 8/29/22 - 12/13/22

#### *Fall 2021*

Registration: 8/23/21

1st Semester: 8/30/21 - 12/14/21

2nd Semester: 1/10/22 - 4/23/22

3rd Semester: 5/2/22 - 8/13/22

4th Semester: 8/29/22 - 12/13/22

5th Semester: 1/9/23 - 4/22/23

#### *Spring 2022*

Registration: 1/03/22

1st Semester: 1/10/22 - 4/23/22

2nd Semester: 5/2/22 - 8/13/22

3rd Semester: 8/29/22 - 12/13/22

4th Semester: 1/9/23 - 4/22/23

5th Semester: 5/1/23 - 8/12/23

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## MASTER OF FINE ARTS IN SCREENWRITING

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### *Fall 2021*

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22  
3rd Semester: 5/2/22 - 8/13/22  
4th Semester: 8/29/22 - 12/13/22  
5th Semester: 1/9/23 - 4/22/23

### *Spring 2022*

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22  
4th Semester: 1/9/23 - 4/22/23  
5th Semester: 5/1/23 - 8/12/23

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## MASTER OF FINE ARTS IN PRODUCING

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### *Fall 2021*

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22  
3rd Semester: 5/2/22 - 8/13/22  
4th Semester: 8/29/22 - 12/13/22

### *Spring 2022*

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22  
4th Semester: 1/9/23 - 4/22/23

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## MASTER OF FINE ARTS IN PHOTOGRAPHY

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### *Fall 2021*

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22  
3rd Semester: 5/2/22 - 8/13/22  
4th Semester: 8/29/22 - 12/13/22

### *Spring 2022*

Registration: 1/03/2023  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22  
4th Semester: 1/9/23 - 4/22/23

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## MASTER OF FINE ARTS IN CINEMATOGRAPHY

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### *Fall 2021*

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22  
3rd Semester: 5/2/22 - 8/13/22  
4th Semester: 8/29/22 - 12/13/22  
5th Semester: 1/9/23 - 4/22/23

### *Spring 2022*

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22  
4th Semester: 1/9/23 - 4/22/23  
5th Semester: 5/1/23 - 8/12/23

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## MASTER OF FINE ARTS IN DOCUMENTARY FILMMAKING

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### *Fall 2021*

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22  
3rd Semester: 5/2/22 - 8/13/22  
4th Semester: 8/29/22 - 12/13/22  
5th Semester: 1/9/23 - 4/22/23  
6th Semester: 5/1/23 - 8/12/23

### *Spring 2022*

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22  
4th Semester: 1/9/23 - 4/22/23

5th Semester: 5/1/23 - 8/12/23  
6th Semester: 8/28/23 - 12/12/23

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## MASTER OF ARTS IN FILM & MEDIA PRODUCTION

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### *Fall 2021*

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22  
3rd Semester: 5/2/22 - 8/13/22

### *Spring 2022*

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22

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## BACHELOR OF FINE ARTS IN FILMMAKING

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### *Fall 2020*

4th Semester: 8/30/21 - 12/14/21  
5th Semester: 1/10/22 - 4/23/22  
6th Semester: 5/2/22 - 8/13/22  
7th Semester: 8/29/22 - 12/10/22  
8th Semester: 1/9/23 - 4/22/23  
9th Semester: 5/1/23 - 8/12/23

### *Spring 2021*

3rd Semester: 8/30/21 - 12/14/21  
4th Semester: 1/10/22 - 4/23/22  
5th Semester: 5/2/22 - 8/13/22  
6th Semester: 8/29/22 - 12/13/22  
7th Semester: 1/9/23 - 4/22/23  
8th Semester: 5/1/23 - 8/12/23  
9th Semester: 8/28/23 - 12/12/23

### *Summer 2021*

2nd Semester: 8/30/21 - 12/14/21  
3rd Semester: 1/10/22 - 4/23/22  
4th Semester: 5/2/22 - 8/13/22  
5th Semester: 8/29/22 - 12/13/22  
6th Semester: 1/9/23 - 4/22/23  
7th Semester: 5/1/23 - 8/12/23

8th Semester: 8/28/23 - 12/12/23  
9th Semester: 1/8/24 - 4/20/24

### *Fall 2021*

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22  
3rd Semester: 5/2/22 - 8/13/22  
4th Semester: 8/29/22 - 12/13/22  
5th Semester: 1/9/23 - 4/22/23  
6th Semester: 5/1/23 - 8/12/23  
7th Semester: 8/28/23 - 12/12/23  
8th Semester: 1/8/24 - 4/20/24  
9th Semester: 4/29/24 - 8/10/24

### *Spring 2022*

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22  
4th Semester: 1/9/23 - 4/22/23  
5th Semester: 5/1/23 - 8/12/23  
6th Semester: 8/28/23 - 12/12/23  
7th Semester: 1/8/24 - 4/20/24  
8th Semester: 4/29/24 - 8/10/24  
9th Semester: 8/26/24 - 12/10/24

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## BACHELOR OF FINE ARTS IN ACTING FOR FILM

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### *Fall 2020*

4th Semester: 8/30/21 - 12/14/21  
5th Semester: 1/10/22 - 4/23/22  
6th Semester: 5/2/22 - 8/13/22  
7th Semester: 8/29/22 - 12/10/22  
8th Semester: 1/9/23 - 4/22/23

### *Spring 2021*

3rd Semester: 8/30/21 - 12/14/21  
4th Semester: 1/10/22 - 4/23/22  
5th Semester: 5/2/22 - 8/13/22  
6th Semester: 8/29/22 - 12/13/22  
7th Semester: 1/9/23 - 4/22/23  
8th Semester: 5/1/23 - 8/12/23

### *Summer 2021*

2nd Semester: 8/30/21 - 12/14/21



3rd Semester: 1/10/22 - 4/23/22  
4th Semester: 5/2/22 - 8/13/22  
5th Semester: 8/29/22 - 12/13/22  
6th Semester: 1/9/23 - 4/22/23  
7th Semester: 5/1/23 - 8/12/23  
8th Semester: 8/28/23 - 12/12/23

### ***Fall 2021***

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22  
3rd Semester: 5/2/22 - 8/13/22  
4th Semester: 8/29/22 - 12/13/22  
5th Semester: 1/9/23 - 4/22/23  
6th Semester: 5/1/23 - 8/12/23  
7th Semester: 8/28/23 - 12/12/23  
8th Semester: 1/8/24 - 4/20/24

### ***Spring 2022***

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22  
4th Semester: 1/9/23 - 4/22/23  
5th Semester: 5/1/23 - 8/12/23  
6th Semester: 8/28/23 - 12/12/23  
7th Semester: 1/8/24 - 4/20/24  
8th Semester: 4/29/24 - 8/10/24

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## BACHELOR OF FINE ARTS IN SCREENWRITING

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### ***Fall 2020***

4th Semester: 8/30/21 - 12/14/21  
5th Semester: 1/10/22 - 4/23/22  
6th Semester: 5/2/22 - 8/13/22  
7th Semester: 8/29/22 - 12/10/22  
8th Semester: 1/9/23 - 4/22/23

### ***Spring 2021***

3rd Semester: 8/30/21 - 12/14/21  
4th Semester: 1/10/22 - 4/23/22  
5th Semester: 5/2/22 - 8/13/22  
6th Semester: 8/29/22 - 12/13/22  
7th Semester: 1/9/23 - 4/22/23

8th Semester: 5/1/23 - 8/12/23

### ***Fall 2021***

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22  
3rd Semester: 5/2/22 - 8/13/22  
4th Semester: 8/29/22 - 12/13/22  
5th Semester: 1/9/23 - 4/22/23  
6th Semester: 5/1/23 - 8/12/23  
7th Semester: 8/28/23 - 12/12/23  
8th Semester: 1/8/24 - 4/20/24

### ***Spring 2022***

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22  
4th Semester: 1/9/23 - 4/22/23  
5th Semester: 5/1/23 - 8/12/23  
6th Semester: 8/28/23 - 12/12/23  
7th Semester: 1/8/24 - 4/20/24  
8th Semester: 4/29/24 - 8/10/24

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## BACHELOR OF FINE ARTS IN PRODUCING

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### ***Fall 2020***

4th Semester: 8/30/21 - 12/14/21  
5th Semester: 1/10/22 - 4/23/22  
6th Semester: 5/2/22 - 8/13/22  
7th Semester: 8/29/22 - 12/10/22  
8th Semester: 1/9/23 - 4/22/23

### ***Spring 2021***

3rd Semester: 8/30/21 - 12/14/21  
4th Semester: 1/10/22 - 4/23/22  
5th Semester: 5/2/22 - 8/13/22  
6th Semester: 8/29/22 - 12/13/22  
7th Semester: 1/9/23 - 4/22/23  
8th Semester: 5/1/23 - 8/12/23

### ***Fall 2021***

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21

2nd Semester: 1/10/22 - 4/23/22  
3rd Semester: 5/2/22 - 8/13/22  
4th Semester: 8/29/22 - 12/13/22  
5th Semester: 1/9/23 - 4/22/23  
6th Semester: 5/1/23 - 8/12/23  
7th Semester: 8/28/23 - 12/12/23  
8th Semester: 1/8/24 - 4/20/24

### *Spring 2022*

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22  
4th Semester: 1/9/23 - 4/22/23  
5th Semester: 5/1/23 - 8/12/23  
6th Semester: 8/28/23 - 12/12/23  
7th Semester: 1/8/24 - 4/20/24  
8th Semester: 4/29/24 - 8/10/24

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## BACHELOR OF FINE ARTS IN PHOTOGRAPHY

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### *Fall 2020*

4th Semester: 8/30/21 - 12/14/21  
5th Semester: 1/10/22 - 4/23/22  
6th Semester: 5/2/22 - 8/13/22  
7th Semester: 8/29/22 - 12/10/22  
8th Semester: 1/9/23 - 4/22/23

### *Spring 2021*

3rd Semester: 8/30/21 - 12/14/21  
4th Semester: 1/10/22 - 4/23/22  
5th Semester: 5/2/22 - 8/13/22  
6th Semester: 8/29/22 - 12/13/22  
7th Semester: 1/9/23 - 4/22/23  
8th Semester: 5/1/23 - 8/12/23

### *Fall 2021*

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22  
3rd Semester: 5/2/22 - 8/13/22  
4th Semester: 8/29/22 - 12/13/22  
5th Semester: 1/9/23 - 4/22/23

6th Semester: 5/1/23 - 8/12/23  
7th Semester: 8/28/23 - 12/12/23  
8th Semester: 1/8/24 - 4/20/24

### *Spring 2022*

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22  
4th Semester: 1/9/23 - 4/22/23  
5th Semester: 5/1/23 - 8/12/23  
6th Semester: 8/28/23 - 12/12/23  
7th Semester: 1/8/24 - 4/20/24  
8th Semester: 4/29/24 - 8/10/24

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## ONE-YEAR FILMMAKING

---

### *Spring 2021*

3rd Semester: 8/30/21 - 12/14/21

### *Summer 2021*

2nd Semester: 8/30/21 - 12/14/21  
3rd Semester: 1/10/22 - 4/23/22

### *Fall 2021*

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22  
3rd Semester: 5/2/22 - 8/13/22

### *Spring 2022*

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22

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## ONE-YEAR ACTING FOR FILM

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### *Summer 2021*

2nd Semester: 8/30/21 - 12/14/21

### *Fall 2021*

Registration: 8/23/21

1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22

***Spring 2022***

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22

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## ONE-YEAR SCREENWRITING

---

***Summer 2021***

2nd Semester: 8/30/21 - 12/14/21

***Fall 2021***

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22

***Spring 2022***

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22

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## ONE-YEAR PRODUCING

---

***Summer 2021***

2nd Semester: 8/30/21 - 12/14/21

***Fall 2021***

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22

***Spring 2022***

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22

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## ONE-YEAR DOCUMENTARY FILMMAKING

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***Spring 2021***

3rd Semester: 8/30/21 - 12/14/21

***Summer 2021***

2nd Semester: 8/30/21 - 12/14/21  
3rd Semester: 1/10/22 - 4/23/22

***Fall 2021***

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22  
3rd Semester: 5/2/22 - 8/13/22

***Spring 2022***

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22

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## ONE-YEAR PHOTOGRAPHY

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***Summer 2021***

2nd Semester: 8/30/21 - 12/14/21

***Fall 2021***

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22

***Spring 2022***

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22

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## ONE-YEAR CINEMATOGRAPHY

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***Summer 2021***

2nd Semester: 8/30/21 - 12/14/21

***Fall 2021***

Registration: 8/23/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22

***Spring 2022***

Registration: 1/03/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22

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## EIGHT-WEEK FILMMAKING

---

Start Date	End Date
9/13/21	11/6/21
10/11/21	12/11/21
1/3/22	2/26/22
2/7/22	4/2/22
3/7/22	4/30/22
4/4/22	5/27/22
8/1/22	9/24/22

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## EIGHT-WEEK ACTING FOR FILM

---

Start Date	End Date
9/13/21	11/6/21
1/3/22	2/26/22
2/7/22	4/2/22
3/7/22	4/30/22
5/2/22	6/25/22
7/5/22	8/27/2022

---

## EIGHT-WEEK SCREENWRITING

---

Start Date	End Date
9/13/21	11/6/21
1/3/22	2/26/22
3/7/22	4/30/22
5/2/22	6/25/22
7/5/22	8/27/2022

---

## EIGHT-WEEK PHOTOGRAPHY

---

Start Date	End Date
9/13/21	11/6/21
1/3/22	2/26/22
3/7/22	4/30/22
5/2/22	6/25/22
7/5/22	8/27/2022

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## SIX-WEEK FILMMAKING

---

Start Date	End Date
12/6/21	1/15/22
6/6/22	7/16/22
7/5/22	8/20/22

---

## SIX-WEEK DOCUMENTARY FILMMAKING

---

Start Date	End Date
9/13/21	10/27/21
2/7/22	3/23/22
5/2/22	6/11/22
7/5/22	8/13/22

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## FOUR-WEEK FILMMAKING

---

Start Date	End Date
9/13/21	10/9/21
10/11/21	11/6/21
1/3/22	1/29/22
2/7/22	3/5/22
3/7/22	4/2/22
4/4/22	4/30/22
5/2/22	5/28/22
6/6/22	7/2/22
7/5/22	7/30/22
8/1/22	8/27/22

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## FOUR-WEEK DIGITAL EDITING

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Start Date	End Date
10/11/21	11/6/21
2/7/22	3/5/22
7/5/22	7/30/22

---

## FOUR-WEEK ACTING FOR FILM

---

Start Date	End Date
9/13/21	10/9/21
10/11/21	11/6/21
1/3/22	1/29/22
2/7/22	3/5/22
3/7/22	4/2/22
4/4/22	4/30/22
5/2/22	5/28/22
6/6/22	7/2/22
7/5/22	7/30/22
8/1/22	8/27/22

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## FOUR-WEEK PHOTOGRAPHY

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Start Date	End Date
9/13/21	10/9/21
9/13/21	10/9/21
1/3/22	1/29/22
1/3/22	1/29/22
3/7/22	4/2/22
5/2/22	5/28/22
6/6/22	7/2/22
7/5/22	7/30/22
7/5/22	7/30/22

---

## FOUR-WEEK PRODUCING

---

Start Date	End Date
9/13/21	10/9/21
10/11/21	11/6/21
1/3/22	1/29/22
2/7/22	3/5/22
3/7/22	4/2/22
4/4/22	4/30/22
5/2/22	5/28/22
6/6/22	7/2/22
7/5/22	7/30/22
8/1/22	8/27/22

---

## TWELVE-WEEK EVENING FILMMAKING

---

Start Date	End Date
9/20/21	12/11/21
1/10/22	4/2/22
3/14/22	6/4/22
6/13/22	9/3/22

---

## TWELVE-WEEK EVENING DIGITAL EDITING

---

Start Date	End Date
9/20/21	12/11/21
1/10/22	4/2/22
3/14/22	6/4/22
6/13/22	9/3/22

---

## TWELVE-WEEK EVENING ACTING FOR FILM

---

Start Date	End Date
9/20/21	12/11/21
1/10/22	4/2/22
3/14/22	6/4/22
6/13/22	9/3/22

---

## TWELVE-WEEK EVENING SCREENWRITING

---

Start Date	End Date
9/20/21	12/11/21
1/10/22	4/2/22
3/14/22	6/4/22
6/13/22	9/3/22



---

## TWELVE-WEEK EVENING PRODUCING

---

Start Date	End Date
9/20/21	12/11/21
1/10/22	4/2/22
3/14/22	6/4/22
6/13/22	9/3/22

---

## ONE-WEEK FILMMAKING

---

Start Date	End Date
10/11/21	10/16/21
1/10/22	1/15/22
3/14/22	3/19/22
5/9/22	5/14/22
6/13/22	6/18/22
7/11/22	7/16/22
8/8/22	8/13/22

---

## ONE-WEEK ACTING FOR FILM

---

Start Date	End Date
10/11/21	10/16/21
1/10/22	1/15/22
3/14/22	3/19/22
5/9/22	5/14/22
6/13/22	6/18/22
7/11/22	7/16/22
8/8/22	8/13/22

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## ACADEMIC BREAKS

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Dec 15, 2021 - Jan 9, 2022\*

Dec 14, 2022 - Jan 8, 2023\*

Dec 13, 2023 - Jan 7, 2024\*

\*(Final semester students have Screenings & Graduation during Winter Break. Incoming students have Registration & Orientation during Winter Break)

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## STUDENT HOLIDAY BREAKS:

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**Labor Day:** Monday, September 6, 2021

**Rosh Hashanah:** Starts 5pm Mon. Sept. 6, 2021  
all day Tue. Sept. 7, 2021

**Yom Kippur:** Starts 5pm Wed. Sept. 15, 2021,  
all day Thurs. Sept. 16, 2021

**Veterans Day:** Thursday, November 11, 2021

**Thanksgiving:** Thursday, November 25, 2021 -  
Friday, November 26, 2021

**Holiday Break:** December 15, 2021 - January 9,  
2022

**Martin Luther King, Jr. Day:** Monday, January  
1, 2022

**Good Friday:** Friday, April 15, 2022

**Memorial Day:** Monday, May 30, 2022

**Juneteenth:** Sunday, June 19<sup>th</sup>, 2022 and  
Monday, June 20, 2022 (observed)

**Fourth of July:** Monday, July 4, 2022

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# STUDENT AFFAIRS POLICIES

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# STUDENT CODE OF CONDUCT

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## INTRODUCTION

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The New York Film Academy (NYFA) seeks to promote and advance the art of visual storytelling as a transformational and ennobling vehicle to both the creator and audience, with a profound impact on individuals, communities, and the global society. To build a community that supports this purpose, NYFA is committed to maintaining a safe and healthy learning environment, free from hostility and discrimination, and to support student success. As community members, NYFA expects students to choose behaviors that embody these values. Students are expected to act with honesty and the highest ethical standard, to be good citizens, to be respectful of diverse campus community members, to behave responsibly, to choose actions that reflect well on NYFA, and to contribute positively to NYFA and the visual storytelling industry.

Being a NYFA student is a privilege, not a right. Therefore, student behavior that is not consistent with NYFA's expectations or the Student Conduct Code is addressed through an educational process that is designed to promote NYFA's values and, when necessary, hold students accountable through appropriate consequences.

## STUDENT CONDUCT POLICIES

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Students may be held accountable for the types of misconduct set out in Types of Misconduct (Section II. B.).

Procedures specifically for allegations involving discrimination, harassment, retaliation, sexual misconduct, domestic and dating violence, and stalking are set forth in NYFA's *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 conducted at NYFA affiliated or contracted facilities, to off-campus conduct that adversely affects the NYFA community and/or the pursuit of its objectives, in all NYFA programs, locally or abroad, on ground or online. Each Student shall be responsible for their conduct from the time of application for admission through the awarding of a degree or certificate, even though conduct may occur before classes begin or after classes end, as well as during the academic year and during periods between terms of actual enrollment (and even if the conduct is not discovered until after the degree or certificate is awarded).

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

## ***B. Types of Misconduct***

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

### ***1) Academic Dishonesty***

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

### ***2) Cheating***

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

### ***3) Plagiarism***

Plagiarism includes, but is not limited to, the use, by paraphrase or direct quotation, of the published or unpublished work of another

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

### ***4) Fabrication***

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

### ***5) Multiple Submissions***

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

### ***6) Unauthorized Assistance***

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

### ***7) Solicitation***

Solicitation includes, but is not limited to, giving, receiving, or expecting financial compensation from other students for services or products such as NYFA

production, pre-production, post-production, and script consultation.

**8) *Forgery***

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

**9) *Falsifying Information***

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

**10) *Theft***

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

**11) *Vandalism, Damage, or Destruction of NYFA Property***

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

**12) *Trespassing or Unauthorized Entry***

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

**13) *Misuse of NYFA Property, Materials, or Resources***

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

**14) *Housing 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 *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 & Intimidation***

Bullying and intimidation includes, but is not limited to, coercion and aggressive behaviors that cause fear, intentionally harm or control another person physically or emotionally, and are not protected by freedom of expression.

### ***26) Discrimination***

All forms of discrimination are governed by the rules of NYFA's *Title IX Grievance Policy and Procedure*, *NYFA's Sexual Misconduct Policy*, and/or *NYFA's Student Grievance and Resolution Process*.

### ***27) Fraternalization***

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

### ***28) Disorderly, Disruptive, or Disturbing Behavior***

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

### ***29) Failure to Comply***

Failure to comply includes, but is not limited to, a failure to abide by the directions, instructions, or request(s) of a NYFA

employee or agent acting in an official capacity.

### ***30) Controlled Substances***

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

### ***31) Alcohol***

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

### ***32) Smoking***

Smoking of any kind, including vaporizers or e-cigarettes, in or around any NYFA property, or at NYFA activities, except at designated smoking areas.

### ***33) Professional Courtesy***

Professional courtesy includes, but is not limited to, remaining quiet in the hallways, and in general areas in and around NYFA

property. Students must not approach or enter neighboring offices or solicit neighboring offices for employment.

#### ***34) Weapons***

Possession, use, misuse, or distribution of explosives (including fireworks and ammunition), guns (including air, BB, paintball, replica guns, or pellet guns), knives (switchblade or belt buckle) with a blade of longer than two inches, replica weapons, chemicals, using an item as a weapon, or other weapons or dangerous objects (including arrows, axes, machetes, nun chucks, throwing stars), including any item that falls within the category of a weapon, or the storage of in a vehicle parked on NYFA property.

#### ***35) Expectation of Privacy***

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

For incidents involving privacy related to sexual misconduct, see NYFA's *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 & Locations***

Violations of policies, rules, or expectations related to Equipment, Props, Production, Editing and Post-Production Department

guidelines. Includes following guidelines for greenlight processes, on-set safety, or action sequence authorization. Behaving respectfully and following location guidelines and expectations while on location (including Warner Bros., Universal, and other third-party entities) at NYFA activities.

***42) Violation of Any Published NYFA Rule, Regulation, or Policy***

Violation of any published NYFA rule, regulation, or policy.

***43) Violations of Law***

Any act chargeable as a violation of federal, state, or local law, when there is a reasonable belief that the act poses a threat to the health or safety of any person in the NYFA community, to the security of any NYFA property, or poses a threat of disruption or interference with NYFA activities or operations.

***44) Violation of Disciplinary Conditions***

Violation of the conditions contained in the terms of a disciplinary action, outcome, sanction, or resolution, imposed through NYFA's student conduct procedures.

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## STUDENT CONDUCT PROCEDURES

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The student conduct procedures are established by NYFA to resolve allegations of student misconduct. The procedures and resolution process are intended to be educational, not adversarial, and all cases are expected to be treated in a fair and equitable manner. Questions concerning student conduct procedures may be addressed to the

Campus Dean  
([maylen.dominguez@nyfa.edu](mailto:maylen.dominguez@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 Campus Dean or designees referred to hereafter as the Student Conduct Administrator.

Complaints may be submitted via email and/or through the Incident Report forms found on the NYFA Student Hub ([https://hub.nyfa.edu/student\\_services/dean-of-students-office/sb/student-conduct](https://hub.nyfa.edu/student_services/dean-of-students-office/sb/student-conduct)).

Complaints must be made within one year following discovery of the alleged misconduct, unless an exception is granted by the Campus Dean.

***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 to determine if there has been a violation and to gather information about appropriate resolution and/or disciplinary sanctions.
- Describe to the student the nature of the conduct in question, and sections of the Student Conduct Code that have allegedly been violated.
- Allow the student to have an opportunity to be heard and to respond to the allegations.
- Provide the student with information about their right to review documents relevant to the case. (Note: documents may be redacted to comply with state and federal laws and regulations and NYFA policies.)
- Describe potential outcomes and/or a range of sanctions.
- Disclose the length of time NYFA keeps record of disciplinary matters.



If a student requires 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 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 & 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.

#### **a. 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.

#### **b. 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 during 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 during 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, including the remainder of an academic term or for several academic terms. Suspension may take effect at such time as the Student Conduct Administrator determines. 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 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:

1. The student has complied with all conditions imposed as part of the suspension.
2. The student is academically eligible.
3. 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.
4. The student meets the deadlines for filing all necessary applications, including those for readmission, registration, and enrollment.
5. 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 additional disciplinary action including, but not limited to, 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

#### **i. 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:

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

**j. Limits on Sanctions**

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

***H. Parallel Conduct Proceedings***

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

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

***I. Appeals Process***

If the student does not agree with the determination or Resolution Agreement

proposed by the Student Conduct Administrator, the student may appeal the 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 New York or Los Angeles Campus Dean, or designee, via the Campus Dean's email ([elli@nyfa.edu](mailto:elli@nyfa.edu) (NY) [dan@nyfa.edu](mailto:dan@nyfa.edu) (LA)). 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 the 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.

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## INTERIM &/OR EMERGENCY MEASURES

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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.

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## PRIVACY & RECORDS RETENTION

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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 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.

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## AMENDMENT & MODIFICATION

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Any amendments or modifications to NYFA's Student Conduct Code will be made by NYFA's Los Angeles Dean of Students, in consultation with appropriate NYFA faculty, staff, and administrators. Prior to adoption, such amendments will be submitted to NYFA's General Counsel for review for consistency with the NYFA policies, and federal and state law.

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## DEFINED TERMS

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### ***A. NYFA***

The term NYFA means New York Film Academy, and all its educational operations.

### ***B. Faculty Member***

Any person hired by NYFA to conduct classroom or teaching activities or who is otherwise considered by NYFA to be a member of its faculty.



### ***C. NYFA Community Member***

A NYFA community member includes, but is not limited to, any NYFA student, faculty member, staff, administrator, employee, agent acting on behalf of NYFA, guest speakers, visitor, and/or any person affiliated with a NYFA activity during the time of the activity.

### ***D. NYFA Property***

Includes all land, buildings, facilities, and other property in possession of or owned, used, or controlled by NYFA, and includes adjacent streets 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 Campus Dean 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 South Beach campus, this may mean the Department Chairs, or their designees.

### ***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 email or the email address most recently filed with the Registrar's office.

### ***K. Student***

The term "student" includes all person enrolled in or registered for courses at NYFA, either full-time or part-time, pursuing a degree or certificate program. Persons who withdraw after allegedly violating the Student Conduct Code, who are not officially enrolled for a particular term but who have a continuing relationship with NYFA, or who have applied for admission are considered "students." Additionally, persons who have previously been enrolled and are eligible to return following a voluntary 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.

# SEXUAL MISCONDUCT POLICY

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## INTRODUCTION

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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.

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## WHAT IS THE PURPOSE OF THE SEXUAL MISCONDUCT POLICY?

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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

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## GENERAL RULES OF APPLICATION

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### EFFECTIVE DATE

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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

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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

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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

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## OTHER RELEVANT NYFA POLICIES AND PROCEDURES

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- 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

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## DEFINITIONS

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### AFFIRMATIVE CONSENT

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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.

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## DEFINITIONS OF PROHIBITED CONDUCT

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### SEXUAL MISCONDUCT

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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:

- a. 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.
- b. 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.

- c. 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

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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

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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

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### FORMAL COMPLAINT

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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

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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

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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

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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.

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## STUDENT

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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.

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## EMPLOYEE

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

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## STUDENT GROUP

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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.

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## THIRD PARTY

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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.

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## WORKING DAYS

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

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## DISABILITY ACCOMMODATIONS

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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.

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## TITLE IX COORDINATORS AND MAKING A REPORT

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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](mailto: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](mailto: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](mailto: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.

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## CONFIDENTIAL REPORTING

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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](mailto: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.svfreencity.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:  
<http://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/program/s/family-justice-centers.page>

#### 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/wh-at-we>

- [do/programs/sexual-assault/](https://www.glendaleywca.org)  
 ● YWCA Glendale, DV Project;  
<https://www.glendaleywca.org>
- Victim Assistance Program:  
<https://www.helplacrim.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.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

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## INFORMATION ON REPORTING

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### 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  
Lauderdal  
e, FL 3301  
954-761-  
7273

**REPORTING TO LAW  
ENFORCEMENT**

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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**

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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**

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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**

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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**

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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.

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## SUPPORTIVE AND PROTECTIVE MEASURES

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### SUPPORTIVE MEASURES

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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**

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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**

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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**

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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](http://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

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### FILING A FORMAL COMPLAINT

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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.

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### RECEIPT AND OUTREACH

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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.

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## NOTICE OF ALLEGATIONS

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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

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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

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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.

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## INVESTIGATION

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## GENERAL PRINCIPLES

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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

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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:

1. Exception one: Sexual behavior is considered to prove that someone other than the Respondent committed the conduct alleged by the Complainant.
2. 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

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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.



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## DETERMINATION REGARDING RESPONSIBILITY

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### DECISION-MAKING

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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

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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

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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.

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## 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.

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## DETERMINATION REGARDING SANCTIONING

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### MITIGATING AND AGGRAVATING FACTORS

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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.

- 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.

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

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

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## FINAL OUTCOME

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### 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

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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

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## APPEALS

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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 AND PROCEDURE

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## INTRODUCTION

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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.

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## WHAT IS THE PURPOSE OF THE TITLE IX GRIEVANCE POLICY AND PROCEDURE?

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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>

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## HOW DOES THE TITLE IX GRIEVANCE POLICY AND PROCEDURE IMPACT OTHER CAMPUS DISCIPLINARY POLICIES?

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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

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## GENERAL RULES OF APPLICATION

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### EFFECTIVE DATE

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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.

### REVOCAION BY OPERATION OF LAW

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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

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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](mailto: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](mailto: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

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## OTHER RELEVANT NYFA POLICIES AND PROCEDURES

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- 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

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## DEFINITIONS

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### 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**

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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**

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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**

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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**

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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**

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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.

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## MAKING A REPORT REGARDING COVERED SEXUAL HARASSMENT TO NYFA

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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](mailto: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](mailto: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](mailto: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.

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## CONFIDENTIAL REPORTING

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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](mailto: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](mailto:stanley.tam@nyfa.edu)

[kathia.rabelo@nyfa.edu](mailto: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.svfreencyc.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/eisner-education/strength-united/services>
- Rape Treatment Center, UCLA Medical Center:  
<https://www.uclahealth.org/santa-monica/ra>



- [pe-treatment](https://ywcagla.org/what-we-do/programs/sexual-assault/)  
YWCA Los Angeles:
- YWCA Glendale, DV Project;  
<https://www.glendaleywca.org>
- Victim Assistance Program:  
<https://www.helpcrimevictims.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>  
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#### 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://cas-a.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

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## NON-INVESTIGATORY MEASURES AVAILABLE UNDER THE TITLE IX GRIEVANCE POLICY

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#### 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**

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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.

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## INFORMATION ON REPORTING

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### TIMELY WARNINGS

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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

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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

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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

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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.

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## EDUCATION AND PREVENTION

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### EDUCATION AND PREVENTION PROGRAMS

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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.

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### BYSTANDER INTERVENTION

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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](http://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

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### FILING A FORMAL COMPLAINT

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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.

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### ADVISOR OF CHOICE AND PARTICIPATION OF ADVISORS

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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 Procedure 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.

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### NOTICE OF MEETINGS AND INTERVIEWS

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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.

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### DELAY

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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.

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## INVESTIGATION

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### GENERAL RULES OF INVESTIGATIONS

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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

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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).

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## HEARING

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### 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.
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

## HEARING PROCEDURES

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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.

## LIVE CROSS-EXAMINATION PROCEDURE

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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

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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.

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## DETERMINATION REGARDING RESPONSIBILITY

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### STANDARD OF PROOF

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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

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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

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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 NFYA 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.

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## APPEALS

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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*

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## APPENDIX A: RULES OF DECORUM

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### 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](#).

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## APPENDIX B: GUIDE FOR DETERMINING RELEVANCY

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### 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.



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## APPENDIX C: STUDENT BILL OF RIGHTS

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### 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.

# DIVERSITY POLICY

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## DIVERSITY POLICY

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

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

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

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

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

is essential to the health of a globally diverse community.

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

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

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

# STUDENT GRIEVANCE REVIEW & RESOLUTION PROCESS

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All students, faculty, and staff have the right to due process in any action brought against them by NYFA that may adversely affect their academic or employment status with the institution. Students and employees have the right to petition for special consideration with regard to the academic and administrative policies and procedures when circumstances beyond their control prevent them from adhering to said policies and procedures.

NYFA will address all appropriate student grievances promptly. A grievance is considered appropriate if a student expresses feelings of dissatisfaction concerning any application or interpretation of NYFA administrative or management-related policy.

For the purposes of this policy, a student is defined as an individual who (a) is enrolled or registered in an academic program of the Academy; (b) has completed the immediately preceding term and is eligible for re-enrollment, including the recess periods between academic terms; or (c) is on approved educational leave or other approved leave status from an academic program.

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## INFORMAL & FORMAL GRIEVANCE PROCEDURES

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### *Informal Grievance Procedures:*

Before filing a grievance under this Policy, students are encouraged to attempt to resolve the matter informally with the person alleged to have committed the violation, or with the

head or chair of the department or program in which the alleged violation occurred. The student may also contact the Campus Dean for assistance with informal resolution. If a resolution cannot be reached through informal discussions and a student wishes to file a formal grievance, they can do so by following the procedures outlined below.

### *Formal Grievance Procedures:*

Students wishing to file a formal grievance shall follow these procedures and guidelines:

- Grievances should be completed and submitted online via the Campus Dean website on the NYFA Hub. [https://hub.nyfa.edu/student\\_services/dean-of-students-office/student-grievances](https://hub.nyfa.edu/student_services/dean-of-students-office/student-grievances).
- All student complaints will be investigated thoroughly, including interviewing all parties and reviewing all documents that relate to or may potentially relate to the complaint.
- Upon receipt of a formal student grievance, the Campus Dean will review the grievance and make an initial determination regarding whether the grievance is complete, within the jurisdiction of the school, and, if found to be true, would constitute a violation of law or NYFA policy. If the above conditions are met, the Campus Dean will inform the complainant in writing that the grievance process will move forward. Such a determination will be made within five (5) business days.

- If the Campus Dean determines that the grievance is incomplete, the student will have three (3) business days from the date of the written notice to make the grievance complete. If the student fails to make the grievance complete, the grievance will be dismissed. If the grievance raises multiple distinct issues, the Campus Dean will make the determination described above with regard to each individual issue. The Campus Dean may investigate some issues and dismiss others pursuant to this review process.
- If a complaint is dismissed, the Campus Dean will provide the student with a written explanation of the basis for the dismissal. The student will have five (5) business days from the date of the written notice to request in writing an appeal of the dismissal from the Campus Dean to the New York or Los Angeles Campus Dean, or designee, via the Campus Dean's email ([elli@nyfa.edu](mailto:elli@nyfa.edu) (NY) [dan@nyfa.edu](mailto:dan@nyfa.edu) (LA)). The request for appeal must articulate why the decision by the Campus Dean to dismiss the case was in error. The New York or Los Angeles Campus Dean, will respond in writing within ten (10) business days of receipt of the appeal. The New York or Los Angeles Campus Dean will make this determination after reviewing documents provided by the Campus Dean and any other documentation the student wishes to have considered. If the decision to dismiss is upheld, that decision is final. If the decision to dismiss is overturned on appeal, the case shall be sent back to the South Beach Campus Dean for

investigation in accordance with the procedures outlined below.

- The Campus Dean will commence the investigation by sending a copy of the written grievance and any supporting documentation as appropriate to the individual respondent or to the head or chair of any department or program against which the grievance was filed. The respondent shall have five (5) business days to respond to the grievance. The Campus Dean may then interview the complainant, respondent, or both.
- In some cases, the Campus Dean may interview individuals other than the complainant and respondent, and may request additional documentation from any of the above parties. The Campus Dean shall complete the investigation and deliver a written report to the complainant and respondent within fifteen (15) business days of the initial receipt of the grievance. The report will contain a summary of the issues within the grievance, references to the applicable NYFA policy, a summary of the factual findings of the investigation, and a conclusion regarding the recommended outcome of the grievance, including proposed corrective actions, if any.
- In the event the outcome of the grievance calls for disciplinary action to be taken against any NYFA student, the matter shall be adjudicated within the Campus Dean's office according to the policies and procedures of the school. In the event the outcome of the grievance calls for disciplinary action to be taken against any NYFA employee, the matter will be turned over to the Human Resources

Department and adjudicated according to its policies and procedures.

### *Appeals Process:*

A student wishing to appeal an adverse decision in a grievance case filed can do so by submitting an appeal request in writing within five (5) business days of when the Dean of Students issued the findings to the Campus Dean to the New York or Los Angeles Campus Dean, or designee, via the Campus Dean's email ([elli@nyfa.edu](mailto:elli@nyfa.edu) (NY) [dan@nyfa.edu](mailto:dan@nyfa.edu) (LA)). That Campus Dean will consider the appeal in such cases. The Campus Dean will make a final, binding decision on the appeal within ten (10) business days, and will send the written appeals decision to the complainant and respondent. To be considered, the appeal must be based on one of the following assertions:

- The Student Grievance Review and Resolution Process as set forth in the preceding steps was not followed correctly, and this failure to follow the procedures resulted in the adverse finding, or
- The Campus Dean misinterpreted written, recorded, oral, or other evidence presented in the investigation and this misinterpretation of the evidence resulted in the adverse finding, or
- The Campus Dean inappropriately or mistakenly applied NYFA policy or standards of conduct to the grievance and this misapplication of policy resulted in the adverse finding.

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## IMPORTANT NOTES REGARDING STUDENT GRIEVANCES

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- Following a finding validating a grievance, NYFA will implement reasonable policies or procedures to avoid similar complaints in the future.
- Grievances may be submitted anonymously. Without the complainant's contact information, however, NYFA will be unable to correspond with the complainant about the grievance.
- During and after investigation into a student grievance, NYFA will abide by all FERPA regulations.
- If a grievance is filed against the Campus Dean or if the school determines the Campus Dean should be recused from a case for any other reason, the President will take on the responsibilities of the Campus Dean and all decisions of the President will be final.
- A written summary of all complaints will be kept for a minimum of six years from the date that the complaint was first received.
- For specific sex-based discrimination and sexual misconduct student rights and grievances, please see NYFA's Title IX Grievance Policy and/or NYFA's Sexual Misconduct Policy.

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## COMPLAINTS TO THE FLORIDA DEPARTMENT OF EDUCATION

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To file a complaint against a nonpublic postsecondary institution in Florida, please write a letter or send an e-mail containing the following information:

1. Name of Student (or Complainant)
2. Complainant Address
3. Phone Number
4. Name of Institution
5. Location of the Institution (City)
6. Dates of Attendance
7. A full description of the problem and any other documentation that will support your claim such as the Course Catalog, correspondence, etc.
8. The complaint process of the Commission involves contacting the institution to obtain their response to your complaint. If you do not want the Commission to contact the institution you are attending, you must state so in your complaint; however, doing so will greatly hinder the Commission's ability to assist you with your complaint.

Send Letter To:

Commission for Independent Education  
325 W. Gaines Street, Suite 1414  
Tallahassee, FL. 32399-0400

Or E-mail: [cieinfo@fldoe.org](mailto:cieinfo@fldoe.org)

Or Fax: 850-245-3238

# DRUG & ALCOHOL POLICY

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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.

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## NYFA STANDARDS OF CONDUCT RELATED TO ALCOHOL & DRUGS

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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



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## NYFA DISCIPLINARY SANCTIONS FOR VIOLATING STANDARDS OF CONDUCT FOR ALCOHOL & DRUGS

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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.

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## MEDICAL AMNESTY POLICY

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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 NYFA Student Code of Conduct in regard

to drug use, sharing prescription medications, underage consumption of alcohol, and possession and distribution of alcoholic beverages.

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## LEGAL SANCTIONS & PENALTIES

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### 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 1 to 5) and penalties include the drug's potential for

abuse, psychological and/or physiological dependence, scientific evidence regarding the drug's pharmacologic effects, public health risks, reported incidence of widespread abuse. These sanctions include fines, assigned community service, loss of federal student financial aid eligibility and imprisonment. For a detailed description of federal trafficking penalties please refer to Appendix 1 (Source: <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](mailto: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/menugetf.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

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## HEALTH RISKS ASSOCIATED WITH THE MISUSE OF ALCOHOL & OTHER DRUGS

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### **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-](https://www.niaaa.nih.gov/alcohol-health-effects-body)

[effects-body](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.

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## **RESOURCES FOR GUIDANCE & TREATMENT**

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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](mailto: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](mailto:jackie.rabinowitz@nyfa.edu) or [kathia.rabelo@nyfa.edu](mailto:kathia.rabelo@nyfa.edu). For addiction counseling, please contact [susan.bowling@nyfa.edu](mailto: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](mailto: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](http://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](http://www.veteranscrisisline.net)

#### Los Angeles:

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

#### Alcoholics Anonymous

A.A. is a self-help fellowship of people who gather in meetings to offer mutual support to others who have problems with alcohol use/dependence. To learn more, or to find a meeting:  
[https://www.aa.org/pages/en\\_US/find-aa-resources](https://www.aa.org/pages/en_US/find-aa-resources)

#### Narcotics Anonymous

N.A. is a self-help fellowship of people who

gather in meetings to offer mutual support to others who have problems with drug use/dependence. To learn more, or to find a meeting:

<https://www.na.org/meetingsearch/index.php>

#### Refuge Recovery

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

<https://refugerecovery.org>

#### SMART Recovery Meetings:

SMART Recovery offers addiction recovery support groups facilitated by a trained professional. To learn more, or to find a meeting: <https://www.smartrecovery.org>

#### Los Angeles - Local Treatment Centers:

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

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

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

MediCal Treatment Locator:

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

#### Los Angeles - Veterans Resources:

Veterans Alcohol and Drug Dependence



Rehabilitation Program

<https://www.benefits.gov/benefit/307>  
<https://www.mentalhealth.va.gov/res-vatreatmentprograms.asp>

South Beach (Miami):

The following links offer a list of national and international self-help support groups located in the South Beach (Miami) area, as well as informational resources regarding alcohol and drug related disorders.

Drug and Alcohol Rehabilitation by State (DRS)

1-800-304-2219

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

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

Substance Abuse and Mental Health Services Administration (SAMHSA)

National Helpline: 1-800-662-HELP (4357)

or [www.samhsa.gov/find-help/national-helpline](http://www.samhsa.gov/find-help/national-helpline)

South Beach – Local Treatment Centers:

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

Miami Beach Holistic Addiction Treatment

Center

309 23<sup>rd</sup> Street, Suite 200

Miami Beach, 33139

(888) 909-3123

<http://www.mbhatc.com>

Summer House Detox Center

13550 Memorial Highway

Miami, FL 33161

[info@summerhousedetox.com](mailto:info@summerhousedetox.com)

(800) 719-1090

Adaptive Center

1411 Coral Way

Miami, Florida 33145

(305) 400-9908

(888) 448-4467

South Beach – Veterans Resources:

Veteran Affairs Miami Medical Center

Outpatient Substance Abuse Clinic OSAC

1492 West Flagler street

Miami, FL 33135

(305) 541-8435

Miami VA Healthcare System

Bruce W. Carter VA Medical Center

(305) 575-3214

(305) 575-7000 Ext. 3903

South Beach – Telephone Resources/24-7

Hour Hotlines:

Switchboard of Miami

(305) 358-4357

# VOLUNTARY MEDICAL WITHDRAWAL

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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.

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## THE BENEFITS OF REQUESTING A VOLUNTARY MEDICAL WITHDRAWAL

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NYFA recognizes that illness can significantly compromise a student's academic functioning. The Voluntary Medical Withdrawal Policy is designed to protect students from the negative consequences illness can have on academic status, future eligibility for federal financial aid, and personal finances, should successful completion of a semester seem unlikely.

Students requesting a Voluntary Medical Withdrawal after the Drop/Add period, rather than earning the grade reflecting their academic performance throughout the semester, will be granted a grade of W in all courses in which the student is enrolled.

Students granted a voluntary medical withdrawal will receive a tuition fee credit for

the first semester of program re-entry, based on the tuition fees collected for their final attended semester (students will not be credited for health insurance, equipment, or application fees paid for their final semester attended).

When all conditions of the Voluntary Medical Withdrawal Agreement are satisfied, students will be granted re-entry to their programs without being required to resubmit new portfolios or perform new auditions.

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## THE EXIT PROCESS

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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 (New York and Los Angeles), Dean of Campus (South Beach) or designee to either schedule an initial meeting and announce the need for medical withdrawal. In the event the student is incapacitated, a parent or legal guardian may contact the Dean of Students (NY, LA), Dean of Campus (SB) or designee on the student's behalf. During a meeting or conversation, the Dean of Students (NY, LA), Dean of Campus (SB) 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.

Students may request a voluntary medical withdrawal on or before the last day of

scheduled classes for any given semester. Students granted a Voluntary Medical Withdrawal will be eligible to re-enter their programs for up to two years after the first day of classes for the semester the student was attending at the time of the withdrawal.

Students may request one voluntary medical withdrawal during the course of their programs.

The following is required to process and finalize a voluntary medical withdrawal:

1. The student completes, signs, and submits the Withdrawal Request Form.
2. The student's health care provider submits documentation to the Dean of Students or Dean of Campus 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 (NY, LA) or Dean of Campus (SB) or designee in collaboration with the student, and individualized according to the medical documentation received.

Only the Dean of Students (NY, LA), Dean of Campus (SB) or designee can grant medical withdrawal requests. Requests are considered once the required medical documentation is submitted to the Dean of Students (NY, LA), Dean of Campus (SB) or designee for review.

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 Request 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.

The Dean of Students (NY, LA), Dean of Campus (SB) 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 (NY, LA) or Dean of Campus (SB) or designee, the student may be requested to sign a written authorization form permitting the exchange of relevant information between the health care provider(s) and the Dean of Students (NY, LA), Dean of Campus (SB) or designee. Signing a release of information form provided by either NYFA or the health care provider (s) will authorize the health care provider supporting the student's medical withdrawal to share with the Dean of Students (NY, LA), Dean of Campus (SB) or designee specific and limited personal health information.

Following the receipt of appropriate medical documentation, the Dean of Students (NY, LA), Dean of Campus (SB) 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 (s). Terms for readmission may include documentation from health care providers verifying wellness or improved health, compliance with treatment recommendations, readiness to successfully participate in a rigorous academic program, ability to live safely and independently and/or other criteria, (illustrative not exhaustive) such as a personal statement, transcripts from other academic institutions attended during the medical withdrawal period, and additional documentation from healthcare providers recommending ADA 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.

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## THE RETURN PROCESS

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Students returning from a Voluntary Medical Withdrawal will need to comply with the terms of program re-entry, as stated in the Voluntary Medical Withdrawal Agreement.

When planning to resume and re-enter a NYFA program, students must submit all requested materials to the Dean of Students (NY, LA), Dean of Campus (SB) or designee by the deadline noted on the Voluntary Medical Withdrawal Agreement. Deadlines for submission of all requested re-entry materials is 3 weeks prior to the start date for each particular program. Re-entry materials received after the deadline will be considered on an individual basis. If there is missing information and/or the Dean of Students (NY, LA), Dean of Campus (SB) or designee needs time to contact the student's treatment provider(s) as discussed below, consideration for program re-entry may be deferred to the following semester or when the desired program is next being offered.

The Dean of Students (NY, LA), Dean of Campus (SB) or designee gives significant weight to the documentation provided by students' healthcare providers. During the process of reviewing the re-entry materials, if the Dean of Students (NY, LA), Dean of Campus (SB) or designee determines that information provided by the health care provider(s) is incomplete or needs further clarification, the Dean of Students (NY, LA), Dean of Campus (SB) or designee will contact the healthcare provider(s) to obtain additional information. Should this be necessary, the students will be required to

sign Release of Information forms, provided by NYFA (The Limited Release of Information Form) or the students' healthcare provider (s), authorizing the requested exchange of limited but relevant personal health information. In these instances, the Dean of Students (NY, LA), Dean of Campus (SB) or designee will provide students the rationale for the clarification or additional information needed.

The Dean of Students (NY, LA), Dean of Campus (SB) or designee will review all materials received and determine whether the conditions for program re-entry, as defined in the Voluntary Medical Withdrawal Agreement, are fully and adequately met. The Dean of Students (NY, LA), Dean of Campus (SB) or designee will inform students via email of re-entry decisions, and will also notify the Registrar, as to whether the student's petition for re-entry is approved or denied.

If the Dean of Students or designee concludes, based on review of materials

provided, that the student is not ready for program re-entry, 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 re-entry at a later date.

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## THE APPEAL PROCESS

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If it is determined that the student is not yet ready to return to NYFA and the petition for re-entry 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 Dean of Campus ( NY, LA) or the Senior Executive Vice President ( SB) within 3 business days of receiving notice of the denial or delay to re-enter. The student may submit any information relevant to the appeal. The Dean of Campus ( NY, LA) or the Senior Executive Vice President ( SB) will review the student's submission, make a final determination regarding re-entry, and communicate the decision to the student within 3 business days of receiving the letter of appeal.

# INVOLUNTARY MEDICAL WITHDRAWAL

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## OVERVIEW

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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 (New York and Los Angeles), Dean of Campus (South Beach) or designee shall have final authority regarding the decision, enactment, enforcement, and management of the involuntary withdrawal of a student.

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## POLICY DETAILS

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### *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.

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## PROCEDURE

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When the Dean of Students (NY, LA), Dean of Campus (SB) 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 (NY, LA), Dean of Campus (SB) or designee may initiate an assessment of the student's ability to safely participate in NYFA's program.

The Dean of Students (NY, LA), Dean of Campus (SB) 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 Medical Withdrawal Policy 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 medical withdrawal and evaluation for involuntary medical 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 health care services. If the student refuses to withdraw voluntarily from NYFA, and the Dean of Students (NY, LA), Dean of Campus (SB) 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 (NY, LA), Dean of Campus (SB) or designee may require the student to be evaluated by an appropriate mental health professional.

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## EVALUATION

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The Dean of Students (NY, LA), Dean of Campus (SB) or designee may refer the student for a mandatory evaluation by an appropriate medical professional or other appropriate professional. The Dean of Students (NY, LA), Dean of Campus (SB) or designee will provide the student a referral to the appropriate professional. NYFA will be responsible for financial costs associated with undergoing the mandatory evaluation. 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 ability to perform, in a timely manner and comparable expense, the evaluation and extensive report required. The Dean of Students (NY, LA), Dean of Campus (SB) 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 medical 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 (NY, LA), Dean of Campus (SB) or designee and the student.

The medical professional making the evaluation shall make an individualized and objective assessment of the student's ability to safely 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 a potentially threatening injury will actually occur, and whether reasonable modifications of policies, practices, or procedures will sufficiently mitigate the risk. The medical professional will, with appropriate authorization, share recommendations with the Dean of Students (NY, LA), Dean of Campus (SB) or designee who will take this recommendation into consideration in determining whether the student should be involuntarily withdrawn from NYFA. A copy of the medical professional's recommendation will be provided to the student, unless, in the opinion of the medical 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 (NY, LA), Dean of Campus (SB) or designee of the involuntary medical 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.

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### INFORMAL HEARING

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A student who has been involuntarily withdrawn may request an informal hearing before a hearing officer appointed by the Dean of Students (NY, LA), Dean of Campus (SB) 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.

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### APPEAL TO THE DEAN OF CAMPUS (NY, LA) OR SENIOR EXECUTIVE VP (SB)

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The student may appeal the hearing officer's decision by submitting a letter to the Campus Dean (NY, LA) or Senior Executive Vice President (SB) within three (3) business days of receiving notification from the hearing officer of the involuntary withdrawal determination. The Dean of Campus (NY, LA) or Senior Executive Vice President (SB) 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.

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### EMERGENCY PROCEDURAL HOLD

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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 (NY, LA), Dean of Campus (SB) or designee, (d) the student refuses to complete the



mandatory evaluation, or (e) the Dean of Students (NY, LA), Dean of Campus (SB) 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.

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### CONDITIONS FOR READMISSION

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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 (NY, LA), Dean of Campus (SB) 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.

Students who were withdrawn from NYFA through the implementation of the Involuntary Medical Withdrawal Policy, who are petitioning to re-enroll in their NYFA programs, will also be subject to the re-entry conditions of students applying to re-enter their programs after a voluntary or administrative withdrawal, as noted in the Materials Required for Student Readmission Policy.

# PSYCHOLOGICAL ASSESSMENT POLICY

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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 a NYFA campus or NYFA affiliated facility. Assessments taking place at a NYFA campus or NYFA affiliated facility 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 (or fewer, if the behavioral health clinician/NYFA Counseling determines that one or two sessions adequately meet the objectives of this policy) 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 (New York and Los Angeles) or Dean of Campus (South Beach) 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.

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## REQUIRING THE ASSESSMENT

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The Dean of Students (New York and Los Angeles) or Dean of Campus (South Beach) will meet with students observed to be experiencing serious psychological episodes within the community and/or demonstrating 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 an explanation of the behaviors observed and/or the concerns reported. In consideration of the student's explanation and the concerns reported by members of the NYFA community, the Dean of Students or Dean of Campus will determine whether or not a psychological assessment is warranted. If the Dean of Students or Dean of Campus decides that a psychological assessment is needed, the Dean of Students or Dean of Campus will provide the student rationale supporting the decision.

During this meeting the Dean of Students or Dean of Campus and the student may collaborate to establish a behavioral contract. The behavioral contract will offer resources for support, outline expectations for safe and health-promoting behaviors, and state potential consequences, should the student's behavior continue to negatively and significantly impact the student's health.

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### FOLLOW-UP TO THE PSYCHOLOGICAL ASSESSMENT

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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 behaviors that pose a serious threat to the student's health and safety, the Dean of Students or Dean of Campus will meet with the student to discuss the behaviors of concern, reported by members of the NYFA community. Should the Dean of Students or Dean of Campus have serious and urgent concerns for the health and safety of the student, the Dean of Students or Dean of Campus may initiate the Involuntary Medical Withdrawal Policy.

When the Involuntary Withdrawal Policy is initiated, the student will be presented the opportunity to request a Voluntary Medical Withdrawal.

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### NON-COMPLIANCE WITH THE PSYCHOLOGICAL ASSESSMENT POLICY

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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 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 Campus (New York and Los Angeles) or the NYFA Senior Executive Vice President (South Beach) within three (3) business days of receiving notification of imposed sanctions. The Dean of Campus or NYFA Senior Executive Vice President 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.

# POLICY FOR RESUMING CLASSES POST HOSPITALIZATION

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When a student is evaluated or treated at a hospital for potentially harmful behavior toward self or others, it is strongly recommended that the student make an appointment with NYFA Counseling Services following discharge from an emergency room visit or 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 [counseling@nyfa.edu](mailto:counseling@nyfa.edu) (New York), [counselingla@nyfa.edu](mailto:counselingla@nyfa.edu) (Los Angeles) or [counselingsb@nyfa.edu](mailto:counselingsb@nyfa.edu) (South Beach) 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 want 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 (New York and Los Angeles), the Dean of Campus (South Beach) or designee.

# STUDENT HEALTH INSURANCE POLICY

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## REQUIREMENTS

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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, August-August.

All long term NYFA students are automatically enrolled in NYFASHIP at the time of their program registration and every subsequent Fall semester, throughout their program duration. Students returning to NYFA after an extended absence (Leave of Absence; Voluntary Medical Withdrawal) are also automatically enrolled in NYFASHIP at the time of their program reentry and every subsequent Fall semester throughout their program duration.

Students who prefer to have and maintain alternative and comparable health insurance coverage may submit, through an online

waiver portal, 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 online waiver application process. To effectively and continuously dis-enroll from NYFASHIP throughout program duration, students must successfully participate in the waiver application process at the time of program registration, at the time they reenter their programs after an approved extended absence (if applicable), and for subsequent Fall(s)/August(s), for as long as they remain NYFA students.

Students who do not submit an online waiver application or students whose waiver application is denied are enrolled in NYFASHIP and responsible for recurring insurance fees billed to their accounts, from the time of program registration (or campus reentry after an approved extended leave) and for the subsequent terms in which they remain enrolled in their academic programs.

When a waiver application is approved, the student is waived from automatic enrollment in NYFASHIP from the time of program registration until the subsequent Fall (August) semester.

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## WAIVER APPLICATION PROCESS

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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 application process and submitting, through the online waiver portal,

proof of comparable and active health insurance coverage. Students may submit an application to waive out of NYFASHIP at the time of their first semester registration, at the time of program reentry after an extended leave, and at the time of every subsequent Fall semester registration.

Continuing students who were dis-enrolled from NYFASHIP at the time of program registration will need to submit a waiver application for each subsequent Fall/August semester they remain enrolled in a NYFA program in order to be dis-enrolled from NYFASHIP each year and throughout the duration of their programs. In other words, students whose waiver application is approved at the time of program registration will need to submit a waiver application each Fall/August for which the student remains enrolled in a NYFA program and submit proof of active and comparable health insurance coverage each year in order to dis-enroll from NYFASHIP for each year they remain enrolled in their NYFA program.

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.

All students who do not submit a waiver application or all students whose waiver application is denied, at the time of their program registration and for each subsequent Fall/August semester, will be responsible for the payment of health insurance fees for each insurance enrollment term and until their annual NYFASHIP enrollment is terminated.

**FOR STUDENTS BEGINNING LONG-TERM PROGRAMS IN AUGUST (FALL TERM):**

Students beginning long-term programs in the Fall (August) Term who do not want to enroll in NYFASHIP are required to submit an online waiver application at the time of their first semester (Fall/August) registration and at the time of each Fall (August) semester registration for the duration of their NYFA program, per deadline dates published on the NYFASHIP website.

Students who do not submit a waiver application, students who submit a waiver application outside of the published time frame for their particular programs, and students whose waiver applications are denied will be enrolled in NYFASHIP until Fall (August) of the subsequent academic year and hence responsible for the payment of health insurance fees for fall, spring and summer terms.

Students beginning long-term programs in August (Fall Term) will be automatically enrolled in NYFASHIP every Fall Term (August) and for each upcoming academic year (August-August). For students beginning long-term programs in Fall/August, waiver applications must be submitted each year and approved at each Fall/August term enrollment period for which the student remains enrolled in a NYFA program in order to successfully dis-enroll from NYFASHIP for each upcoming academic year.

**FOR STUDENTS BEGINNING LONG-TERM PROGRAMS IN JANUARY (SPRING TERM):**

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Students beginning long-term programs in the Spring Term who do not want to enroll in NYFASHIP are required to submit an online waiver application at the time of their first semester (Spring/January) registration, at the time of the upcoming Fall (August) semester registration, and every Fall (August) semester

registration, thereafter, depending on the duration of their program, and per deadline dates published on the NYFASHIP website.

Students who do not submit a waiver application, students who submit a waiver application outside of the published time frame for their particular programs, and students who whose waiver applications are denied (at the time of program registration and every upcoming Fall Term) will be enrolled in NYFASHIP until Fall (August) of the current academic year and hence responsible for the payment of health insurance fees for spring and summer terms.

Students beginning long-term programs in January (Spring Term) will be automatically enrolled in NYFASHIP every Fall Term (August) and for each upcoming academic year (August-August). Waiver applications must be submitted and approved each year and at each Fall (August) term enrollment period for which the student remains enrolled in a NYFA program in order to successfully dis-enroll from NYFASHIP for each upcoming academic year.

#### 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 application at the time of their first semester (Summer/May) registration, at the time to their second (Fall/September) semester registration, and every Fall (August) semester registration, thereafter, depending on the duration of their programs.

Students who do not submit a waiver application, students who submit a waiver application outside of the published time frame for their particular programs, and

students who whose waiver applications are denied will be enrolled in NYFASHIP until Fall (August) of the current academic year and hence responsible for payment of health insurance fees for the summer term.

Students beginning long-term programs in May (Summer Term) will be automatically enrolled in NYFASHIP every Fall Term (August) and for each upcoming academic year (August-August). For students beginning long-term programs in May (Summer Term), waiver applications must be submitted and approved each year and at each Fall (August) term enrollment period for which the student remains enrolled in a NYFA program in order to successfully dis-enroll from NYFASHIP for each upcoming academic year.

#### FOR STUDENTS REENTERING THEIR PROGRAMS AFTER AN EXTENDED LEAVE

Students who requested extended leaves from their long-term programs, re-enter their programs, and do not want to enroll in NYFASHIP are required to submit an online waiver application at the time of their program reentry and every Fall (August) semester registration, thereafter, depending on the duration of their programs.

Students returning from extended leave who do not submit a waiver application, or students who submit a waiver application outside of the published time frame, and or students whose waiver applications are denied will be enrolled in NYFASHIP until the upcoming Fall (August) of the current or subsequent year.

Waiver applications must be submitted and approved each year and at each Fall (August) term enrollment period for which the student remains enrolled in a NYFA program in order



to successfully dis-enroll from NYFASHIP for each upcoming academic year.

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## WAIVER APPLICATION DECISIONS

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Waiver applications and submitted proof of active and comparable health insurance coverage is reviewed, verified and approved by Aetna. Aetna will send timely email messages to students, confirming or denying approval of their waiver applications.

Insurance plans that **DO NOT** typically meet requirements for waiver approval 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 applications to dis-enroll in NYFASHIP for the upcoming year may be re-submitted.

Those students able to provide proof of comparable and active health insurance coverage through participation in the waiver application 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.

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## NYFASHIP TERMS OF ENROLLMENT

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Students enrolled in NYFASHIP will receive health insurance coverage through NYFASHIP for the term enrollment periods spanning the time of program registration through Fall/August of the subsequent academic year. Fees for insurance coverage per each term enrollment will be billed to

student accounts throughout their period of health insurance coverage. Students beginning programs in Fall/August will be billed for fall, spring and summer terms of coverage (unless program graduation dates occur before the start dates of the subsequent term enrollment period). 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 term of coverage. All students continuing in their programs beyond August will be automatically enrolled in NYFASHIP for the coming academic year (August-August) unless they dis-enroll from NYFASHIP for the coming year(s), through successful participation in the waiver application process.

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## NYFASHIP TERMS OF TERMINATION OF COVERAGE

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Enrollment in NYFASHIP will be terminated if and only if: 1) a student's waive application 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.

A student's enrollment in NYFASHIP will be terminated and not continue for subsequent terms when a student graduates, takes an approved leave of absence, withdraws, or is administratively withdrawn from a NYFA program. The student's health insurance coverage will remain active until the insurance term's end date.

Students who withdraw from their NYFA programs within 31 days of their program start dates will not be enrolled in NYFASHIP and the health insurance fees for their first



semester of their programs will be removed from their invoices.

Students taking an approved leave of absence or withdrawing from the college for reasons related to illness, as substantiated by medical documentation submitted in compliance with the NYFA Voluntary Medical Withdrawal Policy, 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.

Students who successfully completed their programs and are eligible for OPT may also 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.

Graduated students and students who withdraw from their programs for reasons unrelated to illness are not eligible to renew NYFASHIP enrollment for subsequent terms.

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## COSTS

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### New Students and Students Returning After an Extended Leave

Annual (8/22/2021- 9/14/2022)	Fall (8/22/2021- 1/01/2022)	Spring (1/02/2022- 5/01/2022)	Summer (5/02/2022- 9/14/2022)
\$1948.20	\$695.78	\$588.60	\$663.82

\*Rates include term premiums and a NYFA administrative fee (\$90/per academic year or \$30 per term.)

### Continuing Students

Annual (9/15/2021- 9/14/2022)	Fall (9/15/2021- 1/01/2022)	Spring (1/02/2022- 5/01/2022)	Summer (5/02/2022- 9/14/2022)
\$1791.00	\$538.58	\$588.60	\$663.82

\*Rates include term premiums and a NYFA administrative fee (\$90/per academic year or \$30 per term).

# IMMUNIZATION POLICY

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## REQUIREMENTS

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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.

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## REQUIREMENTS IN RESPONSE TO PUBLIC HEALTH EMERGENCY

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

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## MEASLES

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**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)

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## MUMPS

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**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)

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## RUBELLA

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**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)

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## MENINGITIS

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

- A. A verified immunization record and no response form. The verified immunization record must indicate at least 1 dose of meningococcal ACWY vaccine within the last 5 years OR a complete 2- or 3- dose series of MenB.
  - o Bexsero - 2 dose series
  - o Trumenba - 2 dose series (separated by at least 6 months) or a 3- dose series (3 doses given over the course of at least 6 months)
- B. A signed Meningococcal Response Form and an Immunization Record, as above
- C. A signed Meningococcal Response Form indicating that the student will obtain meningococcal vaccine within 30 days

- D. A signed Meningococcal Response Form indicating that the student will not obtain immunization against meningococcal disease

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.

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## HEPATITIS B

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**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.

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## HOW TO COMPLY WITH THE NYFA IMMUNIZATION POLICY

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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.

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## EXEMPTIONS FROM IMMUNIZATIONS FOR MEASLES, MUMPS, RUBELLA

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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](mailto:immunizationsFL@nyfa.edu)

LA Students:

[immunizationsLA@nyfa.edu](mailto:immunizationsLA@nyfa.edu)

NY Students:

[immunizationsNY@nyfa.edu](mailto:immunizationsNY@nyfa.edu)

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## MILITARY WAIVER/EXTENSION (PLEASE READ BELOW)

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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.

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## WHERE TO GO TO GET IMMUNIZED

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**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/programs-and-services/clinical-and-nutrition-services/immunizations/index.html>.

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

**New York Students:**

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

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

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## CONSEQUENCES OF NONCOMPLIANCE WITH THE NYFA IMMUNIZATION POLICY

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

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

# FAMILY EDUCATION RIGHTS AND POLICY ACT & PARENT/LEGAL GUARDIAN NOTIFICATION POLICY

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

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## EDUCATION RECORDS

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

Not all records are considered education records under FERPA. For example: records that are kept in the sole possession of the maker and not shared with others, certain medical treatment records, law enforcement unit records, and certain employment records. Also, records created or received

after an individual is no longer a student, and which are not directly related to the individual's attendance as a student, are not considered education records under FERPA.

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## DIRECTORY INFORMATION

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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
- Mailing address
- Date of birth
- 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.

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## DISCLOSURE OF EDUCATION RECORDS

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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
- To parents of an eligible student if the student is a dependent for IRS tax purposes

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## INSPECTION OF EDUCATION RECORDS

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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

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## AMENDING EDUCATION RECORDS

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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 judgements with which a student disagrees but that have been recorded correctly.

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## COMPLAINTS PROCEDURE

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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.

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## NYFA PARENT/LEGAL GUARDIAN NOTIFICATION POLICY

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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.



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## LAWS REGULATING ACCESS TO STUDENT RECORDS

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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, including the FERPA policy described above.

Student 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.

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## CIRCUMSTANCES WHEN PARENTAL/LEGAL GUARDIAN NOTIFICATION MAY OCCUR

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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 in cases of health or safety emergencies including but not limited to 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, under the age of 21 at the time of notification, commits a disciplinary violation involving alcohol or a controlled substance.
- 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 and/or noncompliance with the NYFA Immunization Policy.

- 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, the NYFA Title IX Grievance Policy and Procedure, and the NYFA Sexual Misconduct Policy, and is sanctioned with suspension, expulsion, or loss of housing privileges.

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## PROCESS OF PARENT/LEGAL GUARDIAN NOTIFICATION

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Whenever possible, a NYFA Administrator (which may include the Dean of Campus, Dean

of Students, Registrar, or Financial Aid) 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 on a new FERPA form.

The NYFA Administrator 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 NYFA Administrator 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.

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# ACADEMIC POLICIES

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# ACADEMIC POLICIES

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NYFA students are required to meet both qualitative and quantitative academic standards. Satisfactory Academic Progress (SAP) is a Federal Policy mandated by the U.S. Department of Education. This policy ensures that students are progressing through their program of study and identifies students who may be at risk of failing.

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## SATISFACTORY ACADEMIC PROGRESS (SAP)

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### *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 credits in their current program of study have not met the minimum requirements for Satisfactory Academic Progress (SAP) for that program. Courses recorded as Withdrawn or with a grade of “F” are considered attempted but not completed.

Students in the MFA or MA programs with a cumulative GPA less than 3.0 or students that have completed less than 66.66% of their cumulative attempted credits in their current program of study have not met the minimum requirements for Satisfactory Academic Progress (SAP) for that program. Courses recorded as Incomplete, Withdrawn or with a

grade of “F” are considered attempted but not completed.

### *SAP Warning Status*

Students who have not met the minimum SAP requirements in the previous semester will be placed on SAP warning status. Students on SAP warning will be offered additional support services to improve their grades and GPA. Students meeting the minimum SAP requirements during the following semester will be returned to satisfactory academic status. Students on SAP warning status who are receiving Federal Student Aid will remain eligible for federal student aid funding for the SAP Warning semester.

### *SAP Probation Status*

Students who have not met the minimum SAP requirements for two consecutive semesters (regardless of a break in attendance) may be ineligible to continue at NYFA. A student on SAP Warning status that fails to meet the minimum SAP requirements at the completion of the “warning” semester will be required to submit a petition that outlines the reasons for the student’s academic difficulties, as well as the steps the student would take to improve if allowed to continue. An academic committee will review the student’s petition and if the petition is accepted, the student will be allowed to continue on SAP Probation, and will follow the committee’s formal academic plan. If a student on SAP Probation fails to meet the minimum SAP requirements at the completion of the Probation semester, the student’s eligibility to continue will be

reviewed. Students who consistently do not meet Satisfactory Academic Progress may be administratively withdrawn from the New York Film Academy.

*Students receiving VA educational benefits who fail to meet minimum SAP requirements for two consecutive semesters will have their VA educational benefits terminated.*

*Students on SAP Probation who are receiving Federal Student Aid will need to complete an SAP appeal form. Please refer to the Financial Aid section of the Catalog for further information. New York Film Academy also reserves the right to revoke need- or talent-based tuition discount funding due to unsatisfactory academic performance, including failure to meet satisfactory academic progress requirements.*

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## GRADING POLICIES

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Students enrolled at the New York Film Academy are graded on an A-F scale. Methods of evaluation and grading criteria are provided in each course syllabus and grading rubrics, which outline the expectations for achievement. Percentage-to-grade ratios may vary. GPAs are calculated using the following grading key:

A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
F	0.0

Further notations on students' transcripts include:

W	Withdrawal from a course
IP	Courses in progress
P/F	Pass/Fail

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

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## ATTENDANCE

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While there is no institution-wide attendance policy at the New York Film Academy for a majority of the programs, each department and course have academic policies and grade breakdowns that will be impacted by non-attendance. Students' academic performance will suffer if they are not in class to participate in the work that is required of them. Students are expected to refer to each course syllabus for the specific grading breakdown for that course. For specific attendance requirements, please see the information below.

Students using veteran educational benefits will have their benefits terminated should they fail to meet the participation requirements in each course's syllabus and meet satisfactory progress standards as listed above in the SAP policy.

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## FAILED COURSES

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

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

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

However, students must pay for courses that they repeat due to F grades on a per-credit basis. The determination of the per-credit costs will be based on their flat-fee tuition and will be provided to the student.

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## ADD/DROP/ CHANGE & WITHDRAWAL FROM COURSES

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### **Add/Drop/Change Course:**

Typically, only Liberal Arts & Science courses can be added or dropped. Students have two (2) weeks from the start of a semester to petition to add, drop or change the grading option and/or section of a course. The deadline is 5:00 pm Friday, at the end of Week Two (2). Students must get approval from the Chair of the Liberal Arts & Sciences Department, before adding or dropping a course. Add/Drop forms are available at the Registrar's Office. Students may only add, drop, or change a course in degree programs.

### ***Add:***

Before contacting the Registrar's Office for the Add/Drop request form, students must contact the Department Chair to ensure that the intended course fits in with their schedule.

### ***Drop:***

The decision to drop a course must be finalized by all departments by 5pm on the second Friday of the semester. Petition to drop courses after Week 2 will only be accommodated with valid documentation of emergencies, such as illness, injury or death in the family.

### ***Change:***

Students may only switch sections or courses within the same 2-week Add/Drop period, if the class or section is not already full. Students should contact their program department to request a section change.

### ***Add/Drop Dates:***

The following dates represent the Add/Drop/Change deadlines for 2021-2022. Add/Drop forms are available at the Registrar's Office.

#### ***Fall 2021***

Deadline: 9/10/2021 – 5:00 pm

#### ***Spring 2022***

Deadline: 1/21/2022 – 5:00 pm

#### ***Summer 2022***

Deadline: 5/13/2022 – 5:00 pm

### ***Students Paying Flat-Fee Tuition:***

Students on the flat-fee tuition system are those who complete their course of study without transferring in any credits. Those students are not eligible for a refund for courses dropped at any point in the academic

year, as all courses are required within the prescribed curricula.

Students must repeat the dropped course in a subsequent semester when it is offered, by re-registering at no additional cost.

***Students Paying Per-Credit Tuition:***

Students who transfer credits into their program pay per-credit, based on the number of credits they complete each semester. These students are eligible for a per-credit refund for any courses dropped during the Add/Drop Period as discussed above.

International students and students on the GI Bill © and Financial Aid must consult with appropriate departments to ensure full-time enrollment before dropping a course. Students that reduce their credits may be impacted by a reduction in student aid funding.

**Course Withdrawal:**

Non-attendance does not automatically withdraw a student from a course. To officially withdraw from a course after the Add/Drop period has ended, the student must complete an Add/Drop form in the Registrar’s Office which would need to be approved by the Department Chair and other applicable departments. Students may only withdraw from courses in degree programs.

Withdrawing from a course constitutes an attempt at completing the course between the end of week two (2) and the end of week eight (8). Please see the Withdrawal Deadlines below. The course remains listed on the transcript and the student receives a “W” instead of a grade. All credits in “W” status will be considered attempted but not completed in the student’s calculation of

Satisfactory Academic Progress. International, Veteran, and Financial Aid students should contact the applicable department before withdrawing from a course.

In a full-semester course, students may not withdraw past week eight (8) into the course without incurring an academic penalty. When a student withdraws from a course after week eight (8) the transcript reflects the final grade earned. The student may petition to have the “W” removed from the transcript upon successful completion of the course. The student may do so by submitting a petition in writing to the student’s academic adviser. This process does not guarantee rescinding the “W” from the transcript.

***Withdrawal Dates:***

***Fall 2021***

Deadline: 10/22/2021 – 5:00 pm

***Spring 2022***

Deadline: 03/04/2022 – 5:00 pm

Withdrawing from a course may affect a student’s current academic status. International students and students on the GI Bill © Benefits and Financial Aid must consult with appropriate departments to ensure full-time enrollment before withdrawing from a course. Students that reduce their credits may be impacted by a reduction in student aid funding.

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## PROGRAM WITHDRAWAL

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Students wishing to withdraw from the New York Film Academy should contact the Registrar’s office for a withdrawal form.

Withdrawing from all courses constitutes a withdrawal from the student's current academic program. International students and students on the GI Bill © and Financial Aid must consult with appropriate departments to ensure full-time enrollment before a full program withdrawal.

If a student withdraws from the New York Film Academy after being placed on a Leave of Absence or Suspension, a pro-rated refund (less a non-refundable administrative processing fee) will be processed based on the first date the Leave of Absence or Suspension began.

Student Health Insurance Coverage through NYFASHIP will be terminated by the end of the enrollment term. Students withdrawing from the school, due to documented medical reasons, have the option to purchase health insurance directly from Aetna, for continuing coverage.

Students who officially withdraw from all courses during the first five (5) days of the semester will receive a 100% refund. Students who officially withdraw after the fifth day of the semester and on or before the tenth day of the semester will receive a 75% refund of tuition paid, plus any refundable fees. Students who officially withdraw from the College after the tenth day of the semester and on or before the fifteenth day of the semester will receive a 50% refund of tuition paid plus all refundable fees. There will be no refunds after the fifteenth day of the semester.

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## LEAVE OF ABSENCE

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Students who wish to take a leave of absence must consult their Department Chair and submit a Leave of Absence Petition Form to

the Registrar's Office. To qualify for a leave of absence, you must be in good academic standing and be making satisfactory progress towards the completion of your degree or certificate program.

Students are permitted a leave of absence if they meet reasons such as but not limited to:

- Medical emergencies due to illness or accident
- Family emergencies that require a break from full-time study
- Financial issues which affect students' ability to continue to matriculate

NYFA students may be granted a leave of absence of up to 180 days in any twelve (12) month period, before they are asked to withdraw and re-apply to the program.

Each student's request is evaluated by the Department Chair, Registrar, and any other relevant department or office. In addition to speaking with their Department Chair, international students must contact the International Student Office, Veterans must contact the Veteran Affairs Office and Federal Student Aid recipients should contact the Financial Aid office PRIOR to submitting a Leave of Absence Petition.

International students on an F-1 student visa or J-1 educational exchange visa must consult their International Student Advisor if they are considering a leave of absence for any reason. An international student who needs time off due to a documented medical condition and wishes to remain in the U.S. must provide a doctor's letter so that the reduced course load can be approved and reported in the SEVIS system. Any deviation from the original program of study (or length



of study) requires students to consult the International Student Office. Any International student that is in good academic standing and has completed two consecutive semesters can refer to the vacation break section for further details.

It is the student's responsibility to contact the respective offices.

Financial Aid Students granted an approved leave of absence are notified that they will lose their 6-month student loan grace period if they do not return to active enrollment within 180 days of their withdrawal date. Students are also sent an email notification requesting that they complete a student loan exit interview on [studentloans.gov](http://studentloans.gov). Students are also notified that failure to return from an approved leave of absence will result in a return to Title IV calculation (R2T4) resulting in the potential return of federal student aid funding.

Any future disbursements scheduled for the next semester are placed on hold pending the return of the leave of absence. The Registrar's office will notify the financial aid office within 30 days of the beginning of next semester to confirm the student's status.

Students that do not return to active enrollment at the completion of their approved leave of absence are withdrawn and an R2T4 calculation is completed using the first day of the approved leave of absence as the withdrawal date. International students must consult their International Student Advisor if they are considering a leave of absence for any reason. An international student who needs time off due to a documented medical condition and wishes to remain in the U.S. must provide a doctor's

letter so that the reduced course load can be approved and reported in the SEVIS system. Any deviation from the original program of student (or length of study) requires students to consult the International Student Office. Any International student that is in good academic standing and has completed two consecutive semesters can refer to the vacation break section for further details.

Student Health Insurance Coverage through NYFASHIP will be terminated by the end of the enrollment term. Students taking a Leave of Absence from the school, due to documented medical reasons, have the option to purchase health insurance directly from Aetna, for continuing coverage.

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## VACATION BREAK

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

1. Department Chair
2. Registrar
3. International Student Advisor, Financial Aid Director or Director of Veteran Affairs (if applicable.)
4. Campus Dean (if recommended by the Registrar or any other parties.)

For example, students who wish to take their 3rd semester off, must do so no later than Week 10 of the 2nd semester. Please note that your request may be denied if you are not in good academic standing, have holds on your account, or have other SAP requirements to

fulfill. Requests are evaluated on a case-by-case basis.

Students returning from a vacation break will join the cohort of students who started one semester behind them. In some cases, due to changes in catalog, students may need to additional coursework or an additional semester to accommodate these differences.

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## THESIS & FINAL PROJECTS

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Students who do not fulfill academic requirements or fail to abide by institutional or campus-wide policies, may be prohibited from participating in showcases, screenings, pitch fests, exhibitions or any other capstone projects or presentations, including production.

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## GRADE APPEAL

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To initiate a grade appeal, students must complete the Grade Appeal Form, which is available on the NYFA Student Hub or with the Registrar. In order to initiate a grade appeal, the student must adhere to the following process:

### *STEP 1*

Student submits completed Grade Appeal Form to the Department Chair no later than one week into the term following receipt of the disputed grade. If the Department Chair is the instructor who issued the grade, the Grade Appeal Form should be submitted to the Campus Dean.

**Deadline for Appealing Summer 2021 grades:** September 03, 2021

**Deadline for Appealing Fall 2021 grades:** January 14, 2022

**Deadline for Appealing Spring 2022 grades:** May 06, 2022

**Deadline for Appealing Summer 2022 grades:** September 02, 2022

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

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

### *STEP 2*

The Department Chair discusses reasons for the grade appeal with student, consults with the instructor, and reviews supporting documents. Within five (5) days of receiving the Grade Appeal Form, the Department Chair informs student of their decision regarding the grade. The Department Chair submits Grade Appeal Form to the Registrar to be placed in student file.

Grade appeals are reviewed based on information provided by the student and

faculty, and may be denied.

An appeal of the Grade Appeal Decision must be submitted to the Campus Dean within forty-eight (48) hours of the initial Grade Appeal Decision. If the Campus Dean evaluated the first Grade Appeal, the appeal of the decision should be submitted to the New York Campus Dean.

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## DEFERRED ENROLLMENT FOR MILITARY SERVICE

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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 ([sbregistrar@nyfa.edu](mailto:sbregistrar@nyfa.edu)) thirty (30) days prior to the registration of the program the student would like to enter.

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## GRADUATION

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In order to graduate, all students must:

- Pass all required courses in the program of study
- Adhere to all institutional policies, including the Code of Conduct and Academic Policies.
- Complete all requirements for graduation in a period no longer than 150% of the published length of the educational program, as defined by percentage of credit credits attempted vs. completed.

Furthermore, undergraduate students must:

- Maintain a cumulative GPA of a "C" (2.0) or higher
- Complete and receive a passing grade on their capstone project by the established deadline and in accordance with all guidelines
- Pay all tuition, equipment fees, and other required costs
- Return all equipment, including Library items

Graduate students must:

- Maintain a cumulative GPA of a "B" (3.0) or higher
- Pay all tuition, equipment fees, and other required costs
- Return all equipment, including Library items
- Complete and receive a passing grade on their graduate Thesis by the established deadline and in accordance with all guidelines

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

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## DEANS' LIST

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Degree students who earn semester grade point averages of 3.8 or higher (for MFA/MA students) and 3.6 or higher (for BFA/AFA

students) will be recognized at the conclusion of the semester 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.

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## COURSE NUMBERING

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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 South Beach location, its course numbering will always end with the letter S.

# CREATIVE FREEDOM

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## ACADEMIC FREEDOM

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NYFA believes in the free pursuit of intellectual and artistic inquiry, as well as the exchange of ideas between instructors and students. Controversial subjects may be explored without fear of censure, retribution or reprisal, so long as the work occurs within the scope of the NYFA education and is consistent with this Academic Freedom Policy. Students, faculty and staff are free to express themselves and explore their artistic horizons as they see fit, provided that they remain in compliance with state and federal law, and so long as they can successfully demonstrate that the work discussed/performed/completed was created with artistic intent. Pornographic depictions created with commercial intent or used for commercial purposes will not be tolerated, and the creators of such work will be subject to disciplinary action, including suspension, expulsion, or termination. 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 may be screened in private for an appropriate, invited audience.

Instructors are free to discuss controversial subjects in class and screen controversial works without fear of reprisal, so long as the work serves the overall goal of NYFA curriculum and does not violate the NYFA

Employee Handbook or any institutional or campus-wide policies.

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## ACADEMIC HONESTY & CREATIVE INTEGRITY

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NYFA expects all students to be responsible individuals who insist on high standards of honesty, personal conduct and creative integrity. Academic dishonesty includes cheating, plagiarism, and/or anything that gains an unfair academic advantage. 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. Incidences of academic dishonesty, as described in the Student Code of Conduct, are considered serious offenses and may be subject to disciplinary action through the procedures described in the Student Code of Conduct. Academic dishonesty violations may receive academic penalties from instructors, including but not limited to a zero on the assignment or failing the course, and may include disciplinary outcomes such as suspension or expulsion.

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.

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## FREEDOM OF SPEECH

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NYFA is an open, artistic environment. While we embrace the artist's right to free

speech and expression, any form of discrimination (whether based on age, race, religion, gender, gender identity, sexual orientation, or any protected class), libel, slander, or defamation are strictly prohibited and are subject to disciplinary action. Any NYFA student, faculty or staff found in violation of the Student Code of Conduct or the Employee Handbook for these actions may be held accountable through suspension, expulsion, or termination.

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## COPYRIGHT INFRINGEMENT POLICY

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

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

Students are forbidden from illegally downloading, uploading or sharing pirated material on campus, including, but not limited to, software, torrents, films and television shows. Failure to comply with the institution's policy will result in disciplinary action.

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## INTELLECTUAL PROPERTY

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

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

# NEW YORK FILM ACADEMY OWNERSHIP POLICY

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

Student Works are prepared for educational purposes, not as commercial products, and the potential financial value of Student Works is, at most, a secondary benefit of their creation. Therefore, it is in the interest of NYFA students and NYFA as a whole that each Student Work remains subject to certain restrictions until the educational experience associated with it has been completed.

All Student Works are subject to the following ownership policy:

All Student Works are owned by the student(s) who 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 their 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 they 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 the student(s) 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.



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# STUDENT RESOURCES

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# STUDENT ACCESSIBILITY SERVICES

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Students with documented disabilities are provided with reasonable accommodations through a process of meetings and reviewing of documentation. The SAS staff determine the appropriate accommodations in conjunction with the student and ensure that those accommodations are in place for the student to access New York Film Academy's curricula and services.

Community education and involvement is also a core component of the department's engagement with the campus community. Best practices and processes on how to support students with disabilities are shared through seminars and workshops in the hopes of increasing engagement and fostering a welcoming environment within the campus.

## *Registering for Accommodations:*

To be eligible for accommodations, a student must:

- Submit an online application for accommodation
- Send relevant documentation to SAS@nyfa.edu
- Schedule and attend an intake appointment with a member of the Accessibility Services department
- Receive notification of eligibility

SAS reviews documentation and determines eligibility according to the guidelines of the Americans with Disabilities Act (ADA). There is no "exact formula" for determining a disability. However, here is what NYFA looks for in documentation:

- There is a chronic physical or mental condition
- Evidence that the condition significantly impacts one or more major life activities (such as seeing, learning, standing, etc.)
- Determined by a medical, mental health, or educational professional who is licensed and qualified to diagnose, evaluate, and treat the condition
- Recent enough to demonstrate an impact on current functioning or a history of similar accommodation (with the last 5 years)

## *Preferred Documentation*

Students may contact SAS at any time with questions about how to best locate the type of information we need to evaluate eligibility and provide accommodations.

## ADHD, Mental Health, Chronic Medical Conditions and/or Sensory related Disabilities:

- The preferred method of documenting a learning disability is through a current, comprehensive, adult-normed psychoeducational test battery with a statement of diagnosis, functional limitations resulting from the disability, and type of learning disability.
- If the student received services in high school, this is often contained in a Multi-Factored Evaluation (MFE), IEP's, Section 504 Plans, or a Summary of Performance from high school.
- If documentation does not meet the preferred standards, consider sending the any documentation the student has for review, along with documents that show

the history of the student's accommodations.

SAS is interested in how a student's condition may impact them. The student may access the Disability Documentation Form and share it with medical professionals in order to help document the information we need. This form is available on our website. [https://hub.nyfa.edu/sites/default/files/Disability\\_Documentation\\_Form.pdf](https://hub.nyfa.edu/sites/default/files/Disability_Documentation_Form.pdf)

### ***Services Provided:***

Reasonable accommodations are modifications to a course, program, or school-sanctioned activity that does not fundamentally alter the course or program. Appropriate accommodations are determined through the individual intake appointment by reviewing documentation, discussion with the student, and evaluating the essential requirements of a course or program. After the intake appointment, a student will have approved accommodations available for use at their discretion.

Please Note: New York Film Academy does not provide services of a personal nature such as attendance reminders, homework assistance, individual tutors and typing services.

While accommodations are determined on an individual basis, below are some examples of commonly approved accommodations.

- Extended time for test taking
- Flexibility with spelling or grammar errors
- Materials in alternate format
- Reduced distraction location for test taking
- Reader for exams

- Scribe for exams
- Tape recording of lectures

For questions on how to request accommodations each semester as well as policies and procedures regarding specific accommodations, please contact the Student Accessibility Services department.

### ***Policies & Procedures for Administering Accommodations***

After the student meets with their assigned Accessibility team member, a student must request to use the specific accommodations each semester. Accommodation letters are not automatically renewed each semester. Since it may take time to coordinate the request, please make request as early as possible.

The following is the timeline for setting up accommodations:

- Student must respond to the request to extend accommodations for the following semester.
- Faculty Notification Letters will be prepared in three (3) working days after submitting the request
- Set up appointment with each instructor to deliver the faculty notification letters and discuss specific arrangements for accommodations.
- Speak with SAS or refer instructors to contact SAS with any questions or concerns regarding the accommodations

Policies and procedures that apply to specific accommodations, such as exam scheduling, to assist the student in accessing the accommodations they need can be found on the NYFA Student Hub.

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## RIGHTS & RESPONSIBILITIES

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A student with a disability has a right to an equal opportunity to participate in and benefit from programs offered at New York Film Academy. Students who choose to exercise these rights have a responsibility to initiate and participate in the accommodation process. Acknowledging this, students:

1. Are entitled to an equal opportunity to learn, participate in and benefit from the academic community. This includes access to instruction, services, and extracurricular activities.
2. Have a responsibility to identify themselves as needing accommodation in a timely fashion.
3. Have a responsibility to provide documentation from an appropriate professional that describes the impact of their disability in the educational setting and provide a rationale for the requested accommodation.
4. Have a responsibility to actively participate in the identification of appropriate accommodations and auxiliary aids.
5. Have the same responsibility as any student to meet and maintain the institution's academic standards, and codes of conduct.
6. Have a right to be evaluated based on their ability, not their disability. If their disability affects the outcome of an evaluation format, they are entitled to an evaluation by alternate means if the alternative measures the essential skills, knowledge or abilities.
7. Have a right to appeal decisions concerning accommodations. For

information on appeal processes, contact the Dean of Students Office.

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## RIGHTS & RESPONSIBILITIES OF NYFA

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New York Film Academy has a responsibility to identify and maintain the academic standards that provide quality academic programs while ensuring access to students with disabilities. In meeting these obligations, the school:

1. Has the responsibility to ensure that all of its programs are accessible.
2. Has the responsibility to inform its applicants and students about the availability and the range of accommodations.
3. Has the right to request and review documentation in support of accommodation requests. The Office of Student Accessibility Services is designated to review student documentation. The school has the right to refuse a request that is unsupported by the documentation.
4. Has the right to identify and establish the abilities, skills, and knowledge necessary for successful entrance into its programs and to evaluate applicants on that basis.
5. And its faculty have the right to identify and establish the abilities, skills, and knowledge that are fundamental to their academic courses and to evaluate each student's performance on that basis.
6. Has the responsibility to make reasonable adjustments in the delivery, instructional method, and evaluation format for a course when there is a substantial negative interaction with the impact of a student's disability
7. Has the right to refuse a requested accommodation that fundamentally

alters an essential course or program requirement or creates an undue hardship as determined by the school.

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## SERVICE ANIMALS

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

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

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

- A guide animal is trained to serve as a travel tool for a person who is legally blind.
- A hearing animal is trained to alert a person with significant hearing loss or who is deaf when a sound occurs, such as a knock on the door.
- A service animal is trained to assist a person who has a mobility, health or psychiatric disability. Duties may include carrying, fetching, opening doors, ringing doorbells, activating elevator buttons, steadying a person while walking, or providing an environmental assessment when an owner shows signs

of anxiety, etc. Service animals sometimes are called assistance animals.

- A seizure response animal is trained to assist a person with a seizure disorder. The animal's service depends on the person's needs. The animal may go for help or may stand guard over the person during a seizure. Some animals have learned to predict a seizure and warn the person.

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

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

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

A student or employee assisted by a Service Animal is encouraged to schedule an appointment with Accessibility Services or Human Resources to review the

accommodation. Students are to schedule an appointment with the Dean of Students ([deanofstudents@nyfa.edu](mailto:deanofstudents@nyfa.edu)). Employees are to schedule an appointment with Human Resources ([domingo.morales@nyfa.edu](mailto:domingo.morales@nyfa.edu)) During such meeting, students and employees assisted by a Service Animal will be asked to present proof of licensure.

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

Students or employees assisted by Emotional Support Animals are required to schedule an appointment with Accessibility Services (students) or Human Resources (employees). Student and employees assisted by emotional support animals are required to submit a Request for Accommodations Form and provide medical documentation that stipulates the need for an Emotional Support Animal; additional documentation may also be required. Once the documentation is reviewed and approved by Accessibility Services or Human Resources, students and employees granted permission to be assisted on campus by their Emotional Support Animals, will be required to read and acknowledge their rights and

responsibilities as someone with an animal on campus. For those students with Emotional Support Animals, an Accommodation Letter will then be sent to the appropriate Department Chairs, alerting them of accommodation granted. Department Chairs will notify students' instructors of the accommodation granted.

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

# STUDENT RESOURCES

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## ACADEMIC ADVISING

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Students in degree programs are advised on their academic progress by the Department Chairs. Department Chairs are available to meet with the student to discuss the student's academic progress. The purpose of academic advising at NYFA is to provide individualized support for students, including those seeking mentorship or guidance beyond their discipline, or students who are struggling with their academic coursework. When meeting with students, the Department Chair can isolate student needs, both within and beyond the academic realm, and direct students to the appropriate institutional resource for either immediate or ongoing structured assistance - including the Campus Dean, Veteran Affairs, International, Counseling, Financial Aid, Accessibility Services, etc. Faculty also utilizes the Department Chairs, by notifying them when students need academic guidance, or collaborating to coordinate specialized pathways for students to achieve academic success.

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## FACULTY CONSULTATIONS

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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 to 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.

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## TEACHER ASSISTANTS

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The New York Film Academy provides approximately one Teacher's Assistant for every eight (8) 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.

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## COUNSELING SERVICES

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### MISSION AND PURPOSE

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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

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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](mailto:vivina.elgueta@nyfa.edu).

#### DUTIES AND RESPONSIBILITIES

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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.

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## LIBRARY RESOURCES

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The Librarian is available to the students for assistance in locating resources. These resources include the library physical collection and the electronic academic journal and e-book databases. The Librarian conducts an orientation on Library services before the start of all programs. New students in the BFA programs receive Information Literacy presentations on research techniques and strategies to efficiently search, evaluate, and apply retrieved information and resources to their projects and research papers.

The Library includes the following resources:

- Full-text academic journal databases
- Full-text screenplay databases
- Full-text e-book databases
- Physical books, periodicals and screenplays
- DVD/Blu-ray collection
- Inter-library loan services

Below are the Library's circulation guidelines:

- Library materials are available to students and staff Monday-Friday from 8:45 AM-8:00 PM and on Saturday from 9:00 AM-5:00 PM
- Library materials may not be taken off NYFA premises without proper checkout. DVDs/Blu-rays may be viewed anytime during school hours at the viewing stations in the Reading Room or on a school computer
- Library patrons must present their NYFA ID badge or driver's license/passport when checking out library materials



- Students may check out DVDs/Blu-rays for a three-day period, screenplays for a seven-day period and books for two weeks. Items may be renewed via email at [library@nyfa.edu](mailto:library@nyfa.edu)
- Course reserve books will either be available as “Library Use Only” items or as three-day checkout items. Course reserve DVDs/Blu-rays will either be available as “Library Use Only” items or as one-day checkout items.

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## LIBRARY FINE POLICY

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All Library rentals must be returned on time. If a student has an unpaid fine or overdue item, a Hold will be placed on their account. Students on Hold cannot receive certificates of completion, diplomas or gain access to transcripts. The Fine Policy is as follows:

- \$1.00 per item, per day past due excluding weekends
- If an item is 30 or more days past due, the student will be billed \$30.00 or the replacement cost of the item, whichever is higher, in addition to a non-refundable \$5.00 processing fee.

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## INTERNATIONAL STUDENT OFFICE

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The New York Film Academy (NYFA) is authorized under federal law to admit non-immigrant alien students.

The NYFA International Student Office is available to help you with matters pertaining to obtaining a F1 student visa, maintenance of F1 student immigration status, legal work authorization and other issues related to non-U.S. citizens studying in the U.S. They will work with you from the application stage, while you are a student and often after the completion of your program to ensure that you have the most up to date information in

order to maintain your U.S. student immigration status.

In order to apply for a F1 student visa, you will need an I-20 Certificate which will be issued to you by the NYFA International Student Office. Please note there is a \$150 International Student Fee.

In order to be eligible to get an I-20 certificate you must enroll in a full-time class, which includes all 4, 6 and 8 week workshops, conservatory and degree programs. The one-week and 12 week evening and online classes are *not* eligible for an I 20 certificate.

If you are in the U.S. on a F1 student visa you may be eligible to transfer your I 20 to NYFA. If you are on a different type of visa, you may be able to study. Contact the International Student Office about your specific immigration situation at [international@nyfa.edu](mailto:international@nyfa.edu) so that we can properly advise you. Please note that the U.S. government prohibits studying full-time on a tourist visa.

Once you are fully accepted to a program, submitted the required deposit and we have received all the required documents for the I-20 certificate, the International Student Office will process and send out the I-20 certificate. A \$350 SEVIS I-901 fee is required by the US Government to be paid for all I-20s. You can only pay this fee **after** your I-20 application has been processed and a SEVIS ID number has been created for you. The International Student Office will email you the instructions on how to pay the SEVIS fee when we send out your I-20 Certificate. Once you have your I-20 Certificate you can begin the process to apply for a student visa.

In order to obtain a F-1 student visa, you must complete the DS-160 Visa Application and make an appointment at the U.S. Embassy or Consulate in your country for a visa interview. At this interview, they will decide whether to issue you a visa. 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/study/student-visa.html#overview>

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](mailto:international@nyfa.edu) or call and ask to speak to an International Student Advisor.

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## CAREER DEVELOPMENT & INDUSTRY OUTREACH

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The Career Development & Industry Outreach (CDIO) office is a resource for current students and alumni to gain real world knowledge and know-how to prepare for and expand their professional experiences outside of NYFA. A strong foundation and understanding of the business and the skills needed to compete allow our students to thrive throughout their academic experience and as they venture into their professional careers.

The CDIO office assists students in the development of their personal and

professional goals and create action plans to help them achieve those goals. The department aids students as they design their résumés, reels, websites, cover letters, and other business correspondence. It works with students on their presentation skills to prepare them for interviews and meetings. CDIO works with industry experts to expand students' professional experiences.

The Career Development & Industry Outreach Department is a resource to aid students. The school makes no representation that any of its programs will result in employment or in a career or vocation in any particular area of filmmaking.

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## HOUSING INFORMATION

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NYFA does not provide dormitory facilities or on-campus housing, and has no responsibility in finding housing for students. As a courtesy, off-campus housing information is provided by the NYFA LA Housing Office. The New York Film Academy does not inspect, endorse or assume any responsibility for any properties, accommodations or other housing options or websites.

Students should expect a range of costs in housing (on average between \$1000-1500 per month per student,) depending on the location, size, apartment complex, amenities, and length of stay.

Students are strongly advised to find suitable housing prior to their program start date. The landlord or management company will often request proof of income, credit, insurance and other documents. Prior to making final arrangements or signing a rental

agreement, students should thoroughly investigate and inspect any properties, accommodations or other housing options and review any legal document prior to entering a contractual agreement. NYFA bears no responsibility in any lease or rental agreements signed by students.

For more information about housing for our South Beach campus, please contact us at 305-534-6009 or [miamihousing@nyfa.edu](mailto:miamihousing@nyfa.edu)

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## VETERAN SERVICES

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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
- Working closely with NYFA faculty and administration to support all veteran-student paths to success while enrolled and post-graduation
- Giving referrals to community-based organizations and the Department of Veterans Affairs
- Offering opportunities to network with fellow veterans, including a Student Veteran Association
- Adhering 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 free tuition and fee. 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.

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## ALUMNI AFFAIRS

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The Alumni Affairs Department is dedicated to connecting and being an active resource to NYFA Alumni worldwide. New York Film Academy graduates are welcome to take advantage of the unique benefits of the NYFA Alumni Network website which supports alumni by offering job postings, news, regional specific networking groups, Alumni Newsletter and industry events. It offers industry discounts, career services and is a way to stay in touch with friends from around the world.

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## NYFA STUDENT HUB

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<https://hub.nyfa.edu/>

The New York Film Academy Online Student Hub ([hub.nyfa.edu](https://hub.nyfa.edu)) is a great resource for all students to obtain useful information ~ from their grades and invoice to school screenings and industry events. Once registered for a personal account on the student hub, students can check their final and midterm grades, view and pay their billing invoice, and check their program's daily schedules via digital boards. Registered students also have access to a wealth of knowledge and resources from the Dean of Students Office and Counseling Services. General Student Handbooks as well as more specific handbooks from each department can also be found here.

The NYFA Student Hub also acts as a virtual bulletin board. Students can find the latest NYFA news and events, a calendar of film industry events, and post or view student projects seeking talent and crews. The hub also acts as a job board for NYFA alumni.

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## REGISTERING FOR THE NYFA STUDENT HUB

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To register for the NYFA Student Hub go to <https://hub.nyfa.edu> and follow these simple steps:

- Click the 'Login' tab
- Click Create new account
- Click 'New Student/Alumni Account'
- A registration form will appear. Be sure to fill out all required fields. You are required to use your nyfa.edu email to register for the Student Hub. Make sure all the information is accurate! If you would like to make your profile visible to registered users and searchable in the Student Hub directory, please check 'Public Profile.'
- Please be sure to read and accept the Terms & Conditions of Use! Check

- 'Accept Terms & Conditions of Use'
- Click red 'CREATE NEW ACCOUNT' button.

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## VIEW YOUR GRADES ON THE HUB

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Registered current students have access to their midterm and final grades on the NYFA Student Hub. Please follow the following steps to view your grades:

- Click the 'Login' tab
- Click the 'My Grades' option on the drop down menu
- Select the appropriate semester for the grades you wish to view and click 'Submit.' Please note that not all semesters are available for viewing
- Grades from the selected semester will now appear on the screen. Please remember that a grade of "IP" stands for "In Progress."

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## VIEW AND PAY YOUR INVOICE USING THE HUB

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Registered current conservatory students have access to view and pay their invoices (via credit card) on the NYFA Student Hub. Please follow the following steps to view your grades:

- Click the 'Login' tab
- Click the 'Billing Invoice' option on the drop down menu
- Select the appropriate semester for the invoice you wish to view and click 'Submit.' Please note that not all semesters are available for viewing
- Your invoice for the selected semester will now appear on the screen.
- You may pay your invoice via credit card using the following steps. \*\*\*Please note a convenience fee of 3.10% will be added if you are paying with American

Express. A convenience fee of 2.65% will be added if you are paying with any other credit card.\*\*\*

- Click on the “Pay Invoice” button at the top of the invoice. If this button does not appear for you when you view your invoice, no payment is required.
- The full amount from the billing invoice will appear under ‘Payment Amount.’ If you would like to only make a partial payment, you may change the payment amount under ‘Payment Amount.’
- Click ‘Proceed to Payment.’
- Fill out your billing information and credit card information
- Click ‘Submit Payment’ after you have entered the billing and credit card information and ensured all the information is correct. This will now submit your payment to the Bursar for processing. Please allow 3-4 business days for your payment to be successfully processed.

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## VIEWING YOUR CLASS SCHEDULE ON THE DIGITAL BOARDS

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To view your daily class schedule on the NYFA Student Hub, please follow the following:

- Click the ‘Boards’ tab
- Click the ‘South Beach’ option on the drop down menu
- Select your program with the appropriate date to view the class schedule you need

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## REGISTRATION

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Two (2) weeks prior to the program start-date, students are emailed registration details, including date, time and location. Registration takes place on the first day of classes for workshop programs and typically one week prior to the first day of classes for a conservatory certificate. Registration may take place online as well.

When students arrive to register, they receive a checklist of all the required documentation and subsequent departments they must check in with before they can be fully enrolled in their courses. If students have not paid their tuition or have not been cleared for Financial Aid, they must do so at the Bursar’s Office. Students cannot register until tuition payment has cleared.

International students must bring their passport and I-20 certificate to the International Student Office and complete the International Student Registration Form and Guidelines in order to maintain F-1/M-1 status. There will be a mandatory International Student Orientation. This orientation will explain the immigration rules and regulations students must follow while in the U.S. as an F-1/M-1 student.

Lastly, students must fill out a Registration Packet. The Registration Packet includes the NYFA Course Catalog, FERPA release form, students’ permanent address and contact information, visual/audio image release form and information regarding Learning Resources at NYFA.

All students must submit a Proof of Graduation to the Registrar’s Office. After this paperwork is complete, the student’s account is enrolled at the Registrar’s Office.

Any missing documents may result in a freeze of that student's account.

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## COURSE SCHEDULES

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New York Film Academy (NYFA) 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 - 10am - 12:45am, 1:30pm - 4:15pm, 4:30pm - 7:15pm, 7:30pm - 9:45pm.

Twelve-week evening workshops meet Mondays, Tuesdays, and Thursdays from 7:00pm - 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.

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## STUDENT ID BADGES

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Students will be issued an ID badge with their name and photograph. IDs must be worn at all times at 420 Lincoln Road, Miami Beach, FL 33139.

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](mailto:security@nyfa.edu).

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## NYFA EMAIL ACCOUNTS

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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](mailto:webmaster@nyfa.edu).

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## PARKING & BICYCLES

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Students who commute to 420 Lincoln Rd. can park on the street or in the building's parking structure. Please note, the parking structure has a daily parking fee.

Please note that students lock their bicycles outside at their own risk, and the New York Film Academy is not responsible for loss or theft. Bicycles are not permitted in the building. There is a bicycle rack inside the Main building garage with an entrance on 16<sup>th</sup> street.

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## PUBLIC TRANSPORTATION

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To search for the best route and times for your needs, please check <https://www.miamidade.gov/transportation-publicworks/routes.asp>

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# FACILITIES & EQUIPMENT

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# FACILITIES & EQUIPMENT

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## MAIN CAMPUS

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The New York Film Academy main campus is located at 420 Lincoln Rd, Suite 200 in Miami Beach.

The campus consists of several Suites within the 420 Lincoln Rd building. The campus footprint includes over 14 classrooms, 2 large Production & Movement spaces, a state-of-the-art professional sound studio and Voice Over booth, 2 Editing Lab facilities with over 29 editing stations, a library and administrative offices.

All visitors are advised to check in to Suite 200 upon arrival.

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## ROOM BOOKINGS

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Please remember the following when booking and using rooms for casting, rehearsals, or shoots:

If you are conducting a casting session, please make sure your sign is clearly printed with the following information:

- Name of project
- Name of room being used
- Dates and times
- Name of the director of the project
- Phone number someone can be reached at with any questions.

**This sign can only be hung on the door of the room being used.** Please also provide this information to the front desk. When your project is done for the day, please make sure to remove the sign.

1. If you are conducting a casting session, you need to have one person in your group who will act as a greeter for the **entire casting. If you do not have a greeter, you will not be checked into the room.**
2. You may only remove furniture from any rooms with permission from the Director of Operations.
3. Please be respectful of your fellow students, faculty, and New York Film Academy staff members while using the rooms. Although you are using one room, students and faculty may have a class in the room next door.
4. You are responsible for **all parties** involved with the use of the room. Please make sure all parties know the locations of smoking areas. Heavy fines may be incurred by the fire marshal if someone is smoking in a non-smoking area. Please make sure you and all parties are respectful of our neighbors in any of our buildings.
5. Only the student who has placed the deposit can book the room. Your ID will be checked both when the room is booked and when you are checking in and out of the room. **NO EXCEPTIONS.**
6. Remember to send your room request to Jordi Valdes at [Jordi.Valdes@nyfa.edu](mailto:Jordi.Valdes@nyfa.edu) at least two (2) week in advance.

You will only be able to receive your deposit back if you have your Room Booking Check In/Out form completely signed by a staff member and bring it in person back to the Bursar's Office.

**Failure to follow these rules may result in your casting, rehearsal, or shoot being shut down and possibly losing your deposit.**



These signs must be typed, printed and hung only in approved areas. When work is completed for the day, all posted signs must be removed.

When conducting a casting session, students must have one person acting as a greeter for the entire casting. This greeter will remain outside the room, wrangling all individuals for casting.

Students must speak with Facilities Staff before removing furniture from any rooms.

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## LIBRARY RESOURCES

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

- WiFi Internet
- Access to the online databases
- Books, periodicals and screenplays
- DVD/Blu-ray movie collection

Below are the Library's circulation guidelines:

- Library materials are available to students and staff Monday–Thursday from 9:00 AM–9:00 PM, Friday from 9:00AM – 6:00 PM
- Library books may not be taken off NYFA premises without proper checkout.
- DVDs/Blu-rays may also be viewed during school hours in the library.
- Current students must present their Student ID badge or driver's license/passport when checking out library materials
- Course reserve books are available as "Library Use Only" items .
- Course reserve DVDs/Blu- rays are available as "Library Use Only" items.

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## LIBRARY FINE POLICY

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All items borrowed from the Library must be returned on time. If a student has an unpaid fine or overdue item, a hold will be placed on his/her account. Students on hold cannot receive certificates of completion, diplomas or gain access to transcripts.

The Fine Policy is as follows:

- \$10.00 per item, per day past due
- If an item is 21 or more days past due, the student will be billed \$20.00 or the replacement cost of the item, whichever is higher, in addition to a non-refundable \$10.00 processing fee.

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## CLASSROOMS

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New York Film Academy South Beach has sixteen (16) classrooms of varying size. Each room is equipped with a Blu-ray player, whiteboard and video monitor.

There are computer stations set up on the 2<sup>nd</sup> floor in the student lounge.

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## POST-PRODUCTION & COMPUTING

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Post-production facilities are located on the 3rd Floor of the 420 Building and include Avid & DaVinci Resolve workstations. Students have access to 29+ computers with industry-standard software for projects.

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## EQUIPMENT ROOM

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Available to our students is equipment corresponding to the course requirements. The camera options include: Sony FS5s, Panasonic HMC150, Arri SR2 16mm (super 16mm), RED Scarlet-X, RED Epic-MX, and

Arriflex BL 535 (35mm). These cameras have appropriate accessory packages including: lenses, assistant camera kits, shoulder rigs, & dollies. There are several grip & electric options ranging from basic three-point lighting kits to complete 1-ton lighting packages. Audio options include field recorders and mixers, as well as shotgun and lavalier microphones.

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## EDITING LAB RESOURCES

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**Phone:** 305.534.6009 Ext 195

**E-mail:** [eduardo.maria@nyfa.edu](mailto:eduardo.maria@nyfa.edu)

**Editing Room Manager:** Eduardo Santa-Maria

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.

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## HARD-DRIVE & SD SPECIFICATIONS

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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
- 7200 RPM speed
- Transfer rate up to 136 MB/s
- Bus powered via thunderbolt/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

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## EDITING LAB ETIQUETTE

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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 cell phones 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

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8:30am - 10:00pm Monday - Friday  
10:00am - 6:00pm Saturday  
Closed 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 on Saturdays.

***\*\* These hours may be adjusted to accommodate for holidays, staffing changes, and class schedule changes.***

### POST-PRODUCTION FACILITIES (USAGE AFTER GRADUATION)

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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

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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 afternoon. 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.

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# FINANCIAL RESOURCES

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# FINANCIAL AID

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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

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## FINANCIAL NEED

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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.

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## HOW TO APPLY

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

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## FEDERAL EDUCATION LOANS

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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.

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## FEDERAL DIRECT LOAN PROGRAM

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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

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## SUBSIDIZED STAFFORD LOANS

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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 2021- 2022 federal fiscal year is a fixed interest rate of 5.05 % for the life of the loan.

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## UNSUBSIDIZED STAFFORD LOANS

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

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## PLUS LOANS

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

PLUS loan using the graduate PLUS program.

### ***Interest Rate:***

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

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

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

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

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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/>.

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## GRADUATE PLUS LOAN FOR GRADUATE STUDENTS

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This program is awarded to students enrolled in graduate or doctorate level programs, and is meant to supplement the funding from 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](http://www.studentloans.gov).

To apply for a Federal Direct Parent PLUS or Graduate PLUS Loan:

- Complete the free application for Federal Student Aid (FAFSA)

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## OTHER TYPES OF FINANCIAL ASSISTANCE

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### ***Private Scholarship Sources:***

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

students to locate other unique opportunities for financial assistance.

### ***Veterans Educational Benefits:***

Many Veterans Educational Benefits are potentially available for veterans and service members. Spouses and family members of veterans may also be eligible for Education and Training Benefits. The New York Film Academy (NYFA) assists veterans and their family members by helping to simplify GI bill educational benefits to the best of their ability but will always defer to the Department of Veterans Affairs (VA), which is the only entity that can provide and approve VA educational benefits eligibility. For more information please contact the Department of Veterans Affairs at 1-888-442-4551.

### ***NYFA Need-Based Tuition Discount:***

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

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

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## FINANCIAL AID WARNING

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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 enrollment 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.

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## FINANCIAL AID TERMINATION

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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.

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## FINANCIAL AID POLICIES

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### ***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.

If a student received 100% of their aid during the semester, the institution would be required to return the portion of the funds not eligible to receive based on the date of withdrawal.

NYFA must return the amount of funds for which it is responsible no later than 45 days after the date of the student's withdrawal.

Refunds are allocated in the following order:

- Unsubsidized Direct Student Loans (other than PLUS loans)
- Direct Subsidized Student Loans
- Direct PLUS loans

- Federal Pell Grants for which a return of funds is required
- Federal Supplemental Opportunity Grants for which a return of funds is required
- Other assistance under this Title for which return of funds is required (e.g. LEAP)

If the return calculation resulted in more aid than was actually disbursed to the student, the institution may owe the student a post-withdrawal disbursement which must be paid within 120 days of the student's withdrawal. Permission from the student may be required to issue the post-withdrawal disbursement. Written notification will be

provided to the student and must be signed and returned within a specified period of time in order to credit the funds to a student's account.

# NEED-BASED TUITION ASSISTANCE

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Many qualified applicants to the New York Film Academy do not have the financial resources to afford the cost of attendance. While many of these programs are eligible for Federal Aid, this is often not sufficient to make our programs affordable to all students who would benefit from the education we provide. In order to address this hardship, the New York Film Academy offers a **Need-Based Tuition Assistance** to all students in the same circumstances. To qualify, applicants must demonstrate the need for the tuition discount through documentation described below. In the event a student applies to a FSA eligible program and receives federal student aid, the Need-Based Tuition Assistance will be accounted for in the recipient's financial aid package and included in the need determination for federal student aid programs. The Need-Based Tuition Assistance is provided to qualified students for the duration of their program provided the student maintains satisfactory academic progress.

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## GENERAL APPLICATION

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- 1) Completed Application form
- 2) Financial need statement (a written document of up to a page discussing the student's financial circumstances, and explaining their financial need for assistance).
- 3) Student Financial Documentation (all students) demonstrating annual household income. For U.S. Citizens,

Tax returns are required. For international students tax return or other documentation clearly demonstrating annual income. Please note, in the event that tax returns are unavailable, the following may be used: Social Security Documents; W2 Forms; or Bank Statements.

- 4) Parents Financial Documentation (students under 26 years of age) demonstrating annual household income. For U.S. Citizens, Tax returns are required. For international custodial parent's tax return or other documentation clearly demonstrating annual income. Please note, in the event that tax returns are unavailable, the following may be used: Social Security Documents; W2 Forms; or Bank Statements.

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## TUITION ASSISTANCE CRITERIA

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

# DIVERSITY, EQUITY, AND INCLUSION BRIDGE GRANT

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The New York Film Academy Diversity, Equity, and Inclusion (DEI) Bridge Grant provides financial assistance to candidates of the Master's Degree, Bachelor Degree, Associate Degree, and One- and Two-Year Certificate Programs.

The DEI Bridge Grant is being offered to students interested in assisting NYFA to bring more diversity to its campuses. Its purpose is to build a bridge toward NYFA's mission of creating more ethnic and socio-economic diversity by increasing awareness of this mission, and supporting visual storytellers with DEI initiatives.

While the Bridge Grant is open to all, it's focused on recruiting those potential students who can actively advance NYFA's DEI mission. Recipients must demonstrate the values of diversity, equity, and inclusion set forth by New York Film Academy. Candidates will exhibit exemplary purpose, creativity, and commitment to community.

## Grant Awards and Amounts:

- NYFA will reward up to 15 new Bridge Grants across its 3 U.S. campuses per year.
- Each grant will be in the amount of \$1,000 per semester for the published duration of the awardee's program.

## Eligibility Requirements:

- Grant candidates must be new, entering students who have been accepted into a

long-term NYFA program at one of its 3 U.S. campuses.

- Grant awards may not be used if awardee defers enrollment to a later semester.
- Awardees must maintain good standing as a NYFA student in order to receive grant funding in subsequent semesters.

## Award Process and Determination:

- To be eligible for the NYFA DEI Bridge Grant, applicants must be accepted into a NYFA Master's Degree, Bachelor Degree, Associate Degree, or One- or Two-Year Certificate Program at one of NYFA's 3 U.S. campuses (New York, Los Angeles, or Miami).
- Applicants must complete a DEI Bridge Grant application form.
- Applicants must record a 2-3 minute video in which they respond to the question: "Tell us (in your video) how you, as part of our NYFA community, will help us meet our DEI goals together? Please read through the mission and definitions below."
- Grant application forms and recorded videos must be submitted by the published deadline of April 23, 2021.
- Grant applications will be reviewed by the NYFA DEI Grant Committee, who will select any and all Bridge Grant recipients. All grant decisions by NYFA are at its sole and absolute discretion and are final.

# CANCELLATION AND REFUND POLICY

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

## STUDENT'S RIGHT TO CANCEL

The student has the right to cancel program enrollment and obtain a refund of charges, less a nonrefundable application fee of \$65.00 paid. A notice of cancellation must be made in writing on or before the first day of the semester. The written request must include the following information: specific timeframes, such as the date the course started and the date of cancellation. Notice of cancellation can be filled out on the Notice of Withdrawal form, available in the Office of the Registrar. Any student who intends to cancel must submit a signed and dated copy of the Notice of Withdrawal Form, or any other form of written notice that includes the required information to:

**New York Film Academy**  
420 Lincoln Road, Miami Beach, FL 33139

## REFUND INFORMATION

1. When calculating the number of days in the semester, the weekends are included.
2. Nonrefundable fees will not exceed \$150.00.
3. 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.

4. A Notice of Withdrawal should be sent to the Registrar's Office at 420 Lincoln Road, Miami Beach, FL 33139. The Notice of Withdrawal must be in writing and must include the withdrawal date.

5. *Official Notification of Withdrawal* – Students must notify the Registrar's Office of their intent to withdraw from active enrollment status or a course. The student's withdrawal date is either 1) the date the student began the formal withdrawal process, or 2) provided official notification. The withdrawal date will be used to calculate institutional refunds and any return of unearned Federal Student Aid funding. The following withdrawal dates will be used when official notification is given: Date student began the formal withdrawal process or provided official notification or the last date of academically related activity if a student attends after their official notification of withdrawal.

6. *Unofficial Notification of Withdrawal* – When a student stops attending class without providing official notification of their intent to withdraw the withdrawal date will be determined using the following criteria: 1) Last date of an academically-related activity – if records indicate that the student attended; or 2) Date of illness, accident, etc. when student is unavailable to request an official withdrawal; or 3) Beginning of a Leave of Absence if student does not return.

7. Students paying per-credit, who officially add/drop a course within the first two (2) weeks of the semester will be issued a 100% refund of the per-credit cost paid, for the course dropped. No refund will be issued for courses withdrawn after week two (2).

8. Students paying a flat-fee term tuition, who officially add/drop a course within the first two (2) weeks of the semester will retake the course in a later semester, at no additional charge. Students paying a flat-fee term tuition who withdraw from a course after the Friday of week two (2) will be required to pay the per-credit amount to retake the course in a later semester.

9. Refunds will be made within thirty (30) days of termination of students' enrollment or receipt of Cancellation Notice from student.

10. Health insurance through NYFASHIP will not be refunded. Students who graduate, take a Leave of Absence, or withdraw from a program will retain their insurance coverage until the term's end date.

## TUITION & COSTS (FALL 2021)

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All tuition costs are listed in USD and are subject to change. **Tuition prices are only guaranteed one year at a time and are subject to increase or decrease each Fall.** 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 credits 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.**

Students should be aware that any balance remaining unpaid after the due date will be subject to late payment charges in accordance with the NYFA policy and may be subject to registration hold. For programs running four weeks or less, the late fee is a minimum of \$50 or 1% of the outstanding balance whichever is greater. For programs longer than four weeks, the late fee is a minimum of \$100 or 1% of the outstanding balance whichever is greater. For new applications completed within 30 days of the start of class, payments in full are due five business days after admission but no later than the program start date.

Students who have completed their application for federal aid funding prior to the priority deadline date, will not be charged or otherwise penalized due to a delay in the delivery of federal financial aid funding.

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### VA PENDING PAYMENT COMPLIANCE

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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<sup>®</sup> (Ch. 33) or Vocational Rehabilitation & Employment (Ch. 31) benefits, while payment to the institution is pending from the VA. This school will not:

- Prevent 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 (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution.

However, to qualify for this provision, such students will be required to provide the enrolling institution with a copy of his/her VA Certification of Eligibility (COE). A "certificate of eligibility" can also include a "Statement of Benefits" obtained from the U.S. Department of Veterans Affairs' (VA) website; eBenefits; or a VAF 28-1905 form, for chapter 31 authorization purpose.



## MASTER OF FINE ARTS

Department/Program	Degree	Semester	Tuition	Equipment Fees	Tuition Total	Equipment Total	Combined
Acting for Film	MFA	1st Semester	\$ 17,206.00	\$ -			
Acting for Film	MFA	2nd Semester	\$ 17,206.00	\$ -			
Acting for Film	MFA	3rd Semester	\$ 17,206.00	\$ -			
Acting for Film	MFA	4th Semester	\$ 17,206.00	\$ -			
Acting for Film	MFA	5th Semester	\$ 17,206.00	\$ -	\$ 86,030.00	\$ -	\$ 86,030.00
Cinematography	MFA	1st Semester	\$ 19,018.00	\$ 1,859.00			
Cinematography	MFA	2nd Semester	\$ 19,018.00	\$ 1,859.00			
Cinematography	MFA	3rd Semester	\$ 19,018.00	\$ 1,859.00			
Cinematography	MFA	4th Semester	\$ 19,018.00	\$ 1,859.00			
Cinematography	MFA	5th Semester	\$ 19,018.00	\$ 1,859.00	\$ 95,090.00	\$ 9,295.00	\$104,385.00
Documentary	MFA	1st Semester	\$ 14,477.00	\$ 1,523.00			
Documentary	MFA	2nd Semester	\$ 14,477.00	\$ 1,523.00			
Documentary	MFA	3rd Semester	\$ 14,477.00	\$ 1,523.00			
Documentary	MFA	4th Semester	\$ 14,969.00	\$ 1,574.00			
Documentary	MFA	5th Semester	\$ 14,969.00	\$ 1,574.00			
Documentary	MFA	6th Semester	\$ 14,969.00	\$ 1,574.00	\$ 88,338.00	\$ 9,291.00	\$ 97,629.00
Filmmaking	MFA	1st Semester	\$ 14,477.00	\$ 1,523.00			
Filmmaking	MFA	2nd Semester	\$ 14,477.00	\$ 1,523.00			
Filmmaking	MFA	3rd Semester	\$ 14,477.00	\$ 1,523.00			
Filmmaking	MFA	4th Semester	\$ 14,969.00	\$ 1,574.00			
Filmmaking	MFA	5th Semester	\$ 14,969.00	\$ 1,574.00			
Filmmaking	MFA	6th Semester	\$ 14,969.00	\$ 1,574.00	\$ 88,338.00	\$ 9,291.00	\$ 97,629.00
Photography	MFA	1st Semester	\$ 21,717.00	\$ 1,142.00			
Photography	MFA	2nd Semester	\$ 21,717.00	\$ 1,142.00			
Photography	MFA	3rd Semester	\$ 18,909.00	\$ 1,180.00			
Photography	MFA	4th Semester	\$ 18,909.00	\$ 1,180.00	\$ 81,252.00	\$ 4,644.00	\$ 85,896.00
Producing	MFA	1st Semester	\$ 23,772.50	\$ 1,446.25			
Producing	MFA	2nd Semester	\$ 23,772.50	\$ 1,446.25			
Producing	MFA	3rd Semester	\$ 23,772.50	\$ 1,446.25			
Producing	MFA	4th Semester	\$ 23,772.50	\$ 1,446.25	\$ 95,090.00	\$ 5,785.00	\$100,875.00
Screenwriting	MFA	1st Semester	\$ 15,701.00	\$ -			
Screenwriting	MFA	2nd Semester	\$ 15,701.00	\$ -			
Screenwriting	MFA	3rd Semester	\$ 15,701.00	\$ -			
Screenwriting	MFA	4th Semester	\$ 15,701.00	\$ -			
Screenwriting	MFA	5th Semester	\$ 15,701.00	\$ -	\$ 78,505.00	\$ -	\$ 78,505.00

## MASTER OF ARTS

Department/Program	Degree	Semester	Tuition	Equipment Fees	Tuition Total	Equipment Total	Combined
Film and Media Production	MA	1st Semester	\$ 14,477.00	\$ 1,473.00			
Film and Media Production	MA	2nd Semester	\$ 14,477.00	\$ 1,473.00			
Film and Media Production	MA	3rd Semester	\$ 14,477.00	\$ 1,473.00	\$ 43,431.00	\$ 4,419.00	\$ 47,850.00

## BACHELOR OF FINE ARTS

Department/Program	Degree	Semester	Tuition	Equipment Fees	Tuition Total	Equipment Total	Combined
Acting for Film	BFA	1st Semester	\$ 14,145.00	\$ -			
Acting for Film	BFA	2nd Semester	\$ 14,145.00	\$ -			
Acting for Film	BFA	3rd Semester	\$ 14,145.00	\$ -			
Acting for Film	BFA	4th Semester	\$ 14,626.00	\$ -			
Acting for Film	BFA	5th Semester	\$ 14,626.00	\$ -			
Acting for Film	BFA	6th Semester	\$ 14,626.00	\$ -			
Acting for Film	BFA	7th Semester	\$ 15,123.00	\$ -			
Acting for Film	BFA	8th Semester	\$ 15,123.00	\$ -	\$ 116,559.00	\$ -	\$ 116,559.00
Filmmaking	BFA	1st Semester	\$ 14,939.00	\$ 1,546.00			
Filmmaking	BFA	2nd Semester	\$ 14,939.00	\$ 1,546.00			
Filmmaking	BFA	3rd Semester	\$ 14,939.00	\$ 1,546.00			
Filmmaking	BFA	4th Semester	\$ 15,446.00	\$ 1,599.00			
Filmmaking	BFA	5th Semester	\$ 15,446.00	\$ 1,599.00			
Filmmaking	BFA	6th Semester	\$ 15,446.00	\$ 1,599.00			
Filmmaking	BFA	7th Semester	\$ 15,971.00	\$ 1,653.00			
Filmmaking	BFA	8th Semester	\$ 15,971.00	\$ 1,653.00			
Filmmaking	BFA	9th Semester	\$ 15,971.00	\$ 1,653.00	\$ 139,068.00	\$ 14,394.00	\$ 153,462.00
Photography	BFA	1st Semester	\$ 15,375.00	\$ 606.00			
Photography	BFA	2nd Semester	\$ 15,375.00	\$ 606.00			
Photography	BFA	3rd Semester	\$ 15,375.00	\$ 606.00			
Photography	BFA	4th Semester	\$ 15,898.00	\$ 627.00			
Photography	BFA	5th Semester	\$ 15,898.00	\$ 627.00			
Photography	BFA	6th Semester	\$ 15,898.00	\$ 627.00			
Photography	BFA	7th Semester	\$ 16,438.00	\$ 648.00			
Photography	BFA	8th Semester	\$ 16,438.00	\$ 648.00	\$ 126,695.00	\$ 4,995.00	\$ 131,690.00

Producing	BFA	1st Semester	\$ 15,201.00	\$ 798.00			
Producing	BFA	2nd Semester	\$ 15,201.00	\$ 798.00			
Producing	BFA	3rd Semester	\$ 15,201.00	\$ 798.00			
Producing	BFA	4th Semester	\$ 15,718.00	\$ 825.00			
Producing	BFA	5th Semester	\$ 15,718.00	\$ 825.00			
Producing	BFA	6th Semester	\$ 15,718.00	\$ 825.00			
Producing	BFA	7th Semester	\$ 16,252.00	\$ 853.00			
Producing	BFA	8th Semester	\$ 16,252.00	\$ 853.00	\$ 125,261.00	\$ 6,575.00	\$ 131,836.00
Screenwriting	BFA	1st Semester	\$ 12,429.00	\$ -			
Screenwriting	BFA	2nd Semester	\$ 12,429.00	\$ -			
Screenwriting	BFA	3rd Semester	\$ 12,429.00	\$ -			
Screenwriting	BFA	4th Semester	\$ 12,852.00	\$ -			
Screenwriting	BFA	5th Semester	\$ 12,852.00	\$ -			
Screenwriting	BFA	6th Semester	\$ 12,852.00	\$ -			
Screenwriting	BFA	7th Semester	\$ 13,288.00	\$ -			
Screenwriting	BFA	8th Semester	\$ 13,288.00	\$ -	\$ 102,419.00	\$ -	\$ 102,419.00

## CERTIFICATE PROGRAMS

Department/Program	Degree	Semester	Tuition	Equipment Fees	Tuition Total	Equipment Total	Combined
Acting for Film	One Year	1st Semester	\$ 18,001.00	\$ -			
Acting for Film	One Year	2nd Semester	\$ 18,001.00	\$ -	\$36,002.00	\$ -	\$36,002.00
Cinematography	One Year	1st Semester	\$ 21,717.00	\$ 2,285.00			
Cinematography	One Year	2nd Semester	\$ 21,717.00	\$ 2,285.00	\$43,434.00	\$ 4,570.00	\$48,004.00
Documentary	One Year	1st Semester	\$ 11,429.00	\$ 761.00			
Documentary	One Year	2nd Semester	\$ 11,429.00	\$ 761.00			
Documentary	One Year	3rd Semester	\$ 11,429.00	\$ 761.00	\$34,287.00	\$ 2,283.00	\$36,570.00
Filmmaking	One Year	1st Semester	\$ 14,477.00	\$ 1,523.00			
Filmmaking	One Year	2nd Semester	\$ 14,477.00	\$ 1,523.00			
Filmmaking	One Year	3rd Semester	\$ 14,477.00	\$ 1,523.00	\$43,431.00	\$ 4,569.00	\$48,000.00
Photography	One Year	1st Semester	\$ 21,717.00	\$ 1,142.00			
Photography	One Year	2nd Semester	\$ 21,717.00	\$ 1,142.00	\$43,434.00	\$ 2,284.00	\$45,718.00
Producing	One Year	1st Semester	\$ 21,717.00	\$ 1,142.00			
Producing	One Year	2nd Semester	\$ 21,717.00	\$ 1,142.00	\$43,434.00	\$ 2,284.00	\$45,718.00
Screenwriting	One Year	1st Semester	\$ 16,002.00	\$ -			
Screenwriting	One Year	2nd Semester	\$ 16,002.00	\$ -	\$32,004.00	\$ -	\$32,004.00

## COMMUNITY EDUCATION PROGRAMS

Department/Program	Length	Tuition Total	Equipment Total	Combined
Filmmaking	8 Week	\$ 5,858.00	\$ 1,105.00	\$ 6,963.00
Acting for Film	8 Week	\$ 6,079.00	\$ -	\$ 6,079.00
Photography	8 Week	\$ 6,410.00	\$ 552.00	\$ 6,962.00
Screenwriting	8 Week	\$ 3,647.00	\$ -	\$ 3,647.00
Filmmaking	8 Week	\$ 4,642.00	\$ 829.00	\$ 5,471.00
Documentary	8 Week	\$ 4,365.00	\$ 829.00	\$ 5,194.00
Filmmaking	4 Week	\$ 3,647.00	\$ 552.00	\$ 4,199.00
Photography	4 Week	\$ 3,978.00	\$ 276.00	\$ 4,254.00
Acting for Film	4 Week	\$ 4,200.00	\$ -	\$ 4,200.00
Digital Editing	4 Week	\$ 4,034.00	\$ -	\$ 4,034.00
Producing	4 Week	\$ 4,200.00	\$ -	\$ 4,200.00
Acting for Film	12 Week Evening	\$ 3,647.00	\$ -	\$ 3,647.00
Digital Editing	12 Week Evening	\$ 4,034.00	\$ -	\$ 4,034.00
Photography	12 Week Evening	\$ 3,978.00	\$ 276.00	\$ 4,254.00
Filmmaking	12 Week Evening	\$ 3,647.00	\$ 552.00	\$ 4,199.00
Producing	12 Week Evening	\$ 4,255.00	\$ -	\$ 4,255.00
Screenwriting	12 Week Evening	\$ 3,094.00	\$ -	\$ 3,094.00
Filmmaking	1 Week	\$ 1,657.00	\$ 137.00	\$ 1,794.00
Acting for Film	1 Week	\$ 1,214.00	\$ -	\$ 1,214.00

## TUITION & COSTS (SPRING 2022)

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All tuition costs are listed in USD and are subject to change. **Tuition prices are only guaranteed one year at a time and are subject to increase or decrease each Fall.** 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 credits 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.**

Students should be aware that any balance remaining unpaid after the due date will be subject to late payment charges in accordance with the NYFA policy and may be subject to registration hold. For programs running four weeks or less, the late fee is a minimum of \$50 or 1% of the outstanding balance whichever is greater. For programs longer than four weeks, the late fee is a minimum of \$100 or 1% of the outstanding balance whichever is greater. For new applications completed within 30 days of the start of class, payments in full are due five business days after admission but no later than the program start date.

Students who have completed their application for federal aid funding prior to the priority deadline date, will not be charged or otherwise penalized due to a delay in the delivery of federal financial aid funding.

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### VA PENDING PAYMENT COMPLIANCE

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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 & Employment (Ch. 31) benefits, while payment to the institution is pending from the VA. This school will not:

- Prevent 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 (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution.

However, to qualify for this provision, such students will be required to provide the enrolling institution with a copy of his/her VA Certification of Eligibility (COE). A "certificate of eligibility" can also include a "Statement of Benefits" obtained from the U.S. Department of Veterans Affairs' (VA) website; eBenefits; or a VAF 28-1905 form, for chapter 31 authorization purpose.

## MASTER OF FINE ARTS

Department/Program	Degree	Semester	Tuition	Equipment Fees	Tuition Total	Equipment Total	Combined
Acting for Film	MFA	1st Semester	\$ 17,206.00	\$ -			
Acting for Film	MFA	2nd Semester	\$ 17,206.00	\$ -			
Acting for Film	MFA	3rd Semester	\$ 17,206.00	\$ -			
Acting for Film	MFA	4th Semester	\$ 17,206.00	\$ -			
Acting for Film	MFA	5th Semester	\$ 17,206.00	\$ -	\$ 86,030.00	\$ -	\$ 86,030.00
Cinematography	MFA	1st Semester	\$ 19,018.00	\$ 1,859.00			
Cinematography	MFA	2nd Semester	\$ 19,018.00	\$ 1,859.00			
Cinematography	MFA	3rd Semester	\$ 19,018.00	\$ 1,859.00			
Cinematography	MFA	4th Semester	\$ 19,018.00	\$ 1,859.00			
Cinematography	MFA	5th Semester	\$ 19,018.00	\$ 1,859.00	\$ 95,090.00	\$ 9,295.00	\$104,385.00
Documentary	MFA	1st Semester	\$ 14,477.00	\$ 1,523.00			
Documentary	MFA	2nd Semester	\$ 14,477.00	\$ 1,523.00			
Documentary	MFA	3rd Semester	\$ 14,969.00	\$ 1,574.00			
Documentary	MFA	4th Semester	\$ 14,969.00	\$ 1,574.00			
Documentary	MFA	5th Semester	\$ 14,969.00	\$ 1,574.00			
Documentary	MFA	6th Semester	\$ 15,477.00	\$ 1,627.00	\$ 89,338.00	\$ 9,395.00	\$ 98,733.00
Filmmaking	MFA	1st Semester	\$ 14,477.00	\$ 1,523.00			
Filmmaking	MFA	2nd Semester	\$ 14,477.00	\$ 1,523.00			
Filmmaking	MFA	3rd Semester	\$ 14,969.00	\$ 1,574.00			
Filmmaking	MFA	4th Semester	\$ 14,969.00	\$ 1,574.00			
Filmmaking	MFA	5th Semester	\$ 14,969.00	\$ 1,574.00			
Filmmaking	MFA	6th Semester	\$ 15,477.00	\$ 1,627.00	\$ 89,338.00	\$ 9,395.00	\$ 98,733.00
Photography	MFA	1st Semester	\$ 21,717.00	\$ 1,142.00			
Photography	MFA	2nd Semester	\$ 21,717.00	\$ 1,142.00			
Photography	MFA	3rd Semester	\$ 18,909.00	\$ 1,180.00			
Photography	MFA	4th Semester	\$ 18,909.00	\$ 1,180.00	\$ 81,252.00	\$ 4,644.00	\$ 85,896.00
Producing	MFA	1st Semester	\$ 23,772.50	\$ 1,446.25			
Producing	MFA	2nd Semester	\$ 23,772.50	\$ 1,446.25			
Producing	MFA	3rd Semester	\$ 23,772.50	\$ 1,446.25			
Producing	MFA	4th Semester	\$ 23,772.50	\$ 1,446.25	\$ 95,090.00	\$ 5,785.00	\$100,875.00
Screenwriting	MFA	1st Semester	\$ 15,701.00	\$ -			
Screenwriting	MFA	2nd Semester	\$ 15,701.00	\$ -			
Screenwriting	MFA	3rd Semester	\$ 15,701.00	\$ -			
Screenwriting	MFA	4th Semester	\$ 15,701.00	\$ -			
Screenwriting	MFA	5th Semester	\$ 15,701.00	\$ -	\$ 78,505.00	\$ -	\$ 78,505.00

## MASTER OF ARTS

Department/Program	Degree	Semester	Tuition	Equipment Fees	Tuition Total	Equipment Total	Combined
Film and Media Production	MA	1st Semester	\$ 14,477.00	\$ 1,473.00			
Film and Media Production	MA	2nd Semester	\$ 14,477.00	\$ 1,473.00			
Film and Media Production	MA	3rd Semester	\$ 14,969.00	\$ 1,523.00	\$ 43,923.00	\$ 4,469.00	\$ 48,392.00

## BACHELOR OF FINE ARTS

Department/Program	Degree	Semester	Tuition	Equipment Fees	Tuition Total	Equipment Total	Combined
Acting for Film	BFA	1st Semester	\$ 14,145.00	\$ -			
Acting for Film	BFA	2nd Semester	\$ 14,145.00	\$ -			
Acting for Film	BFA	3rd Semester	\$ 14,626.00	\$ -			
Acting for Film	BFA	4th Semester	\$ 14,626.00	\$ -			
Acting for Film	BFA	5th Semester	\$ 14,626.00	\$ -			
Acting for Film	BFA	6th Semester	\$ 15,123.00	\$ -			
Acting for Film	BFA	7th Semester	\$ 15,123.00	\$ -			
Acting for Film	BFA	8th Semester	\$ 15,123.00	\$ -	\$ 117,537.00		\$ 117,537.00
Filmmaking	BFA	1st Semester	\$ 14,939.00	\$ 1,546.00			
Filmmaking	BFA	2nd Semester	\$ 14,939.00	\$ 1,546.00			
Filmmaking	BFA	3rd Semester	\$ 15,446.00	\$ 1,599.00			
Filmmaking	BFA	4th Semester	\$ 15,446.00	\$ 1,599.00			
Filmmaking	BFA	5th Semester	\$ 15,446.00	\$ 1,599.00			
Filmmaking	BFA	6th Semester	\$ 15,971.00	\$ 1,653.00			
Filmmaking	BFA	7th Semester	\$ 15,971.00	\$ 1,653.00			
Filmmaking	BFA	8th Semester	\$ 15,971.00	\$ 1,653.00			
Filmmaking	BFA	9th Semester	\$ 16,514.00	\$ 1,709.00	\$ 140,643.00	\$ 14,557.00	\$ 155,200.00
Photography	BFA	1st Semester	\$ 15,375.00	\$ 606.00			
Photography	BFA	2nd Semester	\$ 15,375.00	\$ 606.00			
Photography	BFA	3rd Semester	\$ 15,898.00	\$ 627.00			
Photography	BFA	4th Semester	\$ 15,898.00	\$ 627.00			
Photography	BFA	5th Semester	\$ 15,898.00	\$ 627.00			
Photography	BFA	6th Semester	\$ 16,438.00	\$ 648.00			
Photography	BFA	7th Semester	\$ 16,438.00	\$ 648.00			
Photography	BFA	8th Semester	\$ 16,438.00	\$ 648.00	\$ 127,758.00	\$ 5,037.00	\$ 132,795.00

Producing	BFA	1st Semester	\$ 15,201.00	\$ 798.00			
Producing	BFA	2nd Semester	\$ 15,201.00	\$ 798.00			
Producing	BFA	3rd Semester	\$ 15,718.00	\$ 825.00			
Producing	BFA	4th Semester	\$ 15,718.00	\$ 825.00			
Producing	BFA	5th Semester	\$ 15,718.00	\$ 825.00			
Producing	BFA	6th Semester	\$ 16,252.00	\$ 853.00			
Producing	BFA	7th Semester	\$ 16,252.00	\$ 853.00			
Producing	BFA	8th Semester	\$ 16,252.00	\$ 853.00	\$ 126,312.00	\$ 6,630.00	\$ 132,942.00
Screenwriting	BFA	1st Semester	\$ 12,429.00	\$ -			
Screenwriting	BFA	2nd Semester	\$ 12,429.00	\$ -			
Screenwriting	BFA	3rd Semester	\$ 12,852.00	\$ -			
Screenwriting	BFA	4th Semester	\$ 12,852.00	\$ -			
Screenwriting	BFA	5th Semester	\$ 12,852.00	\$ -			
Screenwriting	BFA	6th Semester	\$ 13,288.00	\$ -			
Screenwriting	BFA	7th Semester	\$ 13,288.00	\$ -			
Screenwriting	BFA	8th Semester	\$ 13,288.00	\$ -	\$ 103,278.00	\$ -	\$ 103,278.00

## CERTIFICATE PROGRAMS

Department/Program	Degree	Semester	Tuition	Equipment Fees	Tuition Total	Equipment Total	Combined
Acting for Film	One Year	1st Semester	\$ 18,001.00	\$ -			
Acting for Film	One Year	2nd Semester	\$ 18,001.00	\$ -	\$36,002.00	\$ -	\$36,002.00
Cinematography	One Year	1st Semester	\$ 21,717.00	\$ 2,285.00			
Cinematography	One Year	2nd Semester	\$ 21,717.00	\$ 2,285.00	\$43,434.00	\$ 4,570.00	\$48,004.00
Documentary	One Year	1st Semester	\$ 11,429.00	\$ 761.00			
Documentary	One Year	2nd Semester	\$ 11,429.00	\$ 761.00			
Documentary	One Year	3rd Semester	\$ 11,429.00	\$ 761.00	\$34,287.00	\$ 2,283.00	\$36,570.00
Filmmaking	One Year	1st Semester	\$ 14,477.00	\$ 1,523.00			
Filmmaking	One Year	2nd Semester	\$ 14,477.00	\$ 1,523.00			
Filmmaking	One Year	3rd Semester	\$ 14,477.00	\$ 1,523.00	\$43,431.00	\$ 4,569.00	\$48,000.00
Photography	One Year	1st Semester	\$ 21,717.00	\$ 1,142.00			
Photography	One Year	2nd Semester	\$ 21,717.00	\$ 1,142.00	\$43,434.00	\$ 2,284.00	\$45,718.00
Producing	One Year	1st Semester	\$ 21,717.00	\$ 1,142.00			
Producing	One Year	2nd Semester	\$ 21,717.00	\$ 1,142.00	\$43,434.00	\$ 2,284.00	\$45,718.00
Screenwriting	One Year	1st Semester	\$ 16,002.00	\$ -			
Screenwriting	One Year	2nd Semester	\$ 16,002.00	\$ -	\$32,004.00	\$ -	\$32,004.00



## COMMUNITY EDUCATION PROGRAMS

Department/Program	Length	Tuition Total	Equipment Total	Combined
Filmmaking	8 Week	\$ 5,858.00	\$ 1,105.00	\$ 6,963.00
Acting for Film	8 Week	\$ 6,079.00	\$ -	\$ 6,079.00
Photography	8 Week	\$ 6,410.00	\$ 552.00	\$ 6,962.00
Screenwriting	8 Week	\$ 3,647.00	\$ -	\$ 3,647.00
Filmmaking	8 Week	\$ 4,642.00	\$ 829.00	\$ 5,471.00
Documentary	8 Week	\$ 4,365.00	\$ 829.00	\$ 5,194.00
Filmmaking	4 Week	\$ 3,647.00	\$ 552.00	\$ 4,199.00
Photography	4 Week	\$ 3,978.00	\$ 276.00	\$ 4,254.00
Acting for Film	4 Week	\$ 4,200.00	\$ -	\$ 4,200.00
Digital Editing	4 Week	\$ 4,034.00	\$ -	\$ 4,034.00
Producing	4 Week	\$ 4,200.00	\$ -	\$ 4,200.00
Acting for Film	12 Week Evening	\$ 3,647.00	\$ -	\$ 3,647.00
Digital Editing	12 Week Evening	\$ 4,034.00	\$ -	\$ 4,034.00
Photography	12 Week Evening	\$ 3,978.00	\$ 276.00	\$ 4,254.00
Filmmaking	12 Week Evening	\$ 3,647.00	\$ 552.00	\$ 4,199.00
Producing	12 Week Evening	\$ 4,255.00	\$ -	\$ 4,255.00
Screenwriting	12 Week Evening	\$ 3,094.00	\$ -	\$ 3,094.00
Filmmaking	1 Week	\$ 1,657.00	\$ 137.00	\$ 1,794.00
Acting for Film	1 Week	\$ 1,214.00	\$ -	\$ 1,214.00

## TUITION & COSTS (SUMMER 2022)

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All tuition costs are listed in USD and are subject to change. **Tuition prices are only guaranteed one year at a time and are subject to increase or decrease each Fall.** 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.

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Students who have completed their application for federal aid funding prior to the priority deadline date, will not be charged or otherwise penalized due to a delay in the delivery of federal financial aid funding.

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### VA PENDING PAYMENT COMPLIANCE

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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 & Employment (Ch. 31) benefits, while payment to the institution is pending from the VA. This school will not:

- Prevent 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 (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution.

However, to qualify for this provision, such students will be required to provide the enrolling institution with a copy of his/her VA Certification of Eligibility (COE). A "certificate of eligibility" can also include a "Statement of Benefits" obtained from the U.S. Department of Veterans Affairs' (VA) website; eBenefits; or a VAF 28-1905 form, for chapter 31 authorization purpose.

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Filmmaking	8 Week	\$ 4,642.00	\$ 829.00	\$ 5,471.00
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Digital Editing	4 Week	\$ 4,034.00	\$ -	\$ 4,034.00
Producing	4 Week	\$ 4,200.00	\$ -	\$ 4,200.00
Acting for Film	12 Week Evening	\$ 3,647.00	\$ -	\$ 3,647.00
Digital Editing	12 Week Evening	\$ 4,034.00	\$ -	\$ 4,034.00
Photography	12 Week Evening	\$ 3,978.00	\$ 276.00	\$ 4,254.00
Filmmaking	12 Week Evening	\$ 3,647.00	\$ 552.00	\$ 4,199.00
Producing	12 Week Evening	\$ 4,255.00	\$ -	\$ 4,255.00
Screenwriting	12 Week Evening	\$ 3,094.00	\$ -	\$ 3,094.00
Filmmaking	1 Week	\$ 1,657.00	\$ 137.00	\$ 1,794.00
Acting for Film	1 Week	\$ 1,214.00	\$ -	\$ 1,214.00

# CREDIT EARNING POLICIES

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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 VP for Academic Affairs, Dean of General Education, and Dean of Academic Affairs (collectively, the Curricular Review Committee) the Department Chairs plan program curricula with faculty involvement, and determine the appropriate number of instructional hours for every course/program and the amount of work/preparation outside of class students need to complete their study.

The Curricular Review Committee and Department Chairs assign the appropriate credits for each course and program, based on the credit/hour formula designated above. In addition, the Curricular Review Committee reviews WSCUC, NASAD and BPPE guidelines routinely to ensure that the New York Film Academy is complying with regulations.

These credit/hour designations are reviewed with the Scheduling Department, where the above officers ensure that the appropriate semester and course length, number of class sessions and duration of class sessions are consistent in the course catalog and students' academic schedules.

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## FULL-TIME STATUS

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In undergraduate and certificate programs, a minimum of 12 credits per semester is required for students to maintain full-time status. In graduate programs, a minimum of 9 credits per semester is required for students to maintain full-time status.

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## INDEPENDENT STUDY

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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 VP of Academic Affairs that the student will achieve all of their course goals in a non-traditional learning experience. No more than 20 % of a student's education may be completed in individualized study form.

# TRANSFER CREDIT POLICIES

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New York Film Academy accepts transfer credits towards the Liberal Art and Sciences courses in degree 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. Students may receive credit for AP or Higher Level IB scores as well. AP test scores of a three (3) or higher are transferable. IB Higher Level diploma scores of five (5) or higher may also be accepted for transfer credit. Decisions regarding the awarding of credit rest with the Dean of Academic Affairs. If credit is awarded, the length and/or requirements of the program may be adjusted. Only official transcripts, official score reports and official evaluations of foreign credits 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 credits in studio arts from other academic postsecondary institutions. NYFA may place further restrictions on the acceptance of transfer credits 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 credits in transfer does not guarantee that those credits will be applicable to the BFA degree.

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## TRANSFER OF INTERNATIONAL CREDIT

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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 their international credits performed by World Educational Services or an equivalent service approved by the Office of the Registrar.

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## CREDIT FOR NON- TRADITIONAL EXPERIENCE

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The Vice President for Academic Affairs may authorize non-traditional course work for transfer upon review of relevant transcripts and other supportive materials. Such credits, 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.

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## TRANSFER OF CREDITS WITHIN NYFA

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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 credits 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 Dean of 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 Dean of 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.

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## OTHER COURSE WORK

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Approved Internships or NYFA Summer Abroad programs shall be listed on the NYFA transcript as “transfer credits.”

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## NOTICE CONCERNING TRANSFERABILITY OF CREDITS & CREDENTIALS EARNED AT OUR INSTITUTION

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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.

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## TUITION CREDIT

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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 credits transferred, and the course(s)/semester(s) to which they apply.

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## AP/IB CREDIT

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If transfer credit is awarded for an AP or Higher Level IB score, the following grades will be assessed on the transfer courses:

- AP Scores
  - Test Score of 3 = C
  - Test Score of 4 = B
  - Test Score of 5 = A
- Higher Level IB Scores
  - Diploma Score of 5 = C
  - Diploma Score of 6 = B
  - Diploma Score of 7 = A

# BFA FILMMAKING

## EXPECTED SUPPLIES COSTS

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### SEMESTER ONE

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#### *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

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### SEMESTER ONE ADDITIONAL COSTS

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- Hard drive (G Drive Mini 1TB)

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### SEMESTER TWO

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#### *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

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### SEMESTER THREE

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#### *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

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### SEMESTER FOUR

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#### *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

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## SEMESTER FIVE

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### *Cinematography III*

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

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## SEMESTER SIX

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### *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

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## SEMESTER SEVEN

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### *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

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## SEMESTER EIGHT

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### *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

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## YEARLY TOTAL EXPECTED SUPPLIED COSTS

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*BFA Year One:* \$6,000.00

*BFA Year Two:* \$4,450.00

*BFA Year Three:* \$7,750.00

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## SUPPLIES HARD COSTS

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G Drive Mini 1 TB Hard Drive: \$240.00

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# MFA FILMMAKING EXPECTED SUPPLIES COST

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## SEMESTER ONE

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### *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 Fees
- Transportation

### *POV*

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

### *Digital Dialogue (Digital) - 2 day Production*

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

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## SEMESTER ONE ADDITIONAL COSTS

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- Hard drive (G Drive Mini 1TB)

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## SEMESTER TWO

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### *Synchronous Sound Production Workshops & 35mm*

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

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## SEMESTER THREE

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### *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

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## SEMESTER FOUR

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- Pre-Production Hard drive (G Drive Mini 1TB)
- Transportation

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## SEMESTER FIVE

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### *Master's Short Thesis (Digital) - 10 day Production*

- 2x 1 terabyte hard drives (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

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## SEMESTER SIX

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### *Thesis Post Production*

- Backup Hard drives (G Drive Mini 1TB)
- Transportation
  
- Food & Craft Services
- Lift Gate Truck Rental + Insurance
- Transportation

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## YEARLY TOTAL EXPECTED SUPPLIES COST:

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*MFA Year One* \$6,000.00

*MFA Year Two:* \$6,600.00

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## SUPPLIES HARD COSTS

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G Drive Mini 1 TB Hard Drive: \$240.00

# GRADUATE DEGREE PROGRAMS

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## MASTER OF FINE ARTS

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# GRADUATE ADMISSIONS POLICY:

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To be admitted into the Master of Fine Arts program at NYFA, students must possess a Bachelor's degree from a post-secondary institution recognized by the United States Department of Education or a college or university outside of the U.S. that is recognized as a degree-granting institution by their respective governments. The ideal applicant must demonstrate a sincere passion and aptitude for visual storytelling and the ability and desire to pursue graduate-level work and scholarly research in his/her chosen discipline.

No particular major or minor is required as a prerequisite for admission, but applicants with a strong background in the visual arts are preferred. While an applicant's GPA will be taken into consideration and is an important component of the admissions process, the strength of the candidate's Narrative Statement and Creative Portfolio is a significant determining factor for admission.

All transcripts and supporting materials must be submitted digitally.

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## REQUIRED APPLICATION MATERIALS

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Graduate (MFA) applicants must submit the following materials for admission:

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

Please note that New York Film Academy cannot return any application materials to students once they are received.

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

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## APPLICATION

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Students must submit a completed graduate program application. Applications are available online at [www.nyfa.edu/applications/mfa1.php](http://www.nyfa.edu/applications/mfa1.php).

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## APPLICATION FEE

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

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## UNDERGRADUATE DEGREE TRANSCRIPT

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

Parchment) or your undergraduate institution's own digital delivery service.

- The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above.

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.

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## NARRATIVE STATEMENT

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Applicants must submit a mature and self-reflective essay (max. 5 typed pages) describing the applicant's reasons for pursuing a graduate degree in their chosen discipline and their intended contribution to the field and the department. The essay should take into account the individual's history, formative creative experiences, contemporary influences and inspirations and overall artistic goals.

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## LETTERS OF RECOMMENDATION

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Students must submit 2 Letters of Recommendation verifying the applicant's ability to successfully take on graduate study in their chosen 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.

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## CREATIVE PORTFOLIO

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MFA 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 MFA

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 MFA

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

- 1-2 live-action, fiction or non-fiction film/video submissions (3- to 10-minutes in length each). Applicants must describe what part they had in creating the project.
- 6-8 sample storyboards or visual designs with a 1-2 page accompanying description.
- A series of 6-12 photographs with a 1-2 page accompanying description.

### DOCUMENTARY FILMMAKING MFA

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

- 1-2 live-action, fiction or non-fiction film/video submissions (3- to 10-minutes in length each). Applicants must describe what part they had in creating the project.
- 6-8 sample storyboards or visual designs with a 1-2 page accompanying description.
- A series of 6-12 photographs with a 1-2 page accompanying description.

### FILMMAKING MFA

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.)

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):***

- 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.

### PHOTOGRAPHY MFA

Portfolios may consist of:

10-15 photographs with an accompanying description contextualizing the submission.

Note: In addition to the above, Photography MFA students must meet the following requirements:

- Demonstrate basic proficiency with Mac computers.
- Understand all aspects of DSLR camera exposure, including equivalent exposures and the balancing of natural / ambient / constant light with strobes.
- Prepare to demonstrate proficiency in studio and location strobe systems and pass a practical grip equipment safety test.
- Display a proficiency with Adobe Lightroom 5 (or equivalent software) and Photoshop CC

*NOTE: Applicants who have not completed a BFA in Photography may be tested via a written and practical test on the above points. Students must be at the L.A. campus to complete the test, which will be given during Orientation week.*

### **PRODUCING MFA**

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 MFA**

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.)

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## **PROOF OF ENGLISH PROFICIENCY**

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

- A TOEFL (Test of English as a Foreign Language) score of 550 or higher (213 for computer-based test or 79 for internet-based test); IELTS 6.5 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 550 Paper-based TOEFL Score.

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.

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## **INTERVIEW**

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As part of the admissions process, graduate applicants may be interviewed by phone, web or in person by a New York Film Academy representative. The purpose of the interview is to identify the applicant's goals and prior experience. The interview is also an opportunity to review the program curriculum with the applicant and to ensure that s/he fully understands the level of commitment required to successfully complete the degree.

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## **TUITION DEPOSIT**

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

The deposit for all long-term programs (one year or longer) is \$500, which is applied



toward the first term's tuition payment. Most of the deposit is refundable, except a \$100 administrative processing fee.

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## ADMISSION STIPULATION

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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.

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## REQUIREMENTS FOR STUDENTS RE-APPLYING TO NYFA

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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 through Summer 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 or have been administratively 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 Admissions Review Office\*.

**Students who have withdrawn or have been administratively 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 Admissions Review Office\*
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

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

- Petition to the Admissions Review Office\*
- 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 Master's degree program (MA or MFA) and apply for a new Master's degree program will require:**

- All admissions materials as stated in the general Master's degree admissions policy are required.
- Students may only apply for a term that begins at least 3 full semesters after graduation from the first master's program.
- Students may appeal the 3-semester waiting period requirement by submitting an appeal for a waiver for exceptional cases.

**Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:**

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

**Students who have successfully completed any NYFA program and apply to begin any new NYFA program will require:**

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as

stated in the general program admissions policy of the new program are required.

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

- All admissions materials as stated in the relevant NYFA program admissions policy are required
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

**Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.**

**Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.**

\* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while

reviewing the petition for re-admittance.

- The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable.

# MASTER OF FINE ARTS IN FILMMAKING

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TOTAL CREDITS REQUIRED:

82 CREDITS

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## OVERVIEW

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The New York Film Academy Master of Fine Arts (MFA) in Filmmaking is an accelerated, six semester, conservatory-based, full-time graduate study program. Designed to educate committed prospective filmmakers in a hands-on, total immersion, professional environment, the New York Film Academy Master of Fine Arts in Filmmaking provides a creative setting in which to challenge, inspire, and perfect the talents of its student body. Filmmaking students follow an intensive curriculum and achieve multiple learning and production goals. In a combination of hands-on classroom education and intense film shoots, students acquire a sound understanding and appreciation of motion picture arts and aesthetics, and learn to integrate knowledge into professional experience.

## PROGRAM LEARNING OBJECTIVES

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Upon graduation from the MFA Film program, students will:

- Demonstrate a unique vision and mastery of cinematic story telling skills through the creation of professional level media productions
- Demonstrate advanced cinematographic techniques and concepts
- Display mastery of production management, collaboration and leadership skills to produce film and media production

- Demonstrate advanced cinematic story storytelling through industry standard scriptwriting techniques
- Interpret historical and contemporary film in the context of aesthetic and commercial approaches
- Demonstrate advanced technical skills in picture and sound editing and its theoretical significance.

## YEAR ONE

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In Year One, students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film arts. From the first day of class, students are immersed in a hands-on education and an environment that empowers them to artfully tell their stories. Through a sequence of classes, students begin to work through a number of visual, dramatic, and technical challenges. They rapidly learn the fundamental creative and technical skills they need to make a film. All students participate in an intensive series of courses in directing, screenwriting, producing, cinematography, and digital editing to prepare them for more advanced topics and projects in Year Two.

## YEAR TWO

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Coursework in the second year includes a series of highly specialized classes designed to further develop students' knowledge and skills as professional filmmakers. Students are required to pursue and make a thesis for the remainder of the degree program. The thesis is intended to reflect the student's strengths as a filmmaker and should be of professional quality. All

students are expected to have a role in multiple thesis productions, besides their own.

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## THESIS

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Students must direct and edit a short form Thesis Film of up to 30 minutes in length.

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## SEMESTER ONE OBJECTIVES

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Students begin their immersion in filmmaking through a series of intense classes in directing, screenwriting, **producing** cinematography, and editing. These classes support a number of short film productions that allow their skills to be quickly placed into practice, as well as assist them with developing proficiency with the overall production process. Each student will direct four short films in the first half of the semester.

Students will also develop their leadership and collaborative skills through fulfilling the essential roles of director of photography, assistant camera operator, and gaffer (lighting technician) on the films of their classmates. Dialogue filmmaking is explored in depth in the second half of the semester, as classes in directing, screenwriting and editing continue. The final project of the semester is the digital dialogue film, which students will write, direct and edit.

The combination of these classes will prepare students for the second semester and production of the Intermediate Films.

### *Learning Outcomes:*

- Art, aesthetics, and technique of visual storytelling including directing, 16mm cinematography, and editing.
- Fundamentals of digital video production and digital editing.
- Survey and examination of film studies

from a director's perspective.

- Fundamental training in acting and directing actors.
- Immersion in screenwriting craft.
- Develop **an** ability to collaborate and lead a student film crew.

### *Production Goals:*

- Write, direct and edit four short non-synchronous Films.
- Crew as cinematographer, gaffer, and/or assistant camera on approximately twelve additional films.
- Write a short film script with dialogue.
- Shoot digital directing exercises on digital video.
- Write, direct and edit a digital dialogue film.

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## SEMESTER TWO OBJECTIVES

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In the second semester, students move into more advanced topics of directing, cinematography, screenwriting, and producing, all of which are geared toward the development of their Intermediate Year One Film. Students learn more advanced equipment - including 16mm sync cameras, dollies, 35mm and more advanced lighting gear.

An intensive "**on location**" production class, the advanced production workshop, provides instruction in all of these areas through a series of in the field productions. The development of professional on-set conduct and leadership and collaborative skills are also rigorously developed in this class

### *Learning Outcomes:*

- Advance in proficiency in the fields of directing, **producing**, editing, and cinematography.
- Advance in the field of collaboration and

leadership skills.

- Develop a more sophisticated understanding of story development and scriptwriting.
- Develop an ability to give and receive constructive editorial and creative feedback on a project.

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

- Direct or DP a synchronous sound production workshop.
- Develop proficiency with the second semester equipment package

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## SEMESTER THREE OBJECTIVES

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The capstone of Year One is the intermediate film, a production of up to fifteen minutes in length, which is produced in the first part of Semester Three. This more polished short film incorporates all of the disciplines instructed throughout the semester. The student's ambitions and capabilities, as evidenced in the intermediate film, are expected to increase from earlier projects. Students will also expand their knowledge of production, and collaborative abilities, by serving as crewmembers on five of their classmates' productions.

Intensive classes in post production and sound design assist the student not only with completing the final steps of the filmmaking process, but also with developing an ability to give and receive editorial and creative feedback on their project. As the students edit these projects for a public screening, they also begin to cultivate the thesis and feature screenplay ideas that will be fully realized in their second year. In the process, they determine their plan for Year Two.

### ***Learning Outcomes::***

- Develop an increased ability to produce the short film at a higher level.
- Advance an understanding of sophisticated picture and sound editing techniques.
- Develop an ability to construct a narrative for a feature film script.

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

- Direct and edit a sync-sound intermediate film of up to fifteen minutes in length (shot on 16mm film, 35mm film, or High Definition Video).
- Participate as a principle crew-member in five fellow students' films.

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## YEAR-END SCREENINGS

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The Intermediate Film will be presented in a movie theater or screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

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## YEAR TWO

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Year Two begins with the fourth semester, which is designed to immerse the students in advanced directing and cinematography techniques. In advanced directing classes, students learn the skills necessary for deeper, more mature filmmaking based around a distinct visual style and richer characters. In advanced cinematography class, students familiarize themselves with sophisticated equipment packages and High definition Red Epic cameras, in order to enhance the production value of their thesis films. Finally, students begin the process of writing both a short thesis script and a full-length feature screenplay, work-shopping their ideas with classmates and instructors.

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## SEMESTER FOUR OBJECTIVES

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During Semester Four, students participate in thesis committee meetings as they continue to focus on realizing the requirements for their thesis. Students must meet regularly with thesis committee members in order to ensure compliance with New York Film Academy standards, and to seek assistance in the realization of their respective creative visions. Students will also begin developing feature length film scripts to later be polished and pre-produced or produced, directed, and edited.

### *Learning Outcomes:*

- Demonstrate advanced comprehension of directing, cinematography and post-production concepts and techniques
- Demonstrate advanced ability to write narrative scripts for thesis productions.
- Demonstrate an increased ability to create convincing performances with actors.
- Develop advanced production management skills required for thesis production.
- Develop an increased ability to write the feature film script.
- Demonstrate an increased command of one's unique creative voice.

### *Production Goals: Thesis*

- Produce a short exercise in film style.
- Produce a short exercise focused on performance.
- Produce a short one-shot exercise in Advanced Cinematography
- Develop proficiency with the second year thesis film equipment package.

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## SEMESTER FIVE OBJECTIVES

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In Semester Five, all instruction is geared toward preproduction of the students' thesis films. As the students polish and finalize their thesis scripts, their directing and producing classes help prepare them to bring the script to the screen. A production design class also aids them in creating a richer on-screen cinematic environment for their characters and their audience, which will work in unison with the story, visual style, and locations. Additionally, students continue to develop their feature film scripts.

In the latter part of Semester Five, students enter the production cycle for their thesis films. The thesis film is the capstone for the MFA degree, incorporating all of the skills learned thus far. This project must complete all stages of review by the Thesis Committee before it will be approved for production. Collaborative and leadership skills are also further developed through participation on fellow **student** thesis film projects.

### *Learning Outcomes::*

- Master the preparation process for the production of an ambitious film project.
- Demonstrate advanced ability to workshop and finalize narrative scripts.
- Demonstrate an ability to bring a script to life in the casting process.
- Develop sophisticated leadership skills through the hiring of a crew.
- Deepen the understanding of the importance of rewriting in the feature script process.

### *Production Goals:*

- Present a full production notebook to a thesis committee.
- Develop advanced ability to collaborate and lead on a film set.
- Serve as a crewmember on at least two classmates' projects.



- Produce and direct a sync-sound final thesis film of up to thirty minutes in length.

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## SEMESTER SIX OBJECTIVES

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Thesis production and crew participation continues in the first half of the final semester, and is complete by the midpoint of the semester. The ability to craft a unique vision is nurtured in the final post-production classes at the end of the semester. These extensive one on one critiques and reviews assist the student in further developing the ability to coherently describe their work and find their own creative identity as artists. As students conclude the program, they also finalize their full-length feature screenplay, which is designed to be an accompanying marketing device along with their thesis project. To that end, a course on navigating the entertainment industry prepares students for the road beyond graduation.

### *Learning Outcomes:*

- Develop a comprehension of the breadth and depth of the professional fields available in the industry.
- Develop a comprehension of industry standard methods of project and self-promotion.
- Develop and increased ability to give and receive editorial and creative feedback.
- Develop an increased ability to refine the creative voice through production and post-production of the thesis film.
- Further develop the ability to write the narrative feature film script.

### *Production Goals:*

- Serve as a crewmember on at least two classmates' projects AND produce and direct a sync-sound final thesis film of up to thirty (30) minutes in length.

## YEAR-END SCREENINGS

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

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## CURRICULUM

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\*Please note, this schedule is subject to change.

SEMESTER ONE		
Course Number	Course Title	Credits
FILM500S	Film Aesthetics I	3
FILM510S	Cinematography I	2
FILM520S	Editing I	1
FILM530S	Production Workshop	3
FILM540S	Screenwriting I	2
FILM610S	Producing 1	1
FILM550S	Acting for Directors	1
HATM500S	Cinema Studies	3
<b>TOTAL</b>	-	<b>16</b>
SEMESTER TWO		
Course Number	Course Title	Credits
FILM560S	Film Aesthetics II	3
FILM570S	Cinematography II	2
FILM580S	Advanced Production Workshop	3
FILM590S	Editing II	2
FILM600S	Screenwriting II	2
FILM690S	Producing II	3
<b>TOTAL</b>	-	<b>15</b>
SEMESTER THREE		
Course Number	Course Title	Credits
FILM620S	Intermediate Film Production	4
FILM630S	Intermediate Film Post Production	2



FILM640S	Elements of Feature Screenwriting	2
FILM650S	Sound Design	2
FILM660S	Master's Thesis Development	2
<b>TOTAL</b>	-	<b>12</b>
<b>SEMESTER FOUR</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
FILM670S	Advanced Directing	3
FILM680S	Advanced Cinematography	4
FILM702S	Feature Screenwriting I	1
FILM710S	Screenwriting Short Thesis I	2
ARHU500S	Psychology of Film	2
<b>TOTAL</b>	-	<b>12</b>
<b>SEMESTER FIVE</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
FILM730S	Directing the Thesis Film	2
FILM740S	Producing the Thesis Film	2
FILM742S	Feature Screenwriting II	1
FILM752S	Screenwriting Short Thesis II	1
FILM762S	Designing the Thesis Film	1
FILM760S	Thesis Film Production I	6
<b>TOTAL</b>	-	<b>13</b>
<b>SEMESTER SIX</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
FILM770S	Thesis Production II	4
FILM782S	Thesis Film Post Production	3
FILM790S	Thesis Film Sound Design	2
FILM800S	Digital Editing III	1
FILM810S	Feature Screenwriting III	1
FILM820S	Master's Professional Development: Navigating the Industry	3
<b>TOTAL</b>	-	<b>14</b>

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## COURSE DESCRIPTIONS

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All **LIBERAL ARTS & SCIENCE** courses are listed separately.

### SEMESTER ONE:

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#### FILM AESTHETICS I

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This course integrates concepts from the arts, behavioral sciences and humanities to reveal the power of a film director's aesthetic choices to shape a visual narrative. Approaches to composition, camera placement, lens selection, set design and staging action are all examined in depth, as well as how these elements combine to create an intentional mise-en-scène. Students then explore the juxtaposition of imagery, sound and music to build a compelling cinematic montage, and are introduced to the process of working with actors. Multiple class projects reinforce these techniques, culminating in each student directing a short Semester One film that unifies all concepts learned.

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#### CINEMATOGRAPHY I

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In this course, students are introduced to the ways camera and lighting can be used in visual storytelling. Students will be trained in the handling and operation of both 16mm and HD cameras, and will study how shot composition and lens choice can add subtext to a film's narrative. Through intensive in-class exercises, they will learn the principles of image exposure and how fundamental lighting techniques can support a story's mood and tone.

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#### EDITING I

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Students are taught multiple aesthetic approaches to editing film and video. They learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Students study both the nuanced effects of editing on storytelling, and then apply them to their own films. The results allow students to apply the psychological and emotional effects of editing to their overall stories.

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### PRODUCTION WORKSHOP

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Working alongside directing, sound and camera instructors, students apply concepts learned in Film Aesthetics I to the on-set environment. With an emphasis on contextualizing dialogue and blocking actors in a physical space, directors interpret short scripts and film them to illuminate subtext and visually convey meaning. The technical application of production sound, lighting, lenses and editing are given creative purpose, as students rotate crew positions to learn the division of responsibilities within each department. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

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### SCREENWRITING I

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This class introduces students to crafting cinematic images through writing with an emphasis on visual and dramatic storytelling. Students will generate scripts from initial ideas, learn proper formatting, and complete a short film screenplay that will be the culmination of everything learned throughout the semester. Through detailed narrative analysis and instructor-led workshops, the class will explore the nuanced tools of screenwriting - structure, theme, character, conflict, and dialogue - and also receive constructive criticism on their work

from their instructor as well as their peers. Students will be encouraged in the advanced methods of story design by writing descriptions of visuals and dramatic action and being exposed to all facets of story.

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### PRODUCING I

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Producing leads students through the entire process of pre-production, including scouting and securing of locations, permits, and casting. Students also learn how to make creative choices from the producer's points of view, identifying target audiences and exploring audience expectations. Students also learn the basics of scheduling and budgeting using industry-approved software to teach them how to keep their productions in order.

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### ACTING FOR DIRECTING

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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.

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### SEMESTER TWO:

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### FILM AESTHETICS II

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Theories and techniques of directorial aesthetics are expanded to include the control of subjective point-of-view, more advanced approaches to camera movement and the use

of thematic imagery. Working with actors is an area of continued exploration, as students take a comprehensive approach to the casting process, script analysis, identifying dramatic beats and character goals, and guiding truthful performances. These topics coalesce in the preparation of a detailed, visually-focused proposal for the upcoming Intermediate Film. Prerequisite(s): Film Aesthetics I

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## CINEMATOGRAPHY II

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Students will take a deeper look at cinematic design and aesthetic while working with advanced digital cinema cameras and film cameras. Through hands-on workshops and class sessions, they will develop a professional understanding of the roles that exist in the camera, electric, and grip departments. Special attention will be paid to camera movement, color theory, and lighting control, as students use new tools to fine-tune their visual language. Prerequisite(s): Cinematography I

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## ADVANCED PRODUCTION WORKSHOP

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In a series of production exercises, students shoot scenes on 16mm film and HD with the guidance and critique of their instructor. These practice scenes are fully pre-produced (storyboarded, cast, scouted, rehearsed and pre-lighted) and treated as actual productions, produced in tandem with students in the corresponding NYFA MFA Acting For Film Program. Students are more fully trained in the etiquette of the film set, and the intensive collaboration required for a professional film shoot. Filling all of the necessary crew roles, students spend a full production day shooting scenes with a more advanced grip and electric equipment package.

Prerequisite(s): Production Workshop

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## EDITING II

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Continuing where Editing 1 left off, students sync and edit with dialogue, and learn more advanced techniques in sound mixing and color correction. Students make creative discoveries as well when they compare the very different versions that are edited from the same material. This necessary training in cutting and re-cutting properly prepares them to undertake the challenge of picture and sound editing their Intermediate Year One Film. Prerequisite(s): Editing I

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## SCREENWRITING II

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This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Intermediate Films. Students deepen their understanding of visual and dramatic storytelling through the rewriting process. Students will engage in instructor-led screenplay workshops working with their peers to further their ability to both analyze screenplays and address notes. The goal of this semester is to ultimately increase the writer's understanding of the principles outlined in Screenwriting I. Prerequisite(s): Screenwriting I

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## PRODUCING II

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Students work on more advanced concepts of scheduling and budgeting, and learn about the nuances of legal contracts, deal memos, and working with guilds and unions. Instructors use case studies to help students hone group problem-solving skills, a film industry must-have. Most notably, as they develop their thesis ideas, they will learn the craft of pitching their project ideas. Students will also begin working

on the production books for their upcoming intermediate film shoots.

Prerequisite(s): Producing I

### SEMESTER THREE:

#### INTERMEDIATE FILM PRODUCTION

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Entering this course with a fully developed script, students work with their instructors to make final preparations for their Intermediate Film shoots. This "green-light" process requires the filmmakers to present a complete production binder containing their shooting script, schedule, budget, casting choices, location agreements and permits, and a director's coverage plan: shot list, storyboards, overhead diagrams and director's notes. Each week during the production period, students come together with their instructors to share the challenges and successes of prior shoots and to prepare for upcoming productions. Students must crew on a set number of their fellow filmmakers shoots.

Prerequisite(s): Film Aesthetics II

#### INTERMEDIATE FILM POST PRODUCTION

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After the production period, students build their films in the editing room. They screen rough-cuts of their films for their directing and editing instructors and receive feedback from their peers before presenting their finished films to an invited audience at the end of the semester.

Prerequisite(s): Intermediate Film Production

#### ELEMENTS OF FEATURE SCREENWRITING

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Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of feature screenwriting. Topics will expand upon the short film techniques discussed in Screenwriting 1 and 2, including Classic Screenplay Structure, Developing the Feature Film Character, Character Arcs, Dialogue, Theme, Conflict, Text and Subtext, Tone and Genre, Visualization, Exposition, Resolutions, and Scene Beats. By the conclusion of this course, students will develop a feature film script idea that will be fully realized in the second year of the MFA program.

Prerequisite(s): Screenwriting I & II

#### SOUND DESIGN

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Receiving instruction in sophisticated sound design topics, students build Sound Effects, integrate Music and Orchestration, add Atmosphere, adding a polished sound mix to their Year One project.

#### MASTER'S THESIS DEVELOPMENT

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Through in-class exercises and roundtable discussions, students explore story generation and development methods, as they begin shaping ideas for their Thesis Film to be produced in the second year. The short form is distinguished from that of feature films through the screening of short films and feature sequences, and by discussing different approaches to expressing the visual narrative on the page and on screen.

### SEMESTER FOUR:

#### ADVANCED DIRECTING

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This class is an exploration of art of film style and the process of directing performance. Students study the stylistic choices of great film masters, and then apply the same styles to an assigned scene. In the second half of the class, students are provided with a selection of pre-published texts, including plays, television scripts, and scenes from produced feature length screenplays. They workshop the scenes (both inside and outside of class) with actors from the MFA Acting for Film program and/or local industry professionals, and film them for a final class project.

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### ADVANCED CINEMATOGRAPHY

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This intensive course expands students' knowledge of cinematography and introduces them to the full capabilities of the Red Epic Camera and complex grip and lighting packages. Students learn a mastery of contrast, composition and camera movement, using professional equipment and shooting on stage.

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### FEATURE SCREENWRITING I

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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 and first act. 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 draft a feature-length script that will be further developed throughout the second year of the program.

Prerequisite(s): Screenwriting II

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### SCREENWRITING SHORT THESIS

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Through more advanced narrative storytelling techniques, students will complete their thesis screenplay through thorough preparation,

writing, rewriting, and polishing. Students will engage in instructor-led screenplay workshops working with their peers to lock their scripts in the weeks leading up to their production semester.

Prerequisite(s): Screenwriting II

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### FEATURE SCREENWRITING I

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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 and first act. 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 draft a feature-length script that will be further developed throughout the second year of the program.

Prerequisite(s): Screenwriting II

### SEMESTER FIVE:

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### DIRECTING THE THESIS FILM

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With an emphasis on visual style, this course examines how a director's image choices define the cinematic rules of their story world. Students break down scenes from their thesis scripts to imagine how a specific lens, camera movement, color palette, costume, lighting plan or set design element might work to convey the desired tone and physiological impact on the audience. After refining these ideas with storyboards, conceptual art, photography and camera tests, a visual director's "deck" of all elements contributing to the final look of the Thesis Film is then compiled and presented for faculty review.

Prerequisite(s): Advanced Directing

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### PRODUCING THE THESIS FILM

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As their thesis scripts are polished and completed, students will apply their knowledge of production management to their projects in an intensive environment. Under the guidance of their producing instructors, students will thoroughly prepare their scripts for production, and perform all of the necessary logistical measures: obtaining permits, securing location releases, hiring crew, and creating budgets and schedules.

Prerequisite(s): Producing

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## FEATURE SCREENWRITING II

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The ideas from Feature Screenplay I will be further developed into a full feature draft. Students work with instructors both in class and in consultation to complete the script, continuing to workshop ideas in class with their peers.

Prerequisite(s): Feature Screenwriting I

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## SCREENWRITING SHORT THESIS II

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Under the guidance of screenwriting instructors, students continue to workshop and polish their scripts through table reads, using rehearsals and scene exercises from other classes to lock their scripts in the weeks leading up to production.

Prerequisite(s): Screenwriting Short Form Thesis I

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## DESIGNING THE THESIS FILM

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Production design plays an important role in the success of any production, as it provides the audience with the visual clues that establish and enhance the production content. Through lectures and exercises, students use set design and construction, costume design, prop choices, advanced aesthetics of color and shape to create the visual language of their thesis films.

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## THESIS FILM PRODUCTION

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The final capstone project of the MFA program, the Thesis film combines all of the skills learned thus far into a single project of up to twenty minutes in length. These thesis films function as the calling card project for MFA Filmmakers, enabling them to demonstrate their creative vision and professional skills to the world of film festivals and the larger community of the entertainment industry. These projects have the necessary equipment and longer production period to allow filmmakers to work on both a more detailed and nuanced level and with a larger scope. Each project is greenlit by the students' directing and producing instructors, who evaluate the students creative and business choices as they are presented in each student's production notebook. Prerequisites: Directing the Thesis Film, Producing the Thesis Film

## SEMESTER SIX:

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## THESIS PRODUCTIONS II

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This class is a continuation of Thesis Film Production, allowing students the appropriate time to shoot their thesis films, while receiving vital feedback from instructors on creative choices made during the production and editing processes. Prerequisites: Directing the Thesis Film, Producing the Thesis Film

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## THESIS FILM POST PRODUCTION

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It is often said that the edit is the final rewrite of the script and this class helps guide the student through that process. Extensive notes

are received from classmates and the directing and editing instructors that must be analyzed and either incorporated, interpreted or set aside. This process helps students to gain a more objective perspective on their material and edit that "final rewrite" more effectively.  
Prerequisite(s): Thesis Film Production

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### THESIS FILM SOUND DESIGN

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Through instructor guidance, students apply skills and knowledge gained from the Sound Design course of the third semester in the mixing of their thesis films.  
Prerequisite(s): Sound Design

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### DIGITAL EDITING III

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The finer points of digital editing are mastered as this course seeks to increase students' proficiency as editors and increases their knowledge of complex post-production elements such as color correction, as well as electronic and traditional film finishing.  
Prerequisite(s): Editing II

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### FEATURE SCREENWRITING III

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

project. The goal is for students to graduate with a feature script that will accompany their thesis films. Students also learn how to create marketing packages in order to create better fundraising opportunities for their feature.  
Prerequisite(s): Feature Screenwriting II

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### MASTER'S PROFESSIONAL DEVELOPMENT: NAVIGATING THE INDUSTRY

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A broad cross-section of the film community is represented in this lecture series, exposing students to multiple avenues for pathways to break into the film industry. Mentors work individually with students to discuss the next step in their careers, and students are presented with a realistic yet hopeful vision of a future in the industry.



# MASTER OF FINE ARTS IN ACTING FOR FILM

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TOTAL CREDITS REQUIRED: 77

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## OVERVIEW

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The New York Film Academy Master of Fine Arts (MFA) in Acting for Film is a conservatory-based, five-semester, full-time graduate study program. It is intended for students who are passionate, imaginative and versatile in their craft, who also have a strong desire to further develop these attributes and skills as they apply to the discipline of acting for film. Students in the program will be immersed in an environment created for professional development and creative freedom. In a combination of hands-on classroom education and intense acting seminars, master students acquire a sound understanding and appreciation of performing as visual artists in the motion picture arts and learn to integrate knowledge and professional experience.

## PROGRAM LEARNING OUTCOMES

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- Critically analyze and interpret dramatic texts across diverse cultural and historical lenses when creating characters and developing content.
- Create rich, fully realized, believable characters with emotional and psychological depth, applying advanced understanding of character arc and multiple acting techniques.
- Deliver a professional audition and apply best practices for the entertainment

industry, while identifying individual brand and maximizing their marketing potential for a professional career.

- Embody professional etiquette and communication skills when working independently and collaboratively in a creative environment.
- Integrate knowledge of the history of film and theatre to generate a historical and social context that informs the creation of original story and fully realized characters.
- Originate and evaluate work from inception to completion, demonstrating skills in story structure, research, production and critical thinking, while expressing a unique voice and vision.

## YEAR ONE

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In Year One, master students undergo a thorough regimen of class work and film acting that lays the groundwork for a professional life in the film arts.

## SEMESTER ONE OBJECTIVES

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From the outset of the program, students immerse themselves in a hands-on educational experience. They rapidly learn the fundamental creative and technical skills necessary to act in motion pictures. All students participate in a rigorous sequence of classes in: Masters Acting Technique & Scene Study I, Masters Acting for Film I, Voice & Movement I and Filmcraft (with master lectures in Directing,



Cinematography, Writing, Producing and Editing in addition to an in-class shoot). Acting for Film students will produce and perform in a short film project on location with professional staff.

***Learning Outcomes:***

- Understand the fundamental principles of acting for film.
- Develop a foundation in scene study and acting techniques.
- Identify practical tools of script and text analysis.
- Experience a variety of vocal and movement techniques as they apply to acting for film.
- Survey and examine the study of filmcraft from an actor’s perspective.
- Understand the fundamental principles of acting for film.

***Production Goals:***

- Perform an end of semester filmed performance for a live audience
- Shoot on camera scenes in the classroom for critique, and perform in a short film project shot on location.
- Participate in a Filmcraft project shoot.
- Participate in a supervised production workshop with film students.

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SEMESTER TWO  
OBJECTIVES

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The second semester of Year One challenges actors to continue developing their range, and to move beyond their “comfort zone”. The second semester consists of a sequence of classes in Masters Acting Technique & Scene Study II, Masters Acting for Film II,

Voice & Movement II, Cinema Studies and Critical Writing. All instruction and film exercises are focused on helping students complete their individual projects and production goals.

***Learning Outcomes:***

- Acquire 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.
- Continue training in advanced vocal and movement work, including a variety of supporting techniques that could include stage combat, motion capture, tai chi, etc.
- Investigate the unique demands of acting for scripted television.
- Study the development of film acting styles from silent movies to present day, as well as increase their knowledge of films spanning the history of cinema in America.
- Develop critical writing and academic research skills.
- 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.

***Production Goals:***

- Perform in a year-end, filmed scene presentation.
- Perform in both multi-camera and single camera in-class television shoots.
- Perform in a motion-capture project.
- A filmed voice and movement projects.

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SEMESTER THREE  
OBJECTIVES

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The third semester of Year One expands the actor’s focus onto the specific use of language

and text in storytelling, with an emphasis on understanding the historical evolution of acting styles. Training consists of a sequence of classes in: Masters Acting Technique & Scene Study III (a focus on various period acting styles through history), Masters Acting for Film III (an introduction to the New Media landscape), Writing for Actors, Performing Shakespeare and Great Screenplays.

### ***Learning Outcomes::***

- Develop further expertise in performing in front of camera and behind the camera.
- Explore & Develop techniques required to complete projects of increasing complexity including heightened language & period styles.
- Examine and understand the aspects of creating content to use in New Media productions.
- Learn sound writing principles.
- Analyze and understand the work of Shakespeare
- Analyze contemporary screenplays.

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

- Perform an in-class presentation based on the work of different eras of acting styles throughout history.
- Create, film and perform in an original webisode pilot.
- Perform an in-class, filmed Shakespeare presentation.
- Complete a screenplay to be filmed the following semester.

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## YEAR TWO

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Through exposure to the many facets of the professional world of film acting, the second year prepares students for their thesis

projects. All Year Two MFA students must complete a series of highly specialized courses, participate in multiple film productions, and ultimately deliver a thesis project of their own creation.

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## SEMESTER FOUR OBJECTIVES

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At the beginning of Semester Four, students receive MFA Thesis Project Options to choose and prep for intensive fifth semester thesis work. Students will meet with Thesis Advisors and mentors periodically throughout the second year. The focus of the semester is on refining performance skills. Semester Four classes are infused with an emphasis on perfecting their craft. This is intended to prepare MFA students for their thesis projects as well as for a life in the industry after graduation.

### ***Learning Outcomes:***

- Develop further expertise in performing in front of camera, working behind the camera, in a recording studio and in post-production.
- Explore more advanced in-depth portrayals of human behavior and demonstrate a more connected understanding of their skills as an Actor.
- Analyze a variety of scripts and develop technical skills for voiceover work.
- Strengthen improvisational skills.
- Develop skills necessary to produce their own short film.

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

- Perform in a live full-length, multi-performance theatrical production that will be filmed.
- Create material for a voice over reel.
- Perform in an original final film project for final screening.
- Perform in an in-class, filmed Improvisation presentation

## **SEMESTER FIVE OBJECTIVES**

In the final semester, actors devote the majority of their time to their capstone thesis project. Acting faculty will assist students individually in an extensive series of consultations to ensure the successful completion of the thesis requirements. Students will be prepared to leave the program ready to embark on a professional career.

### ***Learning Outcomes:***

- Demonstrate a deep understanding and insight into their skills as actors, allowing them to perform confidently and consistently at a professional level.
- Develop skills necessary for auditioning.
- Develop an understanding of the realities of the industry and the business for both television and film and the marketing tools used by film actors.
- Further realize one's own personal acting process, vision and voice as a creative artist.

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

- Write, produce and perform in a thesis film.
- Develop the Professional Package needed to market themselves in the industry

including headshot, resume and an acting reel.

- Perform in a filmed Showcase for Industry professionals.

## **CURRICULUM**

<b>SEMESTER ONE</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
ACTI500S	Masters Technique & Scene Study I	5
ACTI510S	Masters Acting for Film I	5
ACTI520S	Voice & Movement I	5
ACTI540S	Filmcraft	2
<b>TOTAL</b>	-	<b>17</b>
<b>SEMESTER TWO</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
ACTI600S	Masters Technique & Scene Study II	4
ACTI610S	Masters Acting for Film II	5
ACTI620S	Voice & Movement II	2
HATM500S	Cinema Studies	3
ARHU540S	Critical Writing	3
<b>TOTAL</b>	-	<b>17</b>
<b>SEMESTER THREE</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
ACTI700S	Masters Technique & Scene Study III	4
ACTI710S	Masters Acting for Film III	4
ACTI730S	Writing for Actors	2
ACTI740S	Performing Shakespeare	2
HATM510S	Great Screenplays	3
<b>TOTAL</b>	-	<b>15</b>

SEMESTER FOUR		
Course Number	Course Title	Credits
ACTI800S	Masters Technique & Scene Study IV	5
ACTI810S	Masters Acting for Film IV (Final Film)	4
ACTI720S	Voice-Over	2
ACTI640S	Improvisation	2
ACTI870S	Producing the Short Film	2
<b>TOTAL</b>	-	<b>15</b>
SEMESTER FIVE		
Course Number	Course Title	Credits
ACTI840S	Masters Technique & Scene Study V	4
ACTI850S	Business of Acting	3
ACTI860S	Audition Technique I	2
ACTI820S	Thesis Development	4
<b>TOTAL</b>	-	<b>13</b>

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## COURSE DESCRIPTIONS

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All **LIBERAL ARTS & SCIENCE** courses are listed separately.

SEMESTER ONE:

### MASTERS TECHNIQUE & SCENE STUDY I

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Masters Acting Technique & Scene Study I offers actors the building blocks that create a solid groundwork from which to go deeper into the craft of performance. Students in this course will examine the various modern acting techniques, beginning with Stanislavsky and continuing through the present day. Additionally, they will practice

technique-based exercises, learn to analyze scripts, and begin to apply their own experiences and imagination in establishing character. Students will work on monologues and scenes from a variety of contemporary plays, applying the techniques being studied. Exercises may be taped for in-class critique and evaluation.

### MASTERS ACTING FOR FILM I

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Masters Acting for Film I provides actors an environment to practice the specificity, subtlety, and nuance of film acting. Students will learn to make performance adjustments to meet production demands such as adjusting performance for specific shot size, and maintaining the integrity of the script while shooting out of sequence. Masters students will film a variety of scenes during class sessions, in addition to pre-production preparation and rehearsal of final scenes for an on-location shoot. Actors will be intensively involved in production as well as acting throughout the shoot experience. The course culminates with students editing their own scenes for a final screening. Students will also participate in supervised production workshops with film students. ill edit their own scenes for a final screening. Students also participate in supervised Production Workshops with film students.

### VOICE & MOVEMENT

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In this course students will explore their ability to engage the voice and body as tools for performance. Students will begin to develop an awareness of vocal and physical tendencies and will experience a more visceral and direct connection to their voices and bodies unimpeded by habitual tension. Through the study of phonetic sounds and optimal vowel formation a deeper, more

precise and nuanced experience of sounds will be felt and realized. Students will cultivate tools to externalize their internal life in an authentic manner using vocal and physical impulse and command. Various training methods will be utilized, including but not limited to the following vocal techniques - Lessac, Linklater, Fitzmaurice, Skinner, and Knight-Thompson, and the following movement techniques - Viewpoints, Suzuki Method, Dance, Yoga, Laban Analysis, Contact Improvisation, Grotowski, and Chekhov Technique.

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### FILMCRAFT

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Actors will investigate filmmaking from the actor's perspective, including cinematography, directing, producing, screenwriting, and editing. Learning the functions of all the creative roles on a film set dramatically increases the actor's ability to collaborate with filmmakers in presenting dynamic performances. Students will participate in an intensive in-class shoot, utilizing skills developed throughout the course.

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### SEMESTER TWO:

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#### MASTERS TECHNIQUE & SCENE STUDY II

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Masters Technique & Scene Study II is a regimented course that will explore one of the major modern acting techniques, and apply the technique to scene work. Emotional, psychological and physical preparation will be more deeply explored and students will learn to further appreciate the concept of a personal process and creative choice-making. The course will culminate in a presentation at the end of the

semester.

Prerequisite(s): Successful completion of semester one (1) courses.

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### MASTERS ACTING FOR FILM II

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Through investigation of the various genres of scripted television, students are exposed to the techniques and preparation necessary for both multi-camera and single camera shooting styles. Students will learn the technical aspects of working on a set with multi-camera and single camera set-ups. The course contains two in-class shoots. Prerequisite(s): Successful completion of semester one (1) courses.

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### VOICE & MOVEMENT II

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Expanding upon the techniques and skills learned in Voice and Movement I, students will continue to deepen their ability to express character and emotion through the refinement of vocal and physical variety, as well as organic connection to their physical instrument. An ability to connect images while letting the image resonate through the voice and body with supported breath will be emphasized through working with text and character. This course will focus on applying resonance, articulation and physicalization to character through improvised and scripted performance. Additionally, students will explore on-camera work and performance motion capture, learning exercises and theory on the technology and methodology of how Mocap works. Prerequisite(s): Successful completion of semester one (1) courses.

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### SEMESTER THREE:

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### MASTERS TECHNIQUE & SCENE STUDY III

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Masters Technique & Scene Study II is a regimented course that will explore one of the major modern acting techniques, and apply the technique to scene work. Emotional, psychological and physical preparation will be more deeply explored and students will learn to further appreciate the concept of a personal process and creative choice-making. The course will culminate in a presentation at the end of the semester. Prerequisite(s): Successful completion of semester two (2) courses.

### MASTERS ACTING FOR FILM III

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Through investigation of the various genres of scripted television, students are exposed to the techniques and preparation necessary for both multi-camera and single camera shooting styles. Students will learn the technical aspects of working on a set with multi-camera and single camera set-ups. The course contains two in-class shoots. Prerequisite(s): Successful completion of semester two (2) courses.

### VOICE-OVER

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Actors will learn the foundations of writing a professional script. They will develop clear and concise writing principles, explore how to develop story, character, and tone, and develop theme/message. During the semester, students will create the script for their Acting for Film IV final film that will be filmed next semester. Prerequisite(s): Successful completion of semester two (2) courses.

### WRITING FOR ACTORS

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Students will learn sound writing principles, how to develop story, character, tone, and develop themes. They will create the script for their Acting for Film IV final film that will be filmed in the following semester. Prerequisite(s): Successful completion of semester two (2) courses.

### PERFORMING SHAKESPEARE

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This is an actor's course for performing Shakespeare. Students will explore the fundamental concepts of meter, poetic analysis, and scene study as it applies to the demands of performing the heightened language of Shakespeare's text. Actors will develop vocal and physical dexterity as they gain a deeper understanding of the language. In addition, students will examine and analyze Shakespeare performances on film. The course will culminate in a taped and/or live performance of Shakespeare's works via sonnets, monologues, soliloquies and/or scenes from his various plays. Prerequisite(s): Successful completion of semester two (2) courses.

### SEMESTER FOUR:

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### MASTERS TECHNIQUE AND SCENE STUDY IV

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This course gives students an opportunity to put to use all the performance skills they have been studying in the program thus far. Early in the term, a full-length play is selected by the instructor and/or the students, which will strongly serve the talents and skill set of the ensemble. This course focuses on practical dynamics of the director-actor relationship with the students applying text analysis, character development, and the pursuit of super and immediate objectives,



in order to fully realize a polished and professional performance. The course culminates in multiple performances before a live audience, one of which is taped and made available to the students.

Prerequisite(s): Successful completion of semester three (3) courses.

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### MASTERS ACTING FOR FILM IV

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Students immerse themselves into rehearsing for the filmed production of their screenplay, written in Semester Three, to be shot with a professional crew and screened at the end of the program. Students will also co-produce the film and will be intensively involved in production as well as acting throughout the shoot days. This experience offers students an invaluable opportunity to explore the breadth of skills required for the film actor.

Prerequisite(s): Successful completion of semester three (3) courses.

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### IMPROVISATION

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Improvisation introduces students to the fundamental skills and techniques utilized in the process of creating improvised material and work. Using the rich tradition of improv, from the commedia dell'arte to Viola Spolin to stand-up comedy to modern improvisation training, students are encouraged to skillfully nurture their instincts and freely release their creative impulses through a variety of individual and group exercises. The goal of the course is to strengthen and develop spontaneity, presence on stage and in front of the camera, and the collaborative artistic process.

Prerequisite(s): Successful completion of semester three (3) courses.

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### VOICE OVER

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Students will learn the highly specialized skill of voice-over acting. They will discover what kind of voice-over work they are most suited for and learn how to use their voice in different ways. They will also get information about job opportunities available in this field and have an opportunity to create material for their own voice-over demo reel during a recording session in one of NYFA's professional studios.

Prerequisite(s): Successful completion of semester three (3) courses.

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### PRODUCING SHORT FILMS

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This course introduces students to the producer's role and presents an overview of the tools that can help students take control of their careers. Upon successful completion of the required coursework, the student will have the necessary tools to produce a short film from start to finish.

Prerequisite(s): Successful completion of semester three (3) courses.

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### SEMESTER FIVE:

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#### MASTERS TECHNIQUE & SCENE STUDY V

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Actors work on advanced application of technique in scenes, strengthening their development in emotional availability, personalization, imagination, stakes, and urgency in performance. They are encouraged to explore more challenging and emotionally deeper material, choosing scenes that expand realized characterization work. The course will culminate in a live showcase of scenes for industry and invited audience.

Prerequisite(s): Successful completion of semester four (4) courses.

## BUSINESS OF ACTING

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This course teaches advanced Business of Acting skills to students on the verge of graduating with an MFA in Acting for Film. Students will create a business plan which includes research on headshot photographers, writing resumes, researching and targeting appropriate representation and casting directors, as well as familiarity with the basic contracts of today's industry. Effective use of online marketing tools will be discussed as well as the impact and strategies dictated by new media. Students will assemble a professional portfolio which will include their headshot, resume and demo reel. Prerequisite(s): Successful completion of semester four (4) courses.

## AUDITION TECHNIQUE I

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This course develops the student's audition skills through weekly drills of mock, on-camera audition situations in a wide range of Film and Television scripts. Topics will include cold-reading skills, improvisational auditions and self-taping for online submission. Student's on-camera work will be viewed and critiqued weekly. Prerequisite(s): Successful completion of semester four (4) courses.

## THESIS DEVELOPMENT

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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 Thesis Project will consist of the creation of a role that has significance to the actor, a self-written/performed film, 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 production details, polishing of the script, preparation for the film shoot and writing the critical essay. Students will also be able to troubleshoot areas of concern. The final film will be screened for a live audience. Prerequisite(s): Successful completion of semester four (4) courses.



# MASTER OF FINE ARTS IN PHOTOGRAPHY

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TOTAL CREDITS REQUIRED: 60  
CREDITS

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## OVERVIEW

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The New York Film Academy Master of Fine Arts (MFA) in Photography is an accelerated, conservatory based graduate program designed for full time study over the course of four semesters. The New York Film Academy provides a creative setting with which to develop, challenge and inspire the talents of prospective photographers in a totally immersive, professional environment. By combining seminars and lectures with intense, hands-on classes, students acquire a sound understanding and appreciation of still photography and learn to integrate knowledge and professional experience.

The MFA in Photography is for students with a previous education in photography. NYFA also offers a three-year MFA in Photography program for exceptional non-fine-arts baccalaureates that want to develop as fully matured artists and practitioners. Students with no prior photography experience must complete the One-Year Certificate program before continuing on to the two-year MFA.

Candidates for the MFA degree must complete 60 credits and maintain a minimum of a 3.0 GPA and produce a successful thesis project to be eligible for degree conferral.

At NYFA, students engage with a diverse international student body and a core faculty of working professionals. The MFA in Photography includes visits to museums, galleries and studios along with guest lectures and critiques by photographers, artists and curators. The photography department

embraces all lens-based media, offering a unique curriculum that includes digital and film-based photography. After the first year, students personalize their own programs with a variety of electives.

Upon graduation of the MFA in Photography Program, students will demonstrate:

- Apply a mastery of digital & analog camera systems by using photochemical image creation, processing and printing for projects and personal work.
- Create and present a tangible and web portfolio, based on their personal photographic style incorporating branding, business and networking skills.
- Summarize the relation of the history of photography, aesthetics and technology through an in depth analysis and apply to their own work.
- Summarize and apply the knowledge and relation of advanced aesthetic and technical theories of photography to their own photographic application.
- Communicate visually and articulate in verbal and written form the key technical, formal and conceptual issues in their creative work and the work of others.
- Apply theories of aesthetics, semiotics, design, composition and color to their assessment of photographic images and their own personal creative work.
- Demonstrate, through lighting and photographic techniques, the ability to pre-visualize an image to execute to a final piece of work.
- Evaluate the visual language of photography to incorporate technical, formal and conceptual competencies in their final master work.

The photography faculty is committed to students and their futures as successful image-makers. Through demanding, hands-on coursework, instructors help students keep pace with technological change and push them to excel in all the skills needed to compete in the marketplace.

NYFA provides a unique setting for the development of both creative vision and technical proficiency necessary for a career as a photographer. The program supports aesthetic exploration in all forms of lens based media and promotes academic enquiry through research recognizing the importance of critical analysis and writing to both comprehend and create a cohesive body of work.

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## YEAR ONE

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In the first year, MFA in Photography students are immersed in a rigorous schedule of classroom learning, hands-on instructor supervised workshops and outside projects. Throughout the program, this combination provides a stringent forum allowing students to develop their technical skills and artistic identities.

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## SEMESTER ONE OVERVIEW

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In the first semester, students analyze and critique images, develop essential skills to conceptualize, compose and enhance their own visual language. Students are encouraged to think beyond convention and apply what they have learned to their creative work. They work intensively with available and artificial lighting on a wide variety of assignments. Art direction and design elements are employed to create distinctive visual styles.

Students solidify their work with DSLRs and work with medium format digital and analog and large format analog, shooting portraiture,

landscape, product and architecture both in studio and on location.

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## SEMESTER ONE OBJECTIVES

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### *Project Goals:*

- Develop and participate in a community of creative peers capable of providing invaluable critical feedback.
- Explore and develop a personal visual style.
- Conceptualize, produce and edit a set of work that defines the student's personal narrative.

### *Learning Outcomes::*

- Understand basic color management and be able to output accurate prints to modern inkjet printers.
- Recognize the characteristics of light and make creative use of basic lighting tools and camera positions.
- Refine creative lighting skills through the use of conventional and unconventional sources.
- Demonstrate working knowledge of DSLRs, medium format digital and analog and large format analog.
- Apply digital darkroom skills using Adobe Photoshop and Lightroom.
- Understand and apply theories of aesthetics, semiotics, design, composition and color.
- Conceive, shoot and edit a body of fine art work.
- Demonstrate the critical thinking skills necessary to evaluate images.
- Examine and discuss the work of seminal visual artists from the twentieth and twenty-first centuries.
- Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques.

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## SEMESTER TWO OVERVIEW

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The second semester expands into a broad exposure of state-of-the-art technology;

empowering students to further develop their own personal visual identity.

In post-production, students move beyond basic color and tone correction into sophisticated compositing methods, dynamic range extension, and advanced retouching and masking techniques. Students thoroughly explore the creative potential of nontraditional image-making technology.

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## SEMESTER TWO OBJECTIVES

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### *Project Goals:*

- Expand knowledge of digital and analog medium and large format cameras.
- Develop proficiency with film capture with digital output.
- Master the ability to consistently produce superior-quality images that accurately illustrate a specific concept.
- Produce a body of work showing technical excellence and creative vision.

### *Learning Outcomes::*

- Understand and apply advanced theories of aesthetics, semiotics, design, composition and color.
- Apply advanced digital darkroom skills using Adobe Photoshop and Lightroom.
- Demonstrate advanced working knowledge of the Zone System for exposure and final output.
- Demonstrate comprehensive knowledge of technological, artistic, social and cultural currents from contemporary photographic practice.
- Examine and discuss the work of seminal visual artists from the twentieth and twenty-first centuries.
- Demonstrate knowledge and be able to analyze the effect visual media has on the way contemporary society reads images.
- Identify key technical, formal and conceptual issues in their creative work and the work of others and articulate these in verbal and written form.

- Demonstrate working knowledge of the Zone System for exposure and final output
- Demonstrate knowledge of current business practices in the professional photography industry

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## YEAR TWO

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In second year, students are encouraged to work more independently and are challenged to produce the highest caliber work. They conceptualize and develop their final thesis project under the guidance of instructors, participate in academically challenging theory courses as well as being immersed in digital darkroom practices for final print output.

Students are able to complement their core courses by selecting a number of electives depending on their chosen areas of specialization.

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## SEMESTER THREE OVERVIEW

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Final thesis projects are initiated this semester. Students receive guidance in choosing a focus from within a fine art, documentary, journalistic or commercial convention. They must write a 10–20 page thesis proposal and receive approval from the thesis committee comprised of photography department chair, faculty and outside assessors. Proposals must contain a clear statement of the artistic vision, purpose and technique(s) candidates intend to employ.

Other courses further develop students' technical abilities supporting their aesthetic development. Students learn to apply essential business elements that professional photographers oversee routinely, including research, assignments, bidding, stock imagery, studio organization, contracts, exhibitions and licensing, to their specific area of interest.

In Semester Three, students can choose three electives that complement their chosen area of study.

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## SEMESTER THREE OBJECTIVES

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### *Project Goals:*

- Write a rigorous, detailed thesis proposal.
- Construct a working business plan.
- Develop a marketing strategy for self-promotion.

### *Learning Outcomes::*

- Refine the ability to orchestrate tone and color through post-production software to accurately create a specific aesthetic.
- Improve skills in preparing and proofing digital images for accurate, predictable prints.
- Refine ability to analyze and evaluate images.
- Demonstrate an advanced understanding of the visual language of photography and the ability to incorporate technical, formal and conceptual competencies in their creative work.
- Demonstrate knowledge of current business practices in the professional photography industry.
- Develop working expertise with flatbed film scanning techniques and devices.
- Demonstrate working knowledge of the Zone System for exposure and final output
- Identify and apply best business practices for their chosen genre
- Demonstrate critical thinking skills in evaluating a diverse range of historical and contemporary art works

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## SEMESTER FOUR OVERVIEW

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The focus in the fourth semester is the final thesis project, which includes every element of an exhibition: planning, researching, shooting, editing, processing, publishing, promoting and installing.

The final work must include gallery-quality prints, with accompanying text and a statement by the artist. Students choose a fine art, documentary, journalistic or commercial approach and will be evaluated by the standards established for those genres and assessed by the chair, faculty and external assessors.

In the final semester, students learn the best methods of marketing to target audiences. Coursework includes branding approaches, marketing plans and self-promotion techniques.

Students also complete another three electives to augment their final body of work. The semester culminates in an exhibition, where students celebrate their achievements with the viewing public and network with curators, publishers, image buyers, photo editors, agents and fellow image-makers.

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## SEMESTER FOUR OBJECTIVES

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### *Project Goals:*

- Develop and print a portfolio of meticulously executed images
- Produce promotional materials for targeted markets
- Demonstrate a high degree of technical excellence and conceptual depth in the production of work for the final thesis project and portfolios
- Produce a final thesis exhibition

### *Learning Outcomes::*

- Develop proficiency and experience with current professional practices
- Study and apply the elements of successful branding
- Improve presentation and networking skills
- Develop relevant marketing plans to reach their targeted audiences
- Demonstrate skills in editing, selecting and presenting work for specific clients and venues

- Master the critical skills necessary to analyze and interpret images
- Demonstrate comprehensive knowledge of technological, artistic, social and cultural currents from the history of photography and contemporary photographic practice and be able to relate their work to this history and practice
- Apply advanced conceptual skills to produce a professionally executed body of work
- Demonstrate advanced technical skills, creative vision and personal aesthetic in their final portfolio
- Demonstrate mastery of Adobe Photoshop and Lightroom for image processing, file organization and digital output
- Apply advanced theories of aesthetics, semiotics, design composition and color to their images
- Demonstrate their knowledge of contemporary exhibition protocols via planning and designing their final thesis exhibition, sequencing images and mounting/framing/hanging techniques

PHOT640S Photography Practicum II 3  
Required 13

*Semester Three* *Credits*

PHOT700S Professional Methods II 2

PHOT710S Historical & Critical Perspectives II 3

PHOT720S Thesis Prep 2

PHOT730S Advanced Imaging I 2

MFA Photography students must also complete 3 electives this semester. 6

Required 15

*Semester Four* *Credits*

PHOT800S Thesis Project 4

PHOT810S Advanced Imaging II 2

PHOT820S Navigating the 2

PHOT830S Digital Printing 2

MFA Photography students must also complete 3 electives this semester. 6

Required 16

**CURRICULUM:**

*Semester One* *Credits*

PHOT500S Photography 3

PHOT510S Contemporary Issues in 2

PHOT520S The Critical Eye 3

PHOT530S Imaging Essentials 3

PHOT540S Professional Lighting 2

PHOT550S Photography 3

Required 16

*Semester Two* *Credits*

PHOT600S Historical & Critical 3

PHOT610S Professional Methods I 2

PHOT620S Imaging Essentials II 3

PHOT630S Professional Lighting 2

*Electives* *Credits*

PHOT705S Book Design for 2

PHOT715S Portfolio Development 2

PHOT725S Internship/Self 2-2

PHOT735S Alternative Processes 2

PHOT745S Motion Capture for 2

PHOT755S Advanced Film 2

PHOT765S Current Perspectives in Photography\* 2

Required 12

\* Internship/Self Promotion may be taken once per semester for credit. PHOT725a is a semester 3 course, PHOT725b is a semester 4 course.

\*\* PHOT765 may only be taken in the final (4<sup>th</sup>) semester.

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## COURSE DESCRIPTIONS

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### SEMESTER ONE

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#### PHOTOGRAPHY ESSENTIALS

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Students investigate concept-driven photography by conceptualizing and producing a body of creative work, which represents the themes and iconography that interest them most. Based on a single concept, students are guided to produce a book, write an artist statement and bio to accompany their images.

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#### CONTEMPORARY ISSUES IN PHOTOGRAPHY

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This course examines works of art from a diverse range of social and political roots to personal and narrative imagery through the study of artists and opens the discussion of content versus form. Topics include, “Why style rather than non-style?”, “How does style apply to form?” and “Can the content of a work be articulated in different styles?”. Artists, critics and curators will be invited to participate in class discussions.

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#### PHOTOGRAPHY PRACTICUM I

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Students’ skills in visual perception are refined as they embark on a series of shooting assignments in studio and/or on location using large format camera systems. Students receive valuable direction and feedback in technique and aesthetics via a series of in-class critiquing sessions and are guided through in-depth and challenging exercises.

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#### IMAGING ESSENTIALS I

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This immersive course explores the theory and practice of post-production techniques for still

photography. Students are trained in digital and analog techniques, so they are equipped with all the relevant tools for effective workflow and final high-quality output.

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#### PROFESSIONAL LIGHTING PRACTICES I

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In this hands-on course, students’ lighting skills are advanced in all aspects of available and artificial lighting. They will further their understanding of the intricacies and importance that light has to the photographic process and how mastering these concepts will lead to cogent solutions. In-class and outside assignments will specifically give students problem-solving, practical tools.

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#### THE CRITICAL EYE

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This course is designed to help students develop and refine their analytic sensibilities. Reviewing a wide range of historic and contemporary artworks along with the writings of art critics and historians, students will investigate the ways in which society processes and assesses images.

Through in-depth investigation of the cultural and aesthetic implications of the images they review, the class will explore their ability to influence viewers’ reactions and perceptions. This course also examines how this line of critical thinking applies to photography as a whole. Students will apply this knowledge to the production of their images.

### SEMESTER TWO

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#### HISTORICAL & CRITICAL PERSPECTIVES I

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Through lectures, discussion, guest presentations, readings and hands-on projects, students will examine various forms of non-



fiction storytelling, both moving and still. This course explores the narrative through a range of traditional disciplines such as (but not limited to): documentary, journalism, fine art, anthropology, and science. Storytelling evolves in response to cultural context and socio-political climates. In this course students will examine and understand this constant evolution and consider how storytelling has changed both historically and with 21st Century technology.

***Prerequisite(s): Successful Completion of Semester 1 Courses***

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## PROFESSIONAL METHODS I

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This course offers a forum for discussion of various topics such as: how the tools you use affect the outcome of a project, contemporary print aesthetics, the new color, a return to black and white, the power of the edit, and is analog post production still a viable method in a digital arena. Through hands-on projects, students will explore connections and apply this to their own practice.

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## PHOTOGRAPHY PRACTICUM II

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This practical course builds on the principles taught in Photography Practicum I and further refines students' skills in medium and large format digital and analog systems. Students work extensively with digital backs on all their assignments so that they are thoroughly versed in digital capture and output. Towards the end of the semester, students work one-on-one with instructors in their particular area of interest to complete a body of work. Students master the expert use of Capture One for live digital capture, RAW processing, and shoot management using high-end medium format digital backs as well as DSLR cameras.

**Prerequisite(s):** Photography Practicum I

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## IMAGING ESSENTIALS II

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An in-depth follow up to Imaging Essentials I, this lab-based course enables students to further their mastery of RAW processing, color management and workflow practices while developing advanced perceptual skills. Students will also explore a range of possibilities for printing images.

Students will receive in-depth training in visual perception, advancing their ability to see and orchestrate subtle differences in tone and color with the end goal of developing a unique personal palette and visual style. Students will composite entirely new visual worlds using transformations, layer masks, tone, texture and color matching. Furthering their skills in RAW processing, they will learn commercial retouching and advanced color and tone control within multiple color spaces. This course further demystifies color management enabling students to achieve consistently accurate results throughout their work. RGB, CMYK and LAB color spaces, conversions and workflow configuration will also be covered.

***Prerequisite(s): Imaging Essentials I***

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## PROFESSIONAL LIGHTING PRACTICES II

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Professional Lighting Practices II provides students with a constructive forum in which they are encouraged to take stock of their current skill set and further develop their professional objectives. Extending their knowledge from Semester One, students refine their lighting practice further with individually directed assignments. Instructors offer a mentored environment for students to initiate and produce assignments in their specific areas of interest.

**Prerequisite(s):** Professional Lighting Practices I

## SEMESTER THREE

### HISTORICAL & CRITICAL PERSPECTIVES II

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The integral and increasingly fluid relationship between the photograph and the moving image in contemporary arts practice will be explored in this course. Special attention will be paid to the critical and historical discourses that have shaped cinema practice and tradition as well as the significance of editing and the treatment of time. Included are examination and discussion of the shared histories of the still and moving image.

Prerequisite(s): Historical & Critical Perspectives I

### PROFESSIONAL METHODS II

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Questions posed in Professional Methods I will be applied and expanded upon in this course. In addition, this course expands on students' knowledge of the Professional Photography business. Portfolio development, self-promotion strategies and essential business practices are emphasized in students' fields of interest. Students will work on branding their own business identity and constructing a business plan.

Prerequisite(s): Professional Methods I

### ADVANCED IMAGING I

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This course encompasses application of advanced printing techniques. Students are immersed 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.

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

### THESIS PREP

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Clearly stating objectives gives each student and their instructor a well-defined goal to work towards in Semester Four when focus shifts to the graduation project. Students will write a proposal of 10–20 pages outlining what their project will be about, why they chose it as their body of work and how they will go about completing it. Students will be expected to thoroughly research their chosen genre, explaining its historical precedents and influences.

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

## SEMESTER FOUR

### THESIS PROJECT

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Students will execute and complete their thesis projects, culminating in an end-of-program group exhibition.

Following their clearly stated thesis objectives from Semester Three, each student will refine their body of creative work in the following ways: through peer and instructor feedback, rigorous critiques, an artist's statement, editing sessions, planning and designing the exhibition; sequencing images to achieve the desired viewer impact, mounting, framing hanging techniques and the installation itself.

*Prerequisite(s): Thesis Prep*

### NAVIGATING THE INDUSTRY

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As students transition to the professional world beyond the academic environment, this course provides practical guidance on the myriad ways photographers skills are utilized in the industry. This course includes guest lectures as



well as guidance in preparing a final marketing package photographer will need once they finish the program.

Prerequisite(s): Professional Methods II

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## ADVANCED IMAGING II

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A practical course where students are guided through their specific projects in specialized techniques such as compositing, advanced workflow, mastering high-resolution files with Smart Objects and learning professional masking and high-end retouching. The goal of this course is to augment and refine each student's Photoshop skills for a wide range of applications both in the studio and the workplace.

Prerequisite(s): Advanced Imaging I

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## DIGITAL PRINTING METHODOLOGIES

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Under the guidance of instructors, students will produce exhibition quality prints for the graduation show. Expanding on existing skills from Advanced Imaging, students will fine-tune the technical controls required for professional level printmaking and workflow. Students will also experiment with input and output variances that affect their final print including modifying tonal adjustments to match the proofs, appropriate sharpening techniques and understanding proofs in relation to size, substrate and color. Black-and-white or color printing, students will be expected to analyze and adjust their own prints every step of the way.

Prerequisite(s): Advanced Imaging I

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## BOOK DESIGN FOR PHOTOGRAPHERS

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The photo book is currently one of the most popular methods for presentation and

marketing of one's work within the photographic industry. Starting with the subject matter and visual concept, this course will cover editing, photo sequencing and all aspects of design and final output as well as self-publishing or working with a publishing company.

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## PORTFOLIO DEVELOPMENT

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A student's portfolio consolidates the use of the photographic image as a means of expression and communication, demonstrating technical ability, creative vision and personal aesthetic brought together in a cohesive body of work.

Through a process of self-reflection, peer review and lecturer feedback, students will produce and fine-tune a portfolio to a standard that is ready for presentation to the professional sector in their chosen area of the industry.

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## INTERNSHIP/SELF PROMOTION

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As students continue to review and refine both their print and online work, this course prepares them for a career in professional photography: presenting and targeting their portfolios to specific markets.

Students learn how to distinguish themselves through branding, develop strategic marketing plans and identify themselves through marketing their portfolios to meet the needs of different clients. This course also includes techniques for market-specific portfolios and promotional materials including business cards.

For the internship component of this course, students receive valuable hands-on experience in a variety of areas in the industry, from assisting photographers to working with a production company. Students are assisted in finding a position, which must have approval from the Faculty Chair of Photography to

receive credit. Students unable to secure an internship must complete an alternative project in order to meet this course requirement.

\* PHOT735b can only be completed in semester 4, and serves as a continuation of PHOT725a.

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### ALTERNATIVE PROCESSES

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In this course, students will explore alternative silver processes including litho printing, chromoskedastic and liquid light. Students are encouraged to explore the myriad creative uses of a variety of processing and printing techniques as a way to expand their photographic vocabulary and personal work.

Prerequisite(s): Advanced Film Photography

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### MOTION CAPTURE FOR PHOTOGRAPHERS

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Today's photographers are expected to be equally as skilled at using video as they are the still image. This course offers students a solid introduction to time-based media, allowing them to practice core skills in cinematography, using continuous light sources, directing, screenwriting, location sound recording, directing actors, producing, and non-linear editing. Students produce two projects during the semester.

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### ADVANCED FILM PHOTOGRAPHY

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A hands-on class in medium and large format film photography, the Zone System for exposure and development, and B&W photochemical printing. Using mechanical cameras and lenses, students will learn the technology and processes involved in

photochemical photography, from the mechanics of the cameras themselves to 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 by making images in a variety of genres and lighting conditions, including landscape, architecture, portrait and still-life.

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### CURRENT PERSPECTIVES IN PHOTOGRAPHY

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In this course, students consolidate their knowledge of the image as a means of expressing ideas, emotions and experiences. Students will have the opportunity to freely explore a range of critical, aesthetic and practical issues relevant to contemporary photographers. Engaging in readings, lectures, discussions, research and writing will expand critical thinking and expressive skills.

Prerequisite(s): Successful Completion of all Semester 3 Courses

# MASTER OF FINE ARTS IN SCREENWRITING

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TOTAL CREDITS REQUIRED: 64

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## OVERVIEW

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The MFA Screenwriting program is an intensive, in-depth look at the art of screenwriting. Students will explore and engage in the craft through writing courses in Film, Television and Transmedia, as well as courses in film studies. Additional workshops hone in on specific skills like character development, scene design, story adaptation and students learn to generate multiple story ideas across different mediums. Through various writing assignments and projects students will gain an understanding of the tools and techniques used by professional screenwriters including the art of giving and receiving feedback by critiquing their peers during in-class workshops.

## LEARNING OBJECTIVES

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Upon graduation from the Screenwriting Master of Fine Arts Program, students will be able to:

- Demonstrate a mastery of cinematic storytelling principles, tools and techniques for the plotting, writing, and creating of characters, stories and scenes.
- Create and present a portfolio of professional-caliber screenplays, story ideas and treatments for original film, television, and new media projects that reflect the writer's unique personal style and voice.
- Employ a proven discipline and personal methodology for completing professional-

caliber scripts and treatments in adherence to project parameters and deadlines.

- Demonstrate a mastery of story analysis, the delivery of oral and written critiques to other writers and possess the necessary skills for successful creative collaboration.
- Demonstrate an understanding of Hollywood storytelling through film and television by analyzing patterns in genres and through film history and applying them to their own writing.
- Perform at a professional level as a screenwriter in the entertainment industry by writing professional-caliber script coverage, performing professional-quality oral presentations (pitches) for original stories, and gaining a mastery of personal branding and networking skills.
- Collaborate professionally with producers, development executives, and directors in the film and television industries and work directly with actors to deepen character and story.

## SEMESTER ONE OBJECTIVES

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During Semester One, students will be introduced to the tools and skills necessary for writing successful screenplays for both film and television. Students are encouraged to be creative, but are also taught to think of the screenplay as the definitive industry tool for articulating ideas or concepts to a production team, including producers, financiers, directors, and actors. Clarity can be as important as creativity. Standard formatting and industry expectations will be studied and analyzed during writing

workshops and lectures. Students will study what makes for a good story and learn to seek stories in the world around them. Cinema Studies will also provide students with a theoretical and historical prospective on the film industry and screenwriting over the past one hundred years.

### ***Learning Outcomes::***

At the end of Semester One, students will know how to:

- Demonstrate a mastery of classic screenplay structure, character arcs, theme, conflict, flashbacks, voiceover, subtext, style, tone, visualization, discipline, and genre through examination of films and film scenes and writing practice scenes.
- Write in industry-standard screenplay format.
- Write an entire first draft of an original feature-length film script.
- Explore the history of film as a medium and art form.
- Build stories around a variety of inspirations, ranging from art and current events to legends/folklore and social media.
- Write a treatment for a feature film story.
- Write spec episodes of existing half-hour and hour-long television shows.

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

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

- A feature length film screenplay.
- A one-hour television drama spec script.
- A half-hour television comedy spec script.
- Short treatments for three possible feature length films.

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## SEMESTER TWO OBJECTIVES

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The second semester challenges students to develop their craft artistically and technically,

and to progress beyond their first projects in both film and television. In an advanced workshop, students will do a detailed breakdown of a second original film and a blueprint for a revision of their Semester One feature. Then they will either write the new feature or revise the previous one. Students are expected to share revised or newly written material in workshops. In addition, students will broaden their understanding of the medium of television by developing material for an original TV series pilot script. Students will write a short film. They will then study acting techniques and write, direct, and edit a scene from their own short film in order to achieve a better understanding of how the written word translates to the screen. Students will also study the Business of Screenwriting and how to navigate the entertainment industry as they gain a deeper understanding of the entertainment industry. In Genre Studies students will explore the conventions and expectations of genre storytelling.

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## YEAR-END STAGED READINGS

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MFA Writing students will celebrate the completion of their first-year of the program with a night of staged readings of their written work. The readings will be developed in conjunction with actors, and will be held at NYFA's own theater.

### ***Learning Outcomes::***

At the end of Semester Two, students will know how to:

- Write a short film.
- Direct a short scene.
- Write an original television pilot.
- Construct a proposal for an original

television series.

- Plan a revision or rewrite around notes received on an original script.
- Plot a feature film through a detailed breakdown.
- Act in a short scene.
- Construct screenplays that utilize storytelling conventions and expectations of standard Hollywood film genres.
- Write industry caliber script coverage.
- Examine entertainment industry methods, practices, and player by following the trades.
- Find an internship in Hollywood.

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

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

- A rewrite of OR revision blueprint for their Semester One feature screenplay.
- A second original screenplay OR a beat breakdown for that idea.
- A screenplay for a short film.
- A digital film of a short scene.
- A pilot script and a series proposal/bible for an original television series.
- Short proposals for two additional television series.

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## YEAR TWO

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During Year Two, MFA candidates begin working on their thesis: a feature length screenplay or a pilot script and proposal for an original episodic television series. The thesis should represent the best work a student is capable of and, when complete, be of professional industry quality. In advanced workshops, students will use knowledge gained in the first year to slowly and deliberately construct their theses.

In addition, during Year Two students will explore emerging media and build their own transmedia franchise, including a web series and comic, as well as ideas for a game.

Coursework in Year Two will focus on refining writing techniques and clarifying each student's artistic voice, as well as preparing students for a professional life after the MFA.

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## THESIS OPTIONS

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In their thesis workshop, students will have a choice of medium for their Thesis script. Students will choose during class, so they will most likely have classmates in both mediums, allowing them to focus their writing on one form while still honing their skills in the other form through workshopping. During the thesis process, the students decisions - from which medium they've chosen to their plotting choices to their revision plans - will be explored in thesis committee, where they will explain their reasons for the creative choices they have made.

### ***Thesis Option A: Feature Film***

Students may choose to write a feature length film speculative ("spec") screenplay.

### ***Thesis Option B: Episodic TV***

Students may choose to write a pilot episode and bible (supporting materials) of an original comedy or drama television series.

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## SEMESTER THREE OBJECTIVES

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At the beginning of Semester Three, students must form a Thesis Committee consisting of a primary advisor (a Screenwriting faculty member) and one or two readers. These committee members are in addition to the Thesis Workshop instructor and the Chair of the Screenwriting Department. The thesis advisor works closely with the MFA candidate throughout the process, while the readers serve more of a consulting role. At key intervals throughout the year, each student

will present treatments and drafts of his/her thesis script to his/her committee, who will then give notes to the student in a mandatory thesis committee meeting. Semester Three classes are infused with an emphasis on perfecting craft, and exposing students to the realities of the entertainment industry.

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

Students will study the principles of adapting non-cinematic source material into feature film ideas. And in Business of Screenwriting II, students will speak with industry professionals to deepen their understanding of the role of the screenwriter. They will also study the art of pitching.

Semester Three marks the beginning of the Transmedia Program, in which students will create a franchise that features a comic, web series and game. They will initially focus on the history of Transmedia, creating a Franchise and writing and creating an original web series. Students will also meet regularly with their three Transmedia instructors and the Chair of the Screenwriting Department to ensure that all platforms of their Transmedia concept are being fully developed and realized.

### ***Learning Outcomes::***

At the end of Semester Three, students will know how to:

- Develop compelling and complex characters for their stories.
- Pitch their stories at a professional level.
- Develop ideas for the new media landscape working with its special artistic considerations.
- Adapt a story from another form into a treatment for a film.
- Build a series that can be told on the web.
- Write a pilot for a viable web series.
- Direct and produce their own web series.

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

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

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

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## SEMESTER FOUR OBJECTIVES

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In Semester Four, students devote most of their time to their thesis requirements. Faculty meets one-on-one with students to assist them and coach them through the successful completion of thesis requirements. Continuing with their original franchise in Transmedia, students will learn about the craft of comic book writing and create a proposal for a comic or manga, as well as a script for the first issue or chapter. They will explore narrative in game design and create a proposal for a game. The final component of Transmedia will involve editing the pilot for their web series and creating a promo reel for their franchise.

This semester, an emphasis will be put on masterful scene writing, as students learn to make scenes from their thesis projects come alive by working more deeply than ever before on a scene level. This will include working directly with actors on scenes from their thesis.

Finally, in anticipation of a year-end industry pitch fest, students will perfect their pitches for their thesis projects and turn them into professional-grade selling tools.

### ***Learning Outcomes::***

At the end of Semester Four, students will know how to:

- Examine a scene and rewrite it to strengthen



- character goals and scene structure.
- Plan and execute a revision or rewrite of their script.
- Edit their own work and promotional material for it.
- Pitch their thesis idea to industry professionals.
- Plot and write a story for sequential art.
- Conceive of a board game, card game or videogame.
- Work with actors.
- Construct a five-minute pitch for their story.

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

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

- A first draft and revision of their thesis feature or TV pilot.
- A proposal for an original comic book, graphic novel or manga.
- A script for the first issue or chapter of a comic book, graphic novel or manga.
- A Game Proposal for a board, video, roleplaying, card or other game.
- Fully edited web series pilot.
- A Transmedia Bible that includes their game proposal, comic proposal and web series bible, as well as an edited promo reel for the web series and/or franchise.
- A list of log lines for the portfolio built over their four semesters.

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## **NYFA PITCH FEST**

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To celebrate the completion of the MFA Screenwriting Program, New York Film Academy hosts a pitch event for graduating MFA writing students whose pitch and script is deemed industry ready. Representatives from top Hollywood agencies, management companies, studios and production companies attend the event to hear NYFA students pitch their thesis projects. While this event has opened industry doors to students in the past, the primary intent of the Pitch

Fest is to provide students with pitching experience and feedback outside the classroom walls.

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## **CURRICULUM**

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### ***Semester One***

		<b><i><u>Credits</u></i></b>
SCRE500S	Elements of Screenwriting	6
SCRE510S	Master's Television Workshop I: Specs	4
SCRE520S	Master's Feature Film	3
SCRE530S	Master's Story Generation	2
HATM500S	Cinema Studies	3
<b><u>Required</u></b>		<b><u>18</u></b>

### ***Semester Two***

		<b><i><u>Credits</u></i></b>
SCRE600S	The Business of Screenwriting	3
SCRE610S	Master's Television Workshop II: Pilot	4
SCRE620S	Master's Feature Film	4
SCRE630S	Master's Genre Studies	3
SCRE640S	Script to Screen	3
<b><u>Required</u></b>		<b><u>17</u></b>

### ***Semester Three***

		<b><i><u>Credits</u></i></b>
SCRE700S	The Business of	3
SCRE710S	Advanced Character	2
SCRE720S	Master's Thesis Workshop	4
SCRE730S	Transmedia I	4
SCRE740S	Adaptation Workshop	2
<b><u>Required</u></b>		<b><u>15</u></b>

### ***Semester Four***

		<b><i><u>Credits</u></i></b>
SCRE800S	The Business of	3
SCRE810S	Advanced Scene Study	3
SCRE820S	Master's Thesis	4
SCRE830S	Transmedia II	2
SCRE840S	Sequential Art	2
<b><u>Required</u></b>		<b><u>14</u></b>

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## COURSE DESCRIPTIONS

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### SEMESTER ONE

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#### ELEMENTS OF SCREENWRITING

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Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and locations, and to develop action sequences. Students will explore topics including: Classic Screenplay Structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

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

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This television workshop is a fast-paced, intensive workshop program that introduces students to the fundamentals of the TV world and TV writing. The class work consists of individual writing, reading aloud of student work in class, and workshop discussions. By the end of the course, each student will have written a draft of both a one-hour television spec script and a half-hour spec script, each for an existing show. Students will be encouraged to write through difficult spots with the belief that getting to “The End” is

more important than polishing along the way. Workshop sessions will simulate a TV writers’ room, and will be an environment in which students evaluate their own and their classmates’ work. A constructive, creative and supportive atmosphere will prevail, where students will guide and encourage each other in their writing.

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#### MASTER'S FEATURE FILM WORKSHOP I

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Master’s Feature Film Workshop I is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length scripts. By the end of the course, students will develop and write a first draft of a feature-length screenplay.

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#### MASTER'S STORY GENERATION

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Story Generation is designed to help writers become what the film industry needs most: prolific sources of movie ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for various genres and mediums, from film to television and emerging media, like comics or web series. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become versatile, adaptable and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will develop several feature



film treatments to be used in Master's Feature Film Workshop II.

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## CINEMA STUDIES

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

## SEMESTER TWO

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### THE BUSINESS OF SCREENWRITING I

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This class introduces students to the practices and players of the entertainment industry from a historical perspective. Students learn about the birth of film as a dramatic medium and how the major studios—the juggernaut of a new industry—grew out of this development. By studying the roots of the film industry, students will also learn how the business works today. Also addressed is the role of the screenwriter in the process and business of filmmaking. In-class lectures and primary-source research projects are supplemented with guest lectures from prominent figures in the entertainment industry. Students also explore internships and the tools and techniques to get one at a film or television production company, film or television

studio, management company, or talent agency. In anticipation of Business II & III, where they will have opportunity to participate in internships, students will develop a plan for finding an internship in those later semesters that fits their career strategy.

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## MASTER'S TELEVISION WORKSHOP II: PILOT

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In this advanced television workshop, students will create an original episodic television series, including completing a series proposal and the script for the pilot episode. Topics will include: introducing your central character and core cast, creating a series "template," creative solutions to providing back story, and building the show's world and tone. Students will learn from individual writing, group workshops, short lectures, television screenings, and story analysis. The workshop portion of the class will be constructed to simulate a TV writers' room, with students reading, evaluating, and assisting each other from "breaking story," building outlines, all the way to a completed draft.

The primary goal of the class will be for students to leave with a series proposal and a full draft of a television pilot script for an original show, either one-hour or half-hour. Students will also generate additional series ideas that they will take with them into the second year of the program.

*Prerequisite(s): Master's Television Workshop I: Specs*

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## MASTER'S FEATURE FILM WORKSHOP II

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Writing the Feature Screenplay II builds upon knowledge gained in Master's Feature Film Workshop I, in which students loosely

plotted and then wrote a feature-length film script. This course is divided into two components: in the first half, students will build a detailed breakdown of a new story idea – learning the value of plotting in detail before writing. They will also build a blueprint to revise their semester one feature screenplay, learning the key tools of revision and rewriting. In the second half, the students will take either the new breakdown or the revision blueprint and write a draft of that script or rewrite. Each week, students will bring in a sequence of their scripts to be workshopped, and will adjust their breakdown as they go to reflect the changes that happen to a plot when writing begins.

***Prerequisite(s): Master’s Feature Film Workshop I***

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## MASTER’S GENRE STUDIES

Genre Studies is a critical studies course focused on exploring different genres of film. Through out-of-class screenings, lectures, and in-class scene breakdowns, students will begin to identify the models and audience expectations of different genres, starting from broad categories like comedy and drama, and then moving into more specific genres like adventure, horror and romantic comedies.

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## SCRIPT TO SCREEN

Script to Screen is designed to help writing students see what happens to their words when they go into Production. The class is divided into two components: Acting for Writers and a fifteen-week Filmmaking Seminar. Acting for Writers introduces students to the theory and practice of the acting craft. By exploring how actors build characters and performances based upon the information provided in a film script, writers

will learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue, characters and action writing.

The Filmmaking Seminar trains students in the fundamentals of film directing, which in turn facilitates an understanding of the filmmaking process as it relates to screenwriting. It is our belief that a student who actually picks up a camera, blocks a scene and directs actors from a script is far better prepared to then write a screenplay. If a writer has actually translated a shot on the page into a shot in the camera, then the writer has a much sharper perspective on the writing process.

Students will write a short film and learn the basics of that form. Hands-on classes in directing, editing, cinematography, and production give an overview of the creative and technical demands of telling a story with moving images. Then, working in small crews, students will shoot one of the scenes from their short film using digital video cameras. Afterward, students will edit their footage on Avid.

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## SEMESTER THREE

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### THE BUSINESS OF SCREENWRITING II

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The Business of Screenwriting II picks up where the first year left off. The core of the class is mastering the “Art of the Pitch” in preparation for a major industry pitch fest with agents, managers and producers. A heavy emphasis on guest speakers will illuminate every corner of the industry.

Students may intern at a film or television production company, film or television studio, management company, or talent agency, based on the research they did on internships in Business of Screenwriting I. Students will be expected to write reports on their internship experiences, and internship supervisors will assess the students' performance at the work site. Instead of an internship, students may write a Research Paper. Papers must be at least 15 pages in length and must reference a comprehensive list of research sources.

*Prerequisite(s): The Business of Screenwriting I*

### ADVANCED CHARACTER DEVELOPMENT

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This course will focus on teaching students to write compelling characters and relationships that help to create more effective screenplays and teleplays. Combining lecture, analysis of movies and television episodes, and the workshopping of a series of character exercises designed to work in tandem with the development of the thesis project, this class aims to allow students to access story at a deeper level, via true engagement with protagonists, antagonists and other secondary characters. Upon successful completion of this course, students will leave armed with increased "backstory" for their thesis project: character biographies, multimedia materials on the world of their story and a rewrite plan for at least one of the relationships in their script.

### MASTER'S THESIS WORKSHOP I

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This course builds on existing student knowledge about screenwriting and takes it to

the next level. Students will choose an idea for a Feature Film or Television Series from their work in Story Generation and Writing For Television II that they will write over the course of their final year, and take that idea through a first draft, a rewrite, and a polish or blueprint for future revisions.

As a whole, the course will mirror the majority of the writing deals being given in Hollywood today. Each student starts by working up a detailed Feature Treatment or Series Proposal for his or her idea. From there students take it to a First Draft of either the Feature or the Series pilot. By the end of this semester, students will have completed half of that first draft. In the following semester, they will finish that draft and do a full rewrite of that draft.

After each major threshold is completed (treatment, first draft, rewrite), students will hand in their work to their Thesis Committee ~ their advisor, the instructor, the chair of the department and two thesis readers. This committee will give the student detailed notes and guidance on how to proceed with the next step and students will explain and articulate the choices they've made thus far.

*Prerequisite(s): Successful Completion of Year One of the MFA Writing Program*

### TRANSMEDIA I

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Transmedia is an intensive two-semester course that introduces students to the process of Transmedia development. In this intro course, students will be given an overview of the concept and current state of Transmedia, as well as the concept of Franchises or Story Worlds. Then students will begin to build their own Story World, creating their own original Transmedia concept or franchise, which will be further developed in Semester Four. Lastly, students will study the web series as a story form and create a web series set in

the story world of their franchise. They will end the semester having written and directed the pilot to that series. At key points within all three Transmedia courses, students will consult with the Transmedia faculty about their Franchise idea, and their progress and choices in creating the various components.

***Prerequisite(s): Script to Screen***

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## ADAPTATION WORKSHOP

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In today's Hollywood, adaptation is everywhere – it's extremely common to see a "based on" credit ahead of the screenwriter's name. Historically, novels, short stories, plays, and magazine articles have served as underlying source material; but in the last decade, comic books, graphic novels, TV shows, board games, theme park rides, even old films, have increasingly become fair game. The end result is this: a tremendous number of potential jobs for new screenwriters involve adaptation. In this course, we will identify the challenges that surround translating a non-cinematic art form into a cinematic story by studying existing adaptations. Students will also select a work to adapt or update and generate a 10-15-page treatment for the material.

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## SEMESTER FOUR

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### THE BUSINESS OF SCREENWRITING III

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After two semesters of Business of Screenwriting, screenwriters should be skilled in the creation of log lines and the writing of coverage. While they have been introduced to the five-minute pitch, they have not yet perfected it. This will be the primary focus of Semester Four, and if the students' pitch and script is deemed industry-ready, they will

bring that pitch to NYFA's Pitch Fest at the end of the semester. In addition to honing their pitches, students will play a large role in identifying and inviting guests. Guest speakers will continue to be featured, with the focus moving away from "general knowledge" topics, to more specific topics in the field of screenwriting across multiple mediums. As part of this course, in the fourth and final semester of the program, students will take part in an industry internship or may instead choose to write an industry-related research paper.

***Prerequisite(s): The Business Of Screenwriting II***

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## ADVANCED SCENE STUDY

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This is the class in which students get to leave behind the big picture for a while and pull out the microscope to study their scenes in great detail. Using short excerpts (3-5 pages) from screenplays they have already written – preferably from their thesis scripts – students will focus on emotional progression, dialogue, action, character logic and motivation, scene beats, tone and tonal shifts, writing style, subtext, events, and transitions, in order to revise their material. A different type of scene will be covered each week, and sessions will consist of a combination of reading scenes aloud, critique, in-class assignments, lecture, and watching and analyzing scenes.

In the second half of the semester, students will take their scenes into an Actor/Writer Workshop, which focuses on the revision process that comes with seeing one's material put "on its feet." Actors will be brought in to do cold readings of scenes and to provide their unique perspective on the character development, motivation, and beats.

***Prerequisite(s): Master's Thesis Workshop I; Advanced Character Development***

## MASTER'S THESIS WORKSHOP II

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This course continues where Master's Thesis Workshop I left off. Students will finish their first drafts and get feedback from their thesis committees. From there the class will focus entirely on the rewriting process. This course will teach students to dig deeper into their stories than most of them ever have. Through workshop and discussions, students will gain the insight they need to execute a Rewrite and of the scripts (and, if working in television, series outline) they wrote last semester. Upon completion of this course, students will learn how to spot the things in their scripts that aren't working, develop a game plan for fixing them, and execute that game plan. The class will focus on identifying and fixing structural problems as well as problems on the scene level. This semester is designed to build the skills of self-criticism, arguably the writer's most important tool. At each step, the student will explain their creative choices to their thesis committee and work with the notes given during the committee process. By the end of the final semester, each student will have a revised draft of their feature screenplay or pilot. Should this draft be deemed ready, they will be invited to pitch at NYFA's year-end industry Pitch Fest.

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

## TRANSMEDIA II

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As the final part of their year long Transmedia course, students will learn about the process of integration to ensure their videos can connect with and enhance their Transmedia concept Following production of

their web series last semester, students will attend editing classes, and have two weeks to edit their works. Their pilots will then be presented in-class and critiqued by the panel of Transmedia instructors as well as the rest of the class. In addition, students will study game design and storytelling in game form. Each student will put together a proposal for a game within their franchise story world. Lastly, students will edit a promo for their franchise and present it, along with all the materials from the two semesters of Transmedia at the end of the semester.

***Prerequisite(s): Transmedia***

## SEQUENTIAL ART

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For generations, sequential storytelling in America was the domain of the costumed superhero, but with the expanding field of Japanese manga and a wide array of publishers selling graphic novels of all genres, the field is now wide open. This study provides a complete introduction to the medium and to the craft of writing stories for comics in all their many forms. Students will learn the various styles of formatting and story structure as well as how to tell a story visually and pace it. Their comic will be part of their Transmedia Franchise, and will be developed in class from pitch to proposal and from outline to breakdown to completed script. As with the entire Transmedia track, students will meet with key Transmedia faculty to discuss how this comic affects and fits within their larger Franchise.

***Prerequisite(s): Transmedia I***

# MASTER OF FINE ARTS IN PRODUCING

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TOTAL CREDITS REQUIRED: 69.5  
CREDITS

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## OVERVIEW

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The New York Film Academy Master of Fine Arts (MFA) in Producing is an accelerated, conservatory-based graduate program designed for full-time study over the course of four or five semesters. The New York Film Academy provides a creative setting with which to develop, challenge and inspire the talents of dedicated prospective producers in a total immersion, professional environment. By combining seminars and lectures with intense hands-on productions, students acquire a sound understanding and appreciation of motion picture arts and learn to integrate knowledge and professional experience.

Students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film arts. The curriculum is extremely comprehensive, teaching students the creative aspects of producing, as well as the more technical side of line producing. Students gain a practical understanding of the entertainment industry and the tools needed to successfully navigate it.

During the second half of the program, MFA in Producing candidates must complete a series of advanced classes and deliver a completed and well-executed Thesis Project in order to successfully complete the program and graduate with a Master of Fine Arts in Producing. Students are required to pursue

one of three thesis options for the remainder of the degree program.

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

- Demonstrate a professional working knowledge of the full range of producing functions in the film, television and related industries.
- Demonstrate a mastery of production management and post-production skills and methodologies through the execution and completion of visual media projects.
- Display a thorough understanding of the production crafts and their functions, organization and work flow on professionally produced film and television series.
- Exhibit a complete understanding and application of financing, marketing and distribution strategies and practices in both independent and studio models.
- Demonstrate a working knowledge of treatment and script development, conventions, structures, execution and presentation in accordance with industry standard practices.
- Demonstrate a thorough understanding of fundamental principles of law and business affairs practices pertaining to the entertainment industry.
- Display a working knowledge of historical and contemporary cinematic innovators and styles and their influences on current trends in the entertainment industry.
- Exhibit a thorough understanding of professional work environment skills and



practices common to the entertainment industry.

- Demonstrate a mastery of project pitch and presentation practices and methodologies to financial and creative collaborators.

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## YEAR ONE

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During their first year, students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film arts. The Year One curriculum is extremely comprehensive, teaching students the creative aspects of producing, as well as the more technical side of line producing. Students gain a practical understanding of the entertainment industry and the tools needed to successfully navigate it.

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## SEMESTER ONE OBJECTIVES

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Producers are confronted with a number of visual, dramatic, financial, legal, logistical, managerial, and technical challenges. From the first day of class, students are immersed in a hands-on education on how to work through these challenges. Through an intensive sequence of classes and workshops, and with encouragement from their instructors, students rapidly learn the fundamental creative and technical skills they need to produce film and television.

### *Learning Outcomes::*

- Introduction to the roles, tasks and obstacles faced by film and television producers.

- 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 and editor.

### *Production Goals:*

- In collaborative groups, students develop, prep, shoot and edit a short film on location.
- Students develop and present a reality television series proposal.
- Each student will write, prep, shoot and edit his or her own short narrative film.

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## SEMESTER TWO OBJECTIVES

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The second semester further challenges students to develop their production abilities both artistically and technically. MFA Producing students are instructed in the craft of writing and championing dramatic treatments for a feature film and television pilot; in pitching story ideas to a variety of audiences; and presenting industry-standard written proposals in support of the feasibility of their projects.

This semester culminates in each student pitching and presenting a film or television project at the Producers Pitch Fest.

### *Learning Outcomes::*

- 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.
- Students will write, prep, shoot and edit a documentary project.

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

- In collaborative groups or individually, produce a short documentary.
- Produce a short narrative film for a NYFA filmmaker.
- Develop an effective pitch and feature film business plan or television show bible.

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## YEAR TWO

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MFA candidates must complete a series of highly specialized classes and deliver a completed and well-executed Thesis Project in order to successfully complete the program and graduate with a Master of Fine Arts in Producing. Students are required to pursue one of three thesis options for the remainder of the degree program. While the thesis options differ in length of time for completion, they are equivalent in scope and content. Those who select Thesis Option C will also be required to enroll in a paid fifth semester to complete their project.

*Prior to entering into thesis production all candidates, regardless of thesis option, must pass a final evaluation by the thesis committee and faculty chair, ensuring that all academic requirements and standards for the previous semesters have been achieved.*

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## SEMESTER THREE OBJECTIVES

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Semester Three focuses on perfecting craft, exposing students to emerging media and technology, and exposing them to the realities of the film industry and the business of filmmaking, including post-production responsibilities of the producer. Emphasizing professionalism, the third semester is designed to prepare MFA students for their thesis projects as well as for a life in the industry after graduation. Throughout this semester, students meet individually with their Thesis Advisor, as well as the Faculty Chair of the Producing Department to discuss the progress of their thesis projects. In addition, each student will meet with the Thesis Committee, chaired by the Producing Department Faculty Chair, to articulate his or her thesis choice and corresponding project summaries.

### ***Learning Outcomes:***

- Explore story and storytelling through an in-depth study of the elements, conventions, structure, style and traditional forms of screenplay writing.
- Identify the techniques used by cinematic innovators.
- Understand the role of the producer in post-production, including post-production sound techniques.

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

- Develop and write first draft feature screenplay.
- Develop and write a television pilot.
- Introduction to the production demands of web series, commercials and music videos.
- Develop and create an original piece of alternative media.
- Begin in-depth research and development of the MFA Thesis Project.



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## SEMESTER FOUR OBJECTIVES

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In Semester Four, students devote much of their time to their MFA Thesis Projects and thesis requirements. Throughout this semester, the Thesis Committee, chaired by the Producing Department Faculty Chair, meets with students and advises them through the successful completion and final presentation of their MFA Thesis Projects.

### *Learning Outcomes:*

- Advanced hands-on study in camera, lighting and sound.
- Analyze strategies of successful finance, marketing and distribution campaigns.
- Learn advanced directing techniques.
- Further develop creative pitching techniques.
- Explore the acting process from the perspective of the producer.

### *Production Goals:*

- Successfully develop and present the MFA Thesis Project.

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## SEMESTER FIVE OBJECTIVES

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

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

budgeting, scheduling, negotiation of locations, hiring of crew, payroll, contracts and deal memos, equipment rentals, applicable Union regulations and contracts, and post-production including delivery requirements.

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## CURRICULUM

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<u><i>Semester One</i></u>	<u><i>Credits</i></u>
PROD500S Producers Craft I	3
PROD510S Directing for Producers	2
PROD520S Cinematography, Lighting & Editing	2
PROD530S Entertainment Law & Business Practices I	3
PROD540S Introduction to	3
PROD550S Producing Reality	2
PROD560S Short Film Production I	2
PROD570S Sound for Producers	1
<b><u>Required</u></b>	<b><u>18</u></b>

<u><i>Semester Two</i></u>	<u><i>Credits</i></u>
PROD600S Producers Craft II	3
PROD610S Pitching, Business Plans & TV Show Bibles	3
PROD620S Producing	2
PROD630S Writing the TV Pilot	2
PROD640S Writing the Feature	2
PROD650S Business Affairs	2
PROD660S Short Film Production	2
PROD670S Industry Speaker	1.5
<b><u>Required</u></b>	<b><u>17.5</u></b>

<u><i>Semester Three</i></u>	<u><i>Credits</i></u>
PROD700S Thesis Development	2
PROD710S Writing the Feature	2
PROD720S Writing the TV Pilot	2
PROD730S Producing New Media	2
PROD740S Budgeting & Entertainment Accounting	2
PROD750S Post for Producers	1
HATM500S Cinema Studies	3

**Required** **14**

**Semester Four** **Credits**

PROD800S	Thesis Development	4
PROD810S	Advanced Pitching	2
PROD820S	Advanced Directing	2
PROD830S	Entertainment Law & Business Practices II	3
PROD840S	Acting for Producers	1

**Required** **12**

**Semester Five** **Credits**

PROD900S	Thesis	2
PROD910S	Feature Prep	2
PROD920S	Feature Production	1
PROD930S	Feature Post Production	1
PROD940S	Feature Marketing &	2

**Required** **8**

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## COURSE DESCRIPTIONS

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### SEMESTER ONE

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#### PRODUCERS CRAFT I

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This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Topics include navigating the studios, television networks and emerging media as well as the relationship between producers and the unions, guilds and talent agencies. From the producer's perspective, students will discuss and analyze their current projects in development or production. Relevant events in the entertainment industry will be presented and analyzed. Students will be introduced to and trained on the industry-standard software used by producers, Movie Magic Scheduling and Movie Magic

Budgeting.

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#### DIRECTING FOR PRODUCERS

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Effective producers create a collaborative and artistic production environment that enhances each director's skills and provides the support needed to make the best possible project. Students will work in collaborative groups to develop and shoot a short film. In addition, each student will direct his or her own individual mise-en scene. Students will learn the basics of film directing and how to collaborate to tell a visual, narrative story. Students will learn film production standards and practices, working with basic production documents, working with actors and the fundamentals of telling a story through a camera.

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#### CINEMATOGRAPHY, LIGHTING & EDITING

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Students will learn the basics of live-action motion picture cinematography in a hands-on workshop environment. They will gain an overview of working with film and video cameras, lighting, image construction and composition. Students are instructed in the basic techniques of digital editing. They will learn the basics of motion picture editing and post production techniques. They will gain an overview of non-linear editing, post-production audio, basic visual effects and professional post-production workflow.

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#### ENTERTAINMENT LAW & BUSINESS PRACTICES I

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This course is an overview of contract law and how it impacts the entertainment industry. Producing students will study legal issues regarding television, films, recordings, live performances and other aspects of the

entertainment industry. Topics include copyright law, intellectual property and talent representation. Students will be introduced to finance, marketing and distribution models for both studio and independent films.

### INTRODUCTION TO SCREENWRITING

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Producing students will gain firsthand knowledge of fundamental screenwriting techniques and will develop strategies in communicating with the producer's key collaborator in story development, the screenwriter. Each student will develop and write a five page original narrative script to be produced in the Short Film Production I course.

### PRODUCING REALITY TELEVISION

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Students will learn the basics of producing for reality television, and the genre's relationship to other platforms and formats through the analysis of existing successful reality programming. Students will develop, create and pitch an original reality television proposal.

### SHORT FILM PRODUCTION I

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Producing students will develop, prep and shoot their own individual short films. Students will receive instruction in a workshop setting on the fundamentals of sound recording. Working in teams, students will function as crew on each other's productions. Scripts will be developed in Introduction to Screenwriting and finalized in this course. In the early part of Semester Two, students will edit and prepare their projects for a final screening.

### SOUND FOR PRODUCERS

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Motion picture sound is often overlooked and taken for granted. In this course, students will learn about the fundamentals of both production sound and post-production sound and gain an understanding of how sound can enhance their stories. In a studio environment, students will get hands-on experience working as sound mixers as well as boom operators. They will also gain knowledge in how to add sound effects, music and dialog replacement to their films.

### SEMESTER TWO

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### PRODUCERS CRAFT II

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This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, film festivals, networks and ratings and analyzing U.S. and international tax incentive and rebate programs. Students develop professional-caliber resumes, cover letters and lists of references. They will formulate a plan to secure an internship and participate in a supervised internship for academic credit.

*Prerequisite: Producers Craft I*

### PITCHING, BUSINESS PLANS & TV SHOW BIBLES

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Through in-class examples, students are introduced to effective pitching styles and instructed on how to pitch to investors and development executives. Students will develop a brief and effective pitch of the material they choose to pitch at the Producers Pitch Fest. Each student will practice and gain critical and fundamental pitching skills. Through lectures and analysis of case studies, students will learn the critical skills to develop

effective feature film business plans and television show bibles. The feature business plan or television-show bible developed in this course will be presented at the Producers Pitch Fest.

***Prerequisite(s): Producers Craft I***

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## PRODUCING DOCUMENTARIES

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This course offers producing students an introductory exposure to documentary storytelling and filmmaking. Working in small collaborative teams, students will pitch, develop and shoot a short documentary.

***Prerequisite: Short Film Production I***

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## WRITING THE TV PILOT TREATMENT

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Students will revisit how the television industry operates and how television programs are pitched and developed. Each student will develop and write an original television pilot treatment.

***Prerequisite: Introduction to Screenwriting***

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## WRITING THE FEATURE TREATMENT

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Through in-class instruction and critique, students will develop storytelling skills within the industry-standard format of the film treatment. In a workshop setting, each student will develop and write a detailed feature film treatment. Students will also have the option of beginning the screenplay writing process in the last part of this course.

***Prerequisites: Introduction to Screenwriting***

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## BUSINESS AFFAIRS

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Students analyze and discuss legal topics such as contract negotiations, marketing projects to financiers and distributors, and audience and research testing.

***Prerequisite(s): Entertainment Law & Business Practices I***

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## SHORT FILM PRODUCTION II

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Students will further develop critical line producing skills. Working with NYFA filmmaking students, producing students will line produce a filmmaker's Year One Film.

***Prerequisite: Short Film Production I***

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## INDUSTRY SPEAKER SERIES

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These informative sessions feature discussions with producers and other industry professionals. Each session includes a Q&A, providing each student access to first-hand impressions of real world circumstances faced by working industry professionals.

***Prerequisite: Producers Craft I***

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## SEMESTER THREE

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## THESIS DEVELOPMENT WORKSHOP I

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Students begin to conceptualize and develop their Thesis Projects. Topics include executive summary, logline, synopsis, story and character development, researching and analyzing comparable films or television shows and developing effective comparisons. Students will view and critique sample teasers for creative style and effectiveness. Through lectures and examples, students will learn the critical skills to develop effective feature film business plans and television show bibles. Students will participate in a supervised

internship for academic credit, benefiting from real-world application of their proposed thesis projects.

***Prerequisites: Graduate Standing***

### WRITING THE FEATURE SCREENPLAY

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In a workshop setting, each student will develop and write a first draft screenplay. Structure, style, character development and arcs are some of the topics that will be discussed and put into practice throughout this course.

***Prerequisite: Writing the Feature Treatment***

### WRITING THE TV PILOT SCREENPLAY

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In a collaborative workshop setting, each producing student will develop an original drama or situational comedy pilot.

***Prerequisite: Writing the TV Pilot Treatment***

### PRODUCING NEW MEDIA

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It is essential for the producer to keep abreast of evolutions in new media technology and the many new outlets for distribution that continually emerge on an increasingly rapid basis. iPods, webcasts, the dynamic possibilities of multimedia tie-ins and Alternate Reality Games, and the anti-piracy aspirations of digital 3-D projection are a sampling of topics presented. Through in-class discussion and samples, students will be exposed to trends in these arenas. In this course, students will pitch, develop and create an original piece of new media.

### BUDGETING & ENTERTAINMENT ACCOUNTING

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This course provides an overview of production budgeting and financial, cost and managerial accounting functions specific to the film industry, with

application to other areas of media production, including television. Students analyze techniques and control procedures for accurate preparation and presentation of budgets and financial statements. Topics include budgeting, cost reporting and film accounting terminology.

***Prerequisite: Producers Craft I***

### POST FOR PRODUCERS

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This course will explore the entire post-production workflow for both film and digital formats. In addition to the technical aspects of physical post-production, the artistic and managerial aspects will also be addressed. Post-production for all current exhibition venues, including theatrical, DVD, satellite and streaming will be reviewed. Students will also learn more advanced post-production sound techniques to enhance their films.

### CINEMA STUDIES

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

### SEMESTER FOUR

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### THESIS DEVELOPMENT WORKSHOP II

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Students continue to refine and finalize their Thesis projects. Option A candidates will

prepare for their production green lights, while Option B candidates will finalize multiple components of their required thesis documents. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects.

***Prerequisite: Thesis Development Workshop I***

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### ADVANCED PITCHING WORKSHOP

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This course exposes students to a variety of successful pitch styles and formats in a workshop setting. Students will acquire advanced techniques in developing and executing effective pitches and they will develop and master an effective written pitch.

***Prerequisite: Pitching, Business Plans & Television Show Bibles***

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### ADVANCED DIRECTING WORKSHOP

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Through in-class exercises, students will gain a deeper understanding of the director's integral creative role and directing craft. In a workshop setting, students learn advanced camera techniques, lighting concepts and production sound. Working with the Thesis Option A equipment package and through a series of exercises, students will develop a deeper understanding of cinematography, lighting and sound needs and how to creatively meet those needs.

***Prerequisite: Directing for Producers***

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### ENTERTAINMENT LAW & BUSINESS PRACTICES II

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This course offers a deeper analysis of contract law and critical issues raised in contract negotiations. Copyright law and the protection of intellectual property are further analyzed. Focusing on domestic,

international, and independent finance, marketing and distribution, and using case studies of actual campaigns, this course focuses on successful strategies for each of these vital aspects of producing.

***Prerequisite: Entertainment Law & Business Practices I***

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### ACTING FOR PRODUCERS

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In a workshop setting, students will develop a critical understanding of the acting process and what each actor brings to the collaborative process of filmmaking.

***Prerequisite: Graduate Standing***

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### SEMESTER FIVE

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#### THESIS

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

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#### FEATURE PREP

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Through supervised independent work and in-class check ins, MFA students undertake casting, hiring crew, securing locations and preparing and executing all pertinent agreements, contracts and other documentation required to receive a green



light to shoot their feature films. Supervised steps include an all-cast and all-crew table read and production meeting; review and discussion of contract negotiations and deals undertaken; cast rehearsals; tracking spending during the pre-production phase; hiring and managing crew workflow for all departments.

### FEATURE PRODUCTION

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

### FEATURE POST PRODUCTION

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

### FEATURE MARKETING & DISTRIBUTION

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

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

# MASTER OF FINE ARTS IN CINEMATOGRAPHY

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TOTAL CREDITS REQUIRED: 64  
CREDITS

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## OVERVIEW

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The New York Film Academy Master of Fine Arts (MFA) in Cinematography is an accelerated, conservatory-based graduate program intended for full-time study over the course of five semesters. Designed to instruct gifted and hardworking prospective Directors of Photography in a hands-on, professional environment, the MFA in Cinematography program provides a unique setting for the development of both the creative vision and technical proficiency necessary for a career as a Cinematographer.

Students will follow a rigorous program of classroom study, self-directed projects, instructor-led workshops, and school-facilitated collaboration with NYFA students across different disciplines. Upon graduation, students will be proficient with many of the state-of-the-art camera systems used by professional cinematographers today, and be able to confidently supervise the creation of sophisticated lighting schemes. Most importantly, they will be able to effectively harness the visual tools of cinema to tell meaningful stories.

## PROGRAM OBJECTIVES

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- As a cinematographer, demonstrate the ability to collaborate effectively with a director and crew in a high-pressure, creative environment.

- Cultivate both the creative capacity to pre-visualize an image and the technical ability to execute it consistently over the course of a production, and demonstrate this understanding through student projects.
- Analyze various stylistic and narrative approaches used throughout the history of visual storytelling, and the techniques used to achieve them.
- Tell a story visually, using camera and lighting as tools to interpret a screenplay and convey narrative intentions.
- Build a portfolio containing professional quality work in different formats, genres and media.
- In pre-production, prepare a creative and logistical approach that prioritizes the narrative goals of the project within the restrictions of time and budget.
- Explore the roles of the many crew positions involved in a film production, and demonstrate an ability to collaborate with all members of the production team, including those managed by the cinematographer.

## YEAR ONE

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In Year One, Cinematography MFA students will be immersed in a concentrated schedule of classroom learning, teacher-supervised workshops and outside projects. This regimen presupposes no prior knowledge of cinematography, but aims to have students confident in the fundamentals of exposure, composition, lighting and set-etiquette by the end of the year. Throughout the program, a combination of classroom experience, practical hands-on workshops, individual and collaborative projects, and instructor-led



productions provide a rigorous forum for students to develop their technical skills and artistic identities. In the spirit of fostering collaboration, there will be a screening hosted during each semester to showcase the cinematographers' work to NYFA Filmmaking and Producing students.

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## SEMESTER ONE

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During the first semester, students learn the fundamentals of the art and craft of Cinematography. Topics covered will include optics, light metering techniques using both incident and spot meters, loading and utilizing 16mm film, HD video, and digital cinema cameras, basic lighting, fundamentals of composition, color theory, film chemistry, and camera movement using the dolly.

Cinematography students will be expected to complete five projects during their first semester. Their first project will be a story told through a series of still images photographed on 35mm black & white film. The second project will be the *Mise-En-Scène* Film photographed in black & white on 16mm film with the option to use a basic lighting package. In the third project, the *Continuity* Film, students will use the 16mm Arriflex SR camera, and will begin using more sophisticated grip and light-shaping techniques. This project will focus on shot design and creating a scene that can be cut together elegantly. Shot on high definition video, the *Music* Film is the students' fourth project. They will choose a piece of music and create a project that interprets it. Before undertaking this project, students will study the theory and practice of digital cinematography.

For their fifth and final project, Cinematography students will use the Red Scarlet digital cinema camera to shoot a short project of their choice. Cinematographers

are encouraged to work with Filmmaking and Producing students on these projects, as well as supporting their classmates' projects by working in key crew positions.

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## SEMESTER ONE OBJECTIVES

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### *Learning Outcomes:*

- Demonstrate technical control over the basic elements of photography, including exposure, lighting and composition.
- Create images that are designed to fulfill the narrative requirements and conventions of the motion-picture medium, and analyze the distinctions between narrative filmmaking and other visual media.
- Create basic pre-production materials to prepare and support a short film production.
- Demonstrate competency in the roles of Camera Assistant, Gaffer and Key Grip, and use these skills to support classmates' creative goals when crewing on their productions.
- Explore the progression of technology throughout the history of filmmaking, and analyze its effect on narrative structure and film production culture.
- Successfully complete a variety of short film projects, managing each project through the pre-production, production and post-production phases.

### *Production Goals:*

- Photograph a 35mm still photo project, two short 16mm films, an HD music project, and the Semester One Project using a digital cinema camera.
- Crew on colleagues' films in key creative positions including Gaffer, Key Grip, Camera Assistant, and Camera Operator.

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## SEMESTER TWO

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The second semester in the Cinematography program is designed to help students move beyond simply capturing an image, and instead begin painting with light. As students' ability increases, so does their tool set. Students learn how to build and operate a professional 35mm camera package, as well as advanced digital cinema camera equipment.

The Red digital cinema camera system and 35mm film provide the core platforms around which the second semester is centered. Students will have multiple opportunities during class time to master the extraordinary tools offered by these professional formats. Students will build the camera in different configurations including studio, handheld and Steadicam builds, explore speed-ramping in camera, capture slow motion at high frames rates, and explore the RAW image workflow provided by the Red. Proper use of different tools for controlling exposure including waveform monitors, histograms and light meters will be covered in depth in a practical, hands-on classroom environment.

Students are introduced to new subjects, including the Steadicam & Camera Assistant Seminar, 35mm Cinematography class, the two-week Stage Lighting Workshop which takes place in a professional sound stage environment, and a series of on-location practical shoots. The topic of color correction and image workflow will be introduced in the Post-Production for Cinematographers II course, incorporating lessons in color theory, and hands-on work with different software. These classes allow students to work on their pre-production planning skills and the execution of their creative vision on set under the supervision of experienced professionals.

During the semester, students will photograph three projects outside of class. They will begin with the 35mm Film, photographed on this classic high-resolution format. Students are encouraged to concentrate on a short project that maximizes production value and presents a strong visual design. The student will determine the format of the project, with options including a short narrative, music video, or spec commercial. Cinematographers are encouraged to collaborate with fellow New York Film Academy students on this project. For their second film, the Sunrise/Sunset Project, students will shoot using only the natural light available at the beginning and end of the day. Working in teams of two, one student will shoot at sunrise, while the other will photograph a project at sunset. Emphasis is placed on the preparation and planning necessary to accomplish the students' goals in this short time frame.

At the end of the first year, Cinematography students will photograph the Semester Two Project using a Red digital cinema camera. Students are again encouraged to collaborate with a director or producer in the production of this film. This project may be up to 10 minutes in length, and should showcase the many skills and techniques that the students have learned throughout the program. Together these three projects will contribute to a professional show reel, as the student begins preparing their portfolio for the professional world.

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## SEMESTER TWO OBJECTIVES

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### *Learning Outcomes:*

- Demonstrate the ability to constructively collaborate with a director and a crew in a high-pressure creative environment in service of telling a story visually.

- Employ advanced lighting and grip techniques to control all elements of the lighting within a shot, and create visual consistency within a scene.
- Demonstrate safe and effective use of a wide array of professional camera, lighting and grip systems, and utilize these tools effectively in the production of several short projects.
- Utilize a production workflow that allows the creative team to maintain control over the image through all phases of production, from principal photography through to final distribution.
- For each short film project, create a coherent visual style specific to the narrative requirements of the project, and manage the look of the film throughout each step of the production process.

### *Production Goals:*

- Photograph the Sunrise/Sunset Project using only natural light.
- Photograph a showcase project using 35mm motion-picture film.
- Photograph a short project using the Red digital cinema camera.
- Crew in key positions on classmates' projects.

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## YEAR TWO

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Second Year MFA candidates in Cinematography will continue to strengthen their cinematographic skills, build their reels and develop their creative voice. Each student must complete a series of classes designed to hone the fundamental skills they developed in Year One, broaden their understanding of the craft in specialized areas of knowledge, and create a space to cultivate their visual voice and sensibility. There will be an increased emphasis on collaboration with other filmmakers as the MFA candidate prepares to enter the professional world.

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## SEMESTER THREE

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Building upon the skills acquired in semesters one and two, the third semester takes existing topics to higher levels and introduces new areas of study, such as documentary, episodic and web-based content, advanced lighting and power distribution systems, and specialized camera movement systems.

Hands-on workshops continue in the third semester, introducing advanced lighting techniques and equipment, as well as a variety of camera movement systems. Workshop courses will incorporate visits to a rental house and production facilities, connecting students to the professional world of cinematography in Los Angeles. Multiple camera systems and advanced lighting instruments will be employed to replicate a host of situations cinematographers will face in the real world, including the combination of different color temperatures, and the mixture of natural and artificial light. The Cinematography Practica continue, allowing students to refine their skills in the field under the mentorship of both directing and cinematography instructors.

Students will be introduced to foundational concepts in the documentary form, as each student shoots and edits a short documentary project. Additionally, new formats in the entertainment industry will be explored in-depth, with a focus on webisodic programming.

In preparation for photographing advanced projects after graduation, students will further their mastery of the latest digital camera systems with the introduction of the Arriflex Alexa camera. They will participate in a master's level workshop that will introduce the camera system and address broad issues in digital cinematography, including organizing workflows, recent shifts in production culture, and the cinematographer's role in post-production.

Following the intensive workshop, each student will photograph a short portfolio project using the Alexa camera. As in previous semesters, the student may bring in an outside collaborator to direct, but the Cinematography student is responsible for developing the form and content of the project.

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## SEMESTER THREE

### OBJECTIVES:

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#### *Learning Outcomes:*

- Demonstrate the ability to safely use advanced camera, lighting and grip systems in a narrative filmmaking context.
- Control all elements of the image while working in increasingly complex, large-scale production scenarios.
- Analyze the structural requirements of a successful narrative, and apply that analysis in the creation of a short documentary project.
- Explore alternatives to the feature film production model, including documentary and emerging forms in the television and internet markets.
- Create high-quality short projects and workshop footage that will expand the range of material in the student's portfolio.

#### *Production Goals:*

- Photograph a short documentary project.
- Photograph a short showcase film using the Arriflex Alexa camera.
- Crew in key positions on classmates' projects.

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## SEMESTER FOUR

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Semester Four focuses on the preparation for the students' thesis films while continuing to expand their ability to prepare for large-scale productions.

Students will have two options to fulfill the Thesis requirement. They can either initiate their own thesis production, or collaborate on a thesis project with a student from the MA in Film & Media Production program or a student from the MFA Filmmaking program. In either option, the MFA Cinematography student must serve as the cinematographer and provide supporting materials in order to fulfill their thesis requirement. The Thesis Development class will provide a forum for students to develop their ideas, refine their approach to the work and plan their productions. Additionally, thesis committee meetings will provide detailed feedback and guidance throughout the thesis process.

Students will deepen their understanding of special effects photography through a specialized class on digital effects. This class will provide an overview of the history and techniques used in shooting special effects shots, up through shooting for effects-heavy productions in the digital age. Supervised digital effects shoots provide a forum to put the ideas and concept into practice, carrying the footage through a complete VFX workflow.

A course on Production Design will familiarize students with the vital role played by the production designer and the art department. Topics will include the aesthetics of design as they relate to all aspects of film production (sets, props, etc.), as well as the logistical challenges of executing the plan with the other members of the art department. The course will incorporate a hands-on workshop element to allow students to put their ideas into practice.

Students will continue with the practicum workshops, photographing scenes and short projects under the guidance of New York Film Academy faculty members. They will be expected to produce professional level cinematography while contending with challenging schedules and ambitious production scenarios.

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## SEMESTER FOUR OBJECTIVES

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### *Learning Outcomes::*

- Demonstrate advanced methods for planning and pre-visualizing a short film, including preparing and creating visual effects shots.
- Demonstrate the ability to safely use advanced camera, lighting and grip systems in a narrative filmmaking context.
- In the role of production designer, collaborate with the director and cinematographer to tell the story through the visual design of the film.
- Create high-quality workshop footage that will expand the range of material in the student's portfolio.

### *Production Goals:*

- Photograph a series of tests to determine the visual approach to the thesis film.

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## SEMESTER FIVE

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Semester Five will concentrate on thesis film production, as the students execute their production plans developed in the previous semester. Thesis Production will provide a forum for discussion as the students enter principal photography. Following the shooting period, the class will examine strategies for networking and targeting film festivals, as students enter post-production and continue to work on materials for their thesis binders.

In the third History of Cinematography course, students will engage with trends and influences in modern cinematography through the study of contemporary international cinema.

A course on optics will address the scientific and mathematical principles at the heart of camera and lens design.

Finally, the students will prepare for the transition to the professional film industry. Classes on navigating the industry will prepare students for the challenges of a professional career, including promotion and networking. An emphasis will be placed on honing the student's reels, personal websites and social media presence.

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## SEMESTER FIVE OBJECTIVES

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### *Learning Outcomes::*

- Demonstrate both the creative capacity to pre-visualize a complete narrative film and the technical ability to execute this vision consistently over the course of a short film production.
- Create a portfolio demonstrating a body of work that is of professional quality in its content and presentation, and explore strategies for starting and advancing a career as a freelance cinematographer.
- Explore the scientific principles and technical foundations of modern camera and digital effects systems.
- Analyze current artistic and business trends in the film industry.

### *Production Goals:*

- Photograph a thesis film and prepare a binder with supporting creative materials.
- Crew in key positions on classmates' thesis productions.

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## CURRICULUM

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### *Semester One*

### *Credits*

CINE500S	Form & Function I	1
CINE510S	History of	2
CINE520S	Introduction to Motion Picture Camera Technique	3
CINE530S	Fundamentals of Lighting	2

CINE540S	Cinematography	2.5
CINE550S	Post-Production for Cinematographers I	2
CINE560S	Directing for	2
<b><u>Required</u></b>		<b><u>14.5</u></b>

**Semester Two** **Credi**

CINE600S	Form & Function II	1
CINE610S	History of	2
CINE620S	35mm Cinematography	1.5
CINE630S	Advanced Lighting	2
CINE640S	Cinematography Practicum	2.5
CINE650S	Post-Production for Cinematographers II	2
CINE660S	Stage Lighting	2.5
CINE670S	Steadicam & Camera Assistant Seminar	1
CINE680S	Advanced Motion Picture Camera Technique	1
<b><u>Required</u></b>		<b><u>15.5</u></b>

**Semester Three** **Credits**

CINE700S	Form & Function III	2
CINE710S	Documentary & Episodic Production	2
CINE720S	Master's Camera Technique	3.5
CINE730S	Master's Lighting	2
CINE740S	Cinematography Practicum	2.5
HATM500	Cinema Studies	3
<b><u>Required</u></b>		<b><u>15</u></b>

**Semester Four** **Credits**

CINE800S	Thesis Development	2
CINE810S	Advanced Grip Workshop	1
CINE820S	Cinematography for Digital Effects	2.5
CINE830S	Production Design	2
CINE840S	Cinematography Practicum	2.5
<b><u>Required</u></b>		<b><u>10</u></b>

**Semester Five** **Credits**

CINE900S	Thesis Production	3
CINE910S	History of Cinematography	2
CINE920S	Navigating the Industry	2
CINE930S	Optics of Lenses &	2
<b><u>Required</u></b>		<b><u>9</u></b>

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## COURSE DESCRIPTIONS

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### SEMESTER ONE

#### FORM & FUNCTION I

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This course provides an exploration of both the technical and artistic elements of film and digital motion picture cinematography. Students will examine the form and content of images from different media, including the work of professional cinematographers, and evaluate their own projects in a workshop environment. This course also serves as a “home room”, providing a forum where students can discuss their experiences on set, plan upcoming shoots, and bring in outside material they find relevant to their studies. This is the place where individual and group projects will be prepared, screened and critiqued.

#### HISTORY OF CINEMATOGRAPHY I

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This course looks at the development of the art of cinematography, with an eye toward the progression of the cinematographic form from early silent cinema to modern film production. Students will screen classic films and discuss how techniques of storytelling have changed as technology has evolved. By



learning the history of the art form, students will be able to supplement the topics learned in other classes, as well as draw inspiration for their own films.

### INTRODUCTION TO MOTION PICTURE CAMERA TECHNIQUE

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In this class, students will learn best practices for building and utilizing the cameras in the New York Film Academy cinematography curriculum, including 16mm film, HD, and Red Scarlet digital cinema cameras. Classes will also cover methods for pulling focus, controlling depth of field, choosing the right lens for a given shot, processing theory and keeping camera reports.

### FUNDAMENTALS OF LIGHTING

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Students will be introduced to the basic tools and techniques of motion picture lighting. Beginning with the safe operation of lighting and grip equipment, students then apply this technical knowledge towards their aesthetic decisions in lighting. Beyond the technical aspects of the art form, students learn how to light for mood and genre. Topics including three-point lighting, high-key vs. low-key lighting, day vs. night scenes, and day exterior scenes will all be explored from both a subjective and practical approach. Measuring exposure, color temperature, controlling contrast, creating depth in the image, and further topics will be demonstrated in this class to provide students the tools they need to create the look and feel required to tell the story.

### CINEMATOGRAPHY PRACTICUM I

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In this course, students will take all of the camera, lighting, and storytelling techniques they have been learning and “field test” them.

Under direct faculty supervision, students will be given the opportunity to shoot and edit several commercial, music videos and short narrative projects. These scenes will be taken through a full pre-production process and treated as professional productions. Students will rotate through crew positions on each shoot, giving them a chance to work in different key positions including Gaffer, Camera Assistant and Key Grip in real-world situations.

### POST-PRODUCTION FOR CINEMATOGRAPHERS I

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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. This class will teach cinematographers the basics of digital editing, including use of the Avid editing system and the proper methods for handling digital media. Students will explore the creative possibilities of editing and develop an understanding of the relationship between the editor, director and cinematographer.

### DIRECTING FOR CINEMATOGRAPHERS

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Through lectures, discussions, in-class exercises, outside readings, and film viewings, students will learn about the job of the director and gain an overview of the film production process. They will examine the basic elements and format of the contemporary screenplay. Emphasis will be placed on interpreting screenplays in order to communicate narrative, character, theme, and tone through the tools of lighting, blocking, and camera technique. Students



will create to pre-production materials including shot lists, storyboards, schedules, and overhead diagrams.

## SEMESTER TWO

### FORM & FUNCTION II

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Continuing to function as a "home room" for the cinematography students, this course provides a forum for students to prepare and screen their individual projects, and examine contemporary issues in the world of professional motion picture photography. Emphasis is placed on rigorous critique process where the students' work is evaluated and discussed.

***Prerequisite(s): Form and Function I***

### HISTORY OF CINEMATOGRAPHY II

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Continuing from the first semester, students focus on studying the masters of cinematography. Students will examine some of the great collaborations between directors and cinematographers, screening films from different eras and discussing how these pivotal films have influenced the development of the art form over the years. Assignments and discussions will analyze the elements of visual style employed in both classic and contemporary films.

***Prerequisite(s): History of Cinematography I***

### 35MM CINEMATOGRAPHY

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Students are trained in the proper use and operation of 35mm cameras and accessories (such as the Panavision Panaflex), applying the skills they have learned in 16mm and digital photography to this classic high-

resolution format. This class will demystify the process of designing and shooting scenes on 35mm, as students deepen their knowledge of shot design, framing, composition, staging, camera movement, lens choice, and lighting while exploring this new format. Students will photograph test footage in class, and explore how the film footage can be shaped in the telecine session as it is transferred to a digital image.

***Prerequisite(s): Directing for Cinematographers***

### ADVANCED LIGHTING

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Building upon the basic lighting skills learned in the first semester, students continue to develop an eye for creating and controlling increasingly complex lighting setups. Working with new equipment such as HMI lights and Kino-Flo fluorescent fixtures, students will learn how to create sophisticated and nuanced lighting setups that convey tone and mood while serving a storytelling function.

***Prerequisite(s): Fundamentals of Lighting***

### CINEMATOGRAPHY PRACTICUM II

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Combining all the elements of the second semester program in a practical hands-on workshop, these production exercises allow students to shoot scenes with a New York Film Academy instructor serving as director. The more sophisticated tools available to students during the second semester will allow greater creative options for the team to explore. Once again, students will rotate through crew positions, allowing them to cultivate their "real world" experience with the 35mm and Red camera packages.

***Prerequisite(s): Cinematography Practicum I***

## POST-PRODUCTION FOR CINEMATOGRAPHERS II

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Color correction is a technology that has been quickly developing into its own discipline. As a cinematographer, knowledge of these new color sciences and the possible uses and manipulations in post-production are important skills to develop. Students will be introduced to basic color theory and concepts, which will inform their use of current digital color correction software. Students will explore the world of post-production from a cinematographer's perspective by examining production workflow, modern digital formats (including the Red Epic), and the use of current digital tools to create unique looks for a project.

***Prerequisite(s): Post-Production for Cinematographers I***

## STAGE LIGHTING WORKSHOP

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Focusing on the specific craft of set lighting, students will learn the fundamentals of designing shots and lighting in a sound stage environment. Under the supervision of an experienced director of photography, students will gain first-hand experience with designing daytime and nighttime interior lighting schemes inside the controlled environment of a soundstage. Advanced dollies will be incorporated into the workshop, expanding the students' ability to execute precise camera moves.

***Prerequisite(s): Fundamentals of Lighting***

## STEADICAM & CAMERA ASSISTANT SEMINAR

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This course examines the critical and challenging vocations of both the Camera Assistant and Steadicam Operator. Led by experienced professionals from both crafts,

the Camera Assistant seminar exposes students to the details of the trade, including prepping gear for film and digital camera checkouts, advanced focus pulling, proper slating technique, and best practices for film inventory and paperwork. Students will be 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 history of this revolutionary camera support system, and examine the theory and practice of effectively moving the camera in a narrative context.

***Prerequisite(s): Successful Completion of Semester 1 Courses***

## ADVANCED MOTION PICTURE CAMERA TECHNIQUE

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Here students will learn the 35mm and Red Epic camera systems before they have the opportunity to use them in the Cinematography Practica and their individual projects. Advanced dollies are introduced, broadening the student's options to include vertical "boom" moves. Topics will include setting up the cameras in multiple configurations, lens selection, workflow and the relationship of the camera operator, dolly grip and focus puller.

***Prerequisite(s): Introduction to Motion Picture Camera Technique***

## SEMESTER THREE

### FORM & FUNCTION III

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In this course, students will continue their study of narrative structure as they analyze and breakdown scenes from completed screenplays and films. They will examine the role of the director and cinematographer in a

professional production context, specifically the process of collaboration with the production team. They will study and discuss various challenges faced by the professional cinematographer, including lighting large-scale night exteriors, conducting light studies of existing locations, and dissecting and matching the look of existing footage. As in previous semesters, this course will be a venue to discuss and critique the students' work, including the Alexa Project.

*Prerequisite(s): Form & Function II*

### DOCUMENTARY & EPISODIC PRODUCTION

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Students are introduced to new formats in which they can apply their skills as cinematographers: documentary production, the increasingly popular format of webisodes, and other emerging forms made possible via digital distribution. Students will receive formal instruction in the etiquette and ethics of covering real life events, discuss the specific challenges of episodic production, and examine the changes brought on by new distribution models. Students will be able to put this training into practice by filming and editing a short documentary project, in which they are challenged to develop a compelling narrative based on a subject of their choice. Advanced sound recording equipment and techniques will be introduced to allow broader options when working in these new formats.

### MASTER'S CAMERA TECHNIQUE

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Building on their knowledge of digital cinema cameras, students will work with cutting-edge camera technology, including the Arriflex Alexa. They will create an extensive test comparing numerous professional cameras and formats, as well as the latest

developments in lenses and filters. Additionally, the students will be introduced to advanced camera movement devices including jibs, cranes and remote "hot head" control systems. Students will use geared heads and advanced dollies, constructing intricate camera moves that require precise camera operating. Intensive class exercises will prepare students to apply these skills in a narrative context on their future projects. Through a greater understanding of both camera and grip equipment, the cinematographer will be further prepared to make the best storytelling and budgetary choices in their own projects.

*Prerequisite(s): Advanced Motion Picture Camera Technique*

### MASTER'S LIGHTING

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Students continue to explore the latest lighting technology, working with larger lights including powerful tungsten fresnels, large HMI credits, and multi-bank tungsten PAR lights. They will be taught the safe assembly and operation of the power distribution systems required for these powerful lights, including the use of motion picture generators. Emphasis is placed on electrical safety and crew organization within the "Hollywood" system. Using their own projects as templates, students are encouraged to experiment and test out shooting and lighting designs for upcoming projects.

*Prerequisite(s): Advanced Lighting*

### CINEMATOGRAPHY PRACTICUM III

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Students continue photographing projects helmed by a member of the NYFA faculty. Building upon the fundamentals of cinematography acquired in previous

semesters, these projects will be far more challenging and demanding. This course will incorporate a web-series component to give students an opportunity to explore this emerging format, as well as making use of the new technologies from different workshop courses. Emphasis is placed on the student's ability to pre-visualize a look for the project, and then execute this look during the workshop.

***Prerequisite(s): Cinematography Practicum II***

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## CINEMA STUDIES

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This class challenges students to examine a film by studying its formal content, historical context, narrative form and larger directorial leitmotifs. Students will be introduced to the main contemporary themes and lexicon in the Cinema Studies discipline. While addressing the core issues in the field, the course will also investigate the place of the cinematographer in film history.

***Prerequisite(s): History of Cinematography II***

## SEMESTER FOUR

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### THESIS DEVELOPMENT

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This course will focus on preparing the student to shoot the thesis project. Students will serve as the cinematographer on a thesis film for a student from either the MFA Filmmaking or MA in Film & Media Production program, or on a self-produced project of sufficient scope and ambition. Students will research, plan and present their thesis preparation process, with an emphasis on shooting and screening a series of photographic tests for their upcoming thesis projects. The "look book" detailing the visual design of the thesis film will be researched

and critiqued in this forum, and in Thesis Committee meetings.

***Prerequisite(s): Form & Function III***

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## ADVANCED GRIP WORKSHOP

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Students will explore new tools and advanced techniques for controlling and shaping light. Under the guidance of a skilled cinematographer, students will use equipment including large frames, diffusion, and different types of reflective and subtractive materials to carefully shape and balance light. This course will explore the challenges of shooting day exterior scenes on a larger scale than previously addressed. Students will be asked to exhibit precise control of light in interior lighting setups, including the execution of commercial styles of lighting. Emphasis will be placed on observing proper safety protocols at all times.

***Prerequisite(s): Master's Camera Technique***

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## CINEMATOGRAPHY FOR DIGITAL EFFECTS

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Designing and integrating production photography with CGI elements is becoming more essential to the modern cinematographer. Students will design lighting and compositions for integration with multiple layers of computer graphics, and address how to photograph green screens in a variety of situations including moving shots. Students will explore the history of visual effects photography up through modern digital practices. Topics will include lighting for miniatures, special lighting effects such as fire and lightning, and creating professional visual effects on a restricted budget.

***Prerequisite(s): Post-Production for Cinematographers II***

## PRODUCTION DESIGN

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This course will introduce students to the world of the production designer and the art department. Students will address the challenges of set design, the choice of stage vs. practical locations, set decoration, props and costume, all in the context of serving the film's narrative requirements. They will explore the use of formal elements including color, shape, line, and texture to bring visual coherence to the production. These choices will be examined in the context of the collaborative relationship between the director, cinematographer and production designer. Students will utilize this new skillset in a short practical workshop towards the end of the course.

## CINEMATOGRAPHY PRACTICUM IV

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Building on their experiences from previous semesters, students will now be expected to work at a professional level. Students should expect rigorous schedules and projects that will push them to continue growing as artists. Students must plan on working with demanding directors at a fast pace. Work from these practica should be of a high photographic quality and provide material that can be used on the student's reel.  
*Prerequisite(s): Cinematography Practicum III*

## SEMESTER FIVE

### THESIS PRODUCTION

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Working from their preparations in the Thesis Development course, students will take their thesis films into production. Faculty will provide guidance in weekly meetings, as students debrief and examine the

challenges from set. Students will screen their dailies in class as they wrap principal photography and enter the post-production phase. Concurrently, they will compose the final materials required for the thesis binder. The topics of targeting and succeeding at film festivals and networking will be addressed. Students will be critiqued on their reels and websites, preparing them to transition to the professional film industry. Thesis Committee Meetings will continue this term, including a green light meeting prior to production, and a final thesis defense at the end of the program.

*Prerequisite(s): Thesis Development*

## HISTORY OF CINEMATOGRAPHY III

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This course will aim to explore recent international films that have had a major impact on the look and feel of contemporary cinematography. Students will look beyond the current slate of blockbuster films to find modern approaches to lighting and camera work from the top international directors of photography. Students will broaden their understanding of contemporary techniques through a study of a diverse slate of films, deepening their knowledge and understanding of current practices and styles.

*Prerequisite(s): History of Cinematography II, Cinema Studies*

## NAVIGATING THE INDUSTRY

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As students transition to the professional world beyond the academic environment, this course provides practical guidance on the myriad of ways that cinematographer's function in the entertainment industry. Students will build their professional skill set, addressing topics including promotion and networking (traditional and their social

media/web presence), career advice, etiquette in collaboration and emerging opportunities in new media. This course includes guest lectures, as well as guidance in preparing a reel for emerging cinematographers to use in beginning their careers.

### OPTICS OF LENSES AND CAMERAS

This course explores the practical applications of mathematics in cinematography. The nature of light is thoroughly discussed along with the important fields of photometry and radiometry. Various formulae used in cinematography, such as those used to calculate focal length, f-stop, thin lens formula, depth of field, circle of confusion, and others, are all investigated in detail and fully derived to ensure the student's thorough understanding of these fundamental concepts. Laboratory exercises involving lens design software and practical investigations of cameras and lenses are also integrated within the course



# MASTER OF FINE ARTS IN DOCUMENTARY FILMMAKING

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TOTAL CREDITS REQUIRED: 76  
CREDITS

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## OVERVIEW

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The New York Film Academy Master of Fine Arts (MFA) in Documentary Filmmaking program is an accelerated, six semester conservatory-based, full-time study graduate program. The New York Film Academy's MFA Degree is designed to prepare students for professional careers in non-fiction film, video and digital media. Working in a vital hands-on environment, students will be immersed in the study and practice of documentary filmmaking. The program teaches the history and aesthetics of the documentary form and an intellectual and ethical understanding of the issues involved in creating media about real people and real subjects. It also provides a firm foundation in the basic grammar of filmmaking, a crucial tool for anyone seeking to communicate in a visual medium. Students will be taught the skills necessary to develop, fund, produce, direct, edit, market, and distribute non-fiction film, video and digital projects. Classes are taught by top documentary professionals in a combination of classroom work, hands-on workshops, and the production of multiple group and individual non-fiction projects. The culmination of the MFA program for each student is the development and production of an original 30-minute documentary short.

## STUDENT LEARNING OUTCOMES

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The MFA Documentary Filmmaking Program provides a structured, creative environment for students to develop as filmmakers while at the same time upholding the standards required in the professional arena. This includes meeting deadlines and expectations outlined by instructors and the Documentary Department. Students will learn the technological, critical, artistic, and intellectual skills necessary to create, develop, and produce non-fiction media at a professional level.

While prior documentary experience is not a prerequisite for this program, it is strongly suggested that students be familiar with the documentary genre and arrive prepared with several ideas for non-fiction projects they feel inspired to pursue. From day one, students will be immersed in a fast-paced, highly focused environment and will be expected to create and produce short film assignments during the first semester.

Upon completing this program, students will be able to:

- Conceive, research, develop, write, direct and produce non-fiction media projects at a professional level.
- Create effective visual metaphors and incorporate style on screen through in-depth comprehension of the elements of film grammar.
- Operate digital video and sound equipment and the Avid digital editing system.
- Critically analyze the modes and aesthetics of a documentary film history and current trends and developments in documentaries.



- Evaluate and implement the legal and ethical best practices and standards expected of professional documentary film and media makers.
- Create and sustain advocacy, outreach, personal brand building and/or crowd-funding social media campaigns accessing the full range of new media platforms.

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## YEAR ONE

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In Year One, students undergo a thorough regimen of classwork and film production that builds the groundwork for a professional life in the art and craft of documentary filmmaking. Starting the first day of class, students are immersed in a hands-on education and an environment that empowers them to artfully tell their stories. Students begin to work through a number of visual, dramatic, and technical challenges designed to introduce them to the fundamental creative and technical skills they need to make a documentary. All students participate in an intensive series of courses in producing and directing, camera and lighting, sound and digital editing, as well as writing and research, to prepare them for more advanced topics and projects in Year Two. Based on an academic year, the curriculum is divided into three semesters. During the first semester, students will learn the art and techniques of visual storytelling through class instruction, lectures and hands-on production. As the year progresses, students will produce films of increasing complexity and depth. By the end of the third semester, students will have produced several shooting/editing exercises and short documentary projects ranging from two to ten minutes in length and a Year One Final Documentary project of up to fifteen minutes in length. While the emphasis of the program is on hands-on immersion in the art of documentary filmmaking, students

will also receive instruction in film studies and the industry as a whole.

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## SEMESTER ONE

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### ***Project 1: Film Grammar:***

The grammar developed in the early days of filmmaking remains the foundation of all visual storytelling. This basic film grammar consists of master, medium and close up shots, tilts and pans, and other camera movements. Students will be introduced to these concepts by shooting a series of in-class exercises. These various elements can create a sense of a film's time and space, set a mood a mood, even suggest a character's state of mind. Each student will make a short film of 50 seconds to one minute using a single camera while paying close attention to the choice of composition, lenses, distances and angles. This project emphasizes how the relationship of the subject to the camera creates drama and informs the audience about the character and action. *Four hours to shoot, no sound, no crew. Done in conjunction with Camera class.*

### ***Project 2: Observational Film***

Each student produces a visual portrait of a person, place or activity. Students are challenged to observe the subject closely and find the most effective shots for revealing the subject to an audience through image alone. Use of camera angle, shot size, focal length and editing patterns are emphasized. Each student directs, shoots and edits a film of up to 2 minutes.

*One day to shoot, no sound, no crew. Music and/or voiceover can be added in edit. . Done in conjunction with Directing, Camera and Editing classes.*

### ***Project 3: Documentary Research, Development of Idea & Pre-Interviews***

Field research, interactions with experts and identifying possible interviewees are effective ways to find the story within the student's

chosen topic. Students learn different ways to research through public and private archives, libraries and other sources of information. They then choose to contact and pre-interview at least two subjects for their Year One Documentary projects. These findings provide first-hand information on the topic and the choice of subjects (interviewees) and help students to focus on their next two film projects; Character and Social Issue (in Term Two). *Done in Connection with Writing and Research classes.*

### ***Project 4: Montage Film***

Montage style editing is used to move the story or idea forward. It can be used to great effect in the compression of time and to create visual collisions or unexpected continuations between shots. In the editing room, students will cut the images to work in harmony with rhythm and pacing. Music may be added in post for this 3-minute film.

*Two day shoot. Sound can be added in post. Done in conjunction with Directing, Camera and Editing classes.*

### ***Project 5: Character Film***

Each student is challenged to build a portrait using image and sound. Students are encouraged to reveal the character through his/her actions rather than by way of scenes or talking heads. Each student directs, shoots and edits a film of up to 5 minutes.

*5 days to shoot with crew and sync sound. Done in conjunction with Directing, Camera, Sound and Editing classes*

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## SEMESTER TWO

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### ***Project 1: Location Story/MOTS (Man on the Street)***

Each student directs and shoots an event at a selected location capturing the essential moments unfolding over the course of a few hours. They look beyond factual content and

reveal the heart of the event through appropriate coverage while incorporating the characteristics of the location to enhance the visual appeal of the film. Handheld shooting, motivated camera moves and shooting for editing in an uncontrolled situation are emphasized. Students are challenged to think on their feet, to solve location issues and to adapt to last-minute changes. Footage shot will be reviewed in class.

### ***Project 2: Compilation Film***

Documentaries are frequently a potent combination of visual and aural elements from original footage to archival moving and still images, graphics, and animation. Each student creates a 5-minute compilation film that combines different types of footage such as interviews, stock footage, and stills. This exercise emphasizes directorial and editorial control to actively engage an audience and express a point of view. The ability to conceive and construct visual and aural juxtapositions and metaphors using these various elements is emphasized.

### ***Project 3: Social Issue Film***

Documentaries are playing an increasingly important role in the public conversation about many pressing social issues. Often working in conjunction with activist organizations, these films are creating a new level of civic engagement. No documentary education would be complete without the opportunity to make a film of this type.

Each student selects a social/political/ethical issue or investigative topic that brings a fresh perspective or chooses to document a local story that has larger implications. Students are encouraged to use interviews and narration as building blocks for this project. They learn to get to the essence of an issue through incisive interview techniques the expression of viewpoint.

***Project 4: Documentary Research,  
Development of Idea & Pre-Interviews  
for Year One Documentary***

Original, field, library, and Internet research, interactions with experts and identifying possible interviewees are effective ways to find first a topic of interest and then a specific story to develop within that topic for the Year One Documentary. Students learn different ways to research through public and private archives, libraries and other sources of information. They then contact and pre-interview at least two subjects for their Year One Documentary projects. These findings provide first-hand information on the topic and the choice of subjects and help students finalize a vision and a focus for their films.

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## SEMESTER THREE

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***Project 1: Year One Film***

The culmination of the first year of the Documentary program is the creation of a short documentary of the student's own choosing. Through research, writing and planning, each student produces a documentary of up to 15 minutes in length.

Students will also be introduced to the world of reality television, a commercial offshoot of documentary filmmaking that requires many of the same skills and provides many employment opportunities.

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## YEAR-END SCREENINGS

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The Year One Documentaries are presented in a screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

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## YEAR TWO

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Coursework in the second year includes a series of highly specialized classes designed to help students hone their professional skills by working as a group to produce a film for a local nonprofit group. They will also develop their personal styles as documentary filmmakers as they research and produce their own Thesis Documentaries. Students will concurrently develop social media, distribution and marketing plans for their projects. The final thesis film produced during the second year of the program is intended to reflect the student's strengths as a documentary filmmaker. All students are expected to participate in the production of multiple thesis films in addition to their own.

By the end of semester six, the MFA Documentary Filmmaking student will have produced his/her own Thesis Documentary (up to 30 minutes in length) that will serve several purposes after graduation: a film ready for submission to short film festivals, TV or online distribution or sales, a presentational reel to seek funding for a feature documentary film based on the same subject or as a "calling card" for potential film and television jobs.

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## SEMESTER FOUR

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***Project 1: Community Film Project  
(Group) and Research for Master's  
Thesis Documentary***

Students work as a team, under the close guidance of their instructors, to produce a collaborative project for a non-profit organization. Students are encouraged to put their acquired skills and creativity to work to benefit a cause. Through this process, they learn to meet the demands of a professional client, while developing a working knowledge

of what it takes to produce a high quality film from start to finish.

Students will also begin basic research and exploration into the subjects for their Thesis Documentaries and initiate social media campaigns designed to crowd fund and/or build audiences for their projects during this semester.

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## SEMESTER FIVE

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### *Pre-Production for Master's Thesis Documentary Film*

Semester Five focuses on the pre-production of each student's individual thesis film. By the end of this semester, students will have completed extensive preparation for their films including choice of story, subjects and cinematic style. Legal and ethical issues pertinent to the documentary field will be explored in one class while classes in Advanced Cinematography, Sound Design and Music for Documentaries will allow them to develop the look and sound of their films. Students will have stepped into the role of director/producer, chosen their topics, selected the subjects and filled the film crew positions. They will have gained the confidence and the skill set necessary to execute their first large-scale film.

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## SEMESTER SIX

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### *Production and Post-Production for Master's Thesis Documentary*

Semester six culminates in the production of the Master's Thesis Documentary. All students are challenged to incorporate lessons from all other courses in the design and execution of their thesis films. Students present their projects to a Thesis Committee for approval and work individually with their faculty

mentors throughout production and post-production.

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## OBJECTIVES

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The focus of the fourth semester is on "professionalism." Classes are infused with an emphasis on perfecting the art of directing, students are immersed in emerging media and technology, and introduced to the realities of the growing field of nonfiction filmmaking. This semester is intended to prepare MFA students for their thesis projects as well as for a life in the industry after graduation. During Semester Four, students will also have the opportunity to make a non-fiction promotional film for a non-profit organization

In Semesters Five and Six, students devote the majority of their time to their thesis requirements, working not only on their own productions, but also assisting with their classmates' projects. In an extensive series of advisements, each student meets one-on-one with faculty members who assist and coach the student through the successful completion of the final proposal package, production, and post-production of his/her Thesis Documentary.

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## EXPECTED LEARNING OUTCOMES

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Since the first year provides a foundation in Documentary Filmmaking, the goal of the second year is to deepen the skill sets associated with the craft and learn more about the business and marketing side of documentaries. Students will gain an understanding of their strengths and affinities as documentary filmmakers and produce a short film that showcases them.

Students will also gain a working knowledge of the legal and ethical issues because

documentaries can address controversial topics involving real people and events.

Students will complete every phase of documentary production from initial research and development of an idea through identifying subjects and interviewees, determining a cinematic and aural style, working with actors, animators, composers, and graphic artists to most effectively communicate their nonfiction stories. Having learned the mechanics of editing in Year One, in Year Two students will continue to expand those skills with advanced courses in sound design and mixing and visual effects and graphics.

Upon completion of the MFA in Documentary Filmmaking, students will be fluent in the language of professional filmmaking and be grounded in a broad knowledge base of documentaries and film history. Students will develop in-depth research capabilities and advanced interviewing skills. Students will master technical skills for camera, sound, lighting and editing – not only for their own projects but also in order to be able to join a professional documentary production.

Skill set to achieve:

- Mastering non-fiction storytelling
- Developing one’s unique voice as a writer and director of nonfiction
- Mastering the technical and conceptual processes of editing documentaries
- Writing compelling proposals
- Competency budgeting and line producing
- Successful grant writing and fundraising strategies
- Knowledge of legal and ethical issues pertaining to non-fiction filmmaking
- Marketing, distribution, branding and new media strategies for nonfiction films
- Understanding pathways to enter professional non-fiction film industries.

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## CURRICULUM

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<u><i>Semester One</i></u>	<u><i>Credit</i></u>
DOCU500S Directing the	1.5
DOCU510S Camera & Lighting I	2
DOCU520S Editing I	3
DOCU530S Production Sound	1.5
DOCU540S Writing the Documentary	3
HATM500S Cinema Studies	3
<b><u>Required</u></b>	<b><u>14</u></b>

<u><i>Semester Two</i></u>	<u><i>Credit</i></u>
DOCU600S Directing the Documentary	1.5
DOCU610S Camera & Lighting II	1.5
DOCU620S Editing II	1.5
DOCU630S Post-Production Sound	1.5
DOCU640S Writing the Documentary	3
DOCU650S The Business of Documentaries	3
HATM520S Survey of Documentary	3
<b><u>Required</u></b>	<b><u>15</u></b>

<u><i>Semester Three</i></u>	<u><i>Credits</i></u>
DOCU700S Producing the Documentary I	3
DOCU710S New Media I Production	3
DOCU720S Editing III	3
DOCU730S Visual Effects & Graphics I	3
DOCU740S Intro to Reality Television	1
<b><u>Required</u></b>	<b><u>13</u></b>

<u><i>Semester Four</i></u>		<u><i>Credi</i></u>
DOCU800S	Producing the Thesis Documentary I	1.5
DOCU810S	New Media II	3
DOCU820S	Researching & Developing the Thesis Documentary	3
DOCU830S	Documentary Film Analysis	3
DOCU840S	Community Film Project	1.5
<u><b>Required</b></u>		<u><b>12</b></u>

<u><i>Semester Five</i></u>		<u><i>Credit</i></u>
DOCU850S	Producing the Thesis Documentary II	1.5
DOCU860S	Advanced Cinematography	1.5
DOCU870S	Marketing the Non-Fiction Film	3
DOCU880S	Sound Design	1
DOCU890	Legal & Ethical Issues in Documentary	3
DOCU900S	Music for Documentaries	3
<u><b>Required</b></u>		<u><b>13</b></u>

<u><i>Semester Six</i></u>		<u><i>Credits</i></u>
DOCU910S	Thesis Documentary Production	4
DOCU920S	Thesis Documentary Post Production	1
DOCU930S	Visual Effects & Graphics II	3
DOCU940S	Mixing	1
<u><b>Required</b></u>		<u><b>9</b></u>

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## COURSE DESCRIPTIONS

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### SEMESTER ONE

#### DIRECTING THE DOCUMENTARY I

This hands-on directing course establishes a foundation for all future film projects. Through lectures, screenings and assignments students explore documentary techniques, genres and styles.

They learn to develop an idea from concept through post-production as they produce and direct four short documentaries: Observational, Personal Voice, Montage and Character. Students will leave this course with a greater understanding of cinematic language in relation to storytelling as well as the fundamentals of coverage and story structure.

#### CAMERA & LIGHTING I

In this course, students master basic and lighting skills in 16mm and digital video photography, touching on technical details such as aperture, shutter speed, focus, frame rates, white balance, video latitude, gels, and filters. In hands-on sessions, students learn to work with and enhance available and natural light situations, as well as traditional lighting for interviews and controlled situations. With the help of simple to more complex hands-on exercises, students become progressively more fluent with camera and lighting techniques and begin to focus on the role cinematography plays in telling and enhancing non-fiction stories.

All-day workshop sessions are group experiences that immerse students in a learn-by-doing environment. Students put into practice the concepts introduced in *Producing &*



*Directing the Documentary I, Camera & Lighting I, Production Sound and Editing I.* Workshop I emphasizes controlled situations and focuses on basic coverage of shooting and directing the interview, lighting, and capturing cinematic coverage of a scene based on its structure and the dramatic needs of its key moments and thematic ideas. Workshop II takes place on location and emphasizes coverage in an ‘uncontrolled situation.’ Following each workshop, students edit the picture and sound they captured.

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### EDITING I

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In this course, students learn the fundamentals of using digital editing software while exploring the particular challenges of documentary storytelling. Through lectures, discussions and assigned projects, they will cover digital workflow, basic editing techniques and the logging and organization of their footage. Some class hours are devoted to guiding students through the process of editing their own four short film assignments.

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### PRODUCTION SOUND

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This course provides hands-on training in the most commonly used digital sound equipment. Students will master recording techniques such as setting proper gain levels and sample rates for synch and non-synch sound. Field recording of wild sound and microphone techniques for recording voices are also covered. This class emphasizes the importance of recording usable location sound for a smooth transition into post-production. Students learn to problem-solve in various controlled and uncontrolled situations in such environments as on location and in sit-down interviews.

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### WRITING THE DOCUMENTARY I

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Documentaries, just like fictional films, tell stories – the only difference is that the stories are real. This introductory course covers the importance of basic, original research in the development and planning of every documentary. Students will learn the crucial difference between topic and story, basic research techniques and how to identify and refine stories. Students are also introduced to journalistic standards and ethics. Through lectures, screenings, in-class exercises and assignments, students will also begin to explore the basic story elements: character, conflict, story structure, dramatic arc and theme.

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### CINEMA STUDIES

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

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### SEMESTER TWO

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### DIRECTING THE DOCUMENTARY I

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In this course, students will complete two documentary projects: a compilation film and a Social Issue film. Compilation films are edited together from stock and archival footage and other previously created images but



arranged in a new way to tell a specific story. Each student will also research and develop a 10-minute film that addresses a significant social issue or problem. Students will conduct preliminary research and interviews in their field of inquiry and contact and cast potential subjects. They will use this information to guide their decisions about how best to present the issue effectively in a 10-minute film. Interview techniques and ways to gain the trust of interviewees will be covered. Before beginning production on the Social Issue film, each student must first pass a Greenlight process demonstrating a well-thought out treatment and shooting plan.

***Prerequisite(s): Writing the Documentary I, Camera & Lighting I, and Production Sound***

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## CAMERA & LIGHTING II

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Students are introduced to more sophisticated HD cameras and hybrid cameras (still & video) and techniques. Through classes and workshops, this class further immerses students in the technical and creative demands of cinematography in relation to documentary storytelling. Students will be able to go beyond getting a basic image and focus on how to visually convey aspects of the story such as tone, mood, place and relationships. Advancing their understanding of lighting in special situations is an essential component of this class. They will gain practice in the “verité” style used by many documentary filmmakers. By the end of this course students will understand how cinematography serves their individual stories and will have developed shot lists for their Social Issue film shoots.

***Prerequisite(s): Camera & Lighting I, Directing the Documentary I, Production Sound, and Editing I***

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## EDITING II

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In this course, students will continue to learn digital editing to master techniques that will allow them to form and sharpen their films. The goal is for students to master the technical editing process so that they have a range of tools with which to express their own POVs. Students will meet to critique their classmates’ works in progress and to give constructive feedback. By the end of this class, students will have gained a greater understanding of how to transform raw footage into compelling films.

***Prerequisite(s): Editing I, Writing the Documentary I, Cinema Studies***

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## POST-PRODUCTION SOUND

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This class covers the technical side of syncing sound with picture and selecting appropriate sound effects to enhance the authenticity of the film. Students will learn how to use sound editing software. Cleaning up dialog and cutting voice over picture are important skills for students to enhance their storytelling techniques. They will also gain hands-on experience recording and editing narration and voice over. Students will be introduced to sound design as it relates to achieving the appropriate emotional tempo and mood for each scene. Students will learn to find and select music cues (both source and score) and sound effects. The culmination of the class is to combine all of the above elements for a professional sound mix.

***Prerequisite(s): Production Sound, Editing I, Camera & Lighting I***

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## WRITING THE DOCUMENTARY II

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This course introduces different ways of telling stories: with words (commentary, narration) and without words (character’s voice, verité scenes, visual juxtapositions). Students will learn the importance of writing as a storytelling

and planning tool, going deeper into the process of writing a documentary with words, sounds and images. From research to shooting to editing, the subject matter may continue to reveal itself and evolve over time. The writer may be revising the script until post-production ends.

In addition, students will learn to write properly formatted grant proposals for funding including narrative treatments, synopses, log lines, directors' statements and character bios. Once that has been accomplished, students are ready to break down the treatment into a scene-by-scene shooting script and begin practicing pitching their projects to potential participants and funders. *Prerequisite(s): Directing the Documentary I, Writing the Documentary I, Cinema Studies*

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## THE BUSINESS OF DOCUMENTARIES

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Producers are responsible for more than just the business side of making a documentary film. This course looks at the roles and responsibilities of the entire Producing Team, from executive producers to line producers, from preproduction to post. Students will learn how to identify potential funding and/or acquisition sources, create basic business and marketing plans, apply for grants and obtain fiscal sponsorship under an existing 501(c)3. Students will also be introduced to budgeting software and legal issues pertaining to documentary production. Multi-faceted distribution strategies ranging from television sales, theatrical windows to self-distribution and the role of film festivals in the marketing of documentaries will also be discussed. *Prerequisite(s): Directing the Documentary I, Writing the Documentary I, Cinema Studies, Camera & Lighting I, and Production Sound*

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## HISTORY OF DOCUMENTARY

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This course will introduce students to the history and theory of documentary cinema. The course will review and analyze the evolution of the documentary film genre and the various directorial styles employed by non-fiction filmmakers. Study will include the various modes of documentary form: expository, observational, participatory, performative, reflexive, and poetic. Students will also study the birth of seminal documentary movements from the early films of Robert Flaherty and John Grierson through Avant-Garde, Direct Cinema, Cinema Verité, Personal Essay films, and the Anti-Verité films of Herzog and Morris. Discussion of the balance of logic, voice and emotion in documentaries and the blending of fictional narrative techniques and assorted hybrid modes will also take place. *Prerequisite(s): Directing the Documentary I, Editing I, Writing the Documentary I, Cinema Studies*

## SEMESTER THREE

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### PRODUCING THE DOCUMENTARY

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The culmination of the first year is the production of a documentary about a subject of the student's own choosing. Through extensive research, writing and planning, each student should be prepared to produce a final documentary of approximately 15 minutes in length. Students will incorporate lessons from all other courses in the design and execution of their One Year Documentaries. This course allows time for each student's shoot and for them to crew on their fellow classmates' shoots. NYFA instructors will work weekly with individual students to oversee production of each student's One Year Documentary project. Instructors will lead two all-day seminars during this semester. The first will help students prepare for their greenlight meetings and be ready to shoot the footage, interviews

and sequences needed. The second seminar is to guide students to produce rough-cuts and final cuts of their documentary film.

***Prerequisite(s): Directing the Documentary II, Editing II, Writing the Documentary I, Cinema Studies***

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### NEW MEDIA I

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This class provides an overview of the changing ways we create, produce, sell and distribute films and TV programs. New media is already old. The Internet, mobile devices, and social media have radically enhanced a filmmaker's ability to fund projects and create and connect with an audience. Students will create "micro-docs" that will be distributed on selected social media video or photo platforms. In this course, students will define and analyze the shift from traditional television and film storytelling to web storytelling and how they are now merging. They will explore community-building, crowd-funding, and audience engagement strategies to be able to adapt to the challenges and opportunities presented by emerging technologies. ***Prerequisite(s): Directing the Documentary I & II, Editing I & I, Writing the Documentary I, Cinema Studies***

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### EIDTING III

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NYFA instructors will work weekly with individual students to oversee post-production of each student's One Year Documentary project. Classes and individual meetings with directing and editing instructors will teach students how to transcribe and organize footage and create first assemblies, rough cuts and final finished cuts of their documentaries. ***Prerequisite(s): Editing I & II, Post Production Sound***

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### VISUAL EFFECTS & GRAPHICS I

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This course introduces the basics of Color Correction, Visual Effects and Graphics. Students will create simple graphics and title sequences for their One Year documentaries. In a series of hands-on exercises with their instructors, students learn more advanced post-production techniques including title creation, color correction, accommodating poor quality footage, animating photos and maps, creating textures and lower thirds. Software used includes Avid, After Effects and Photoshop.

***Prerequisite(s): Directing the Documentary I & II, Editing I & II***

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### INTRO TO REALITY TV

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Reality television is the offspring of the documentary tradition, utilizing many of the same skills and techniques if not all of the traditional social and political concerns of documentary filmmakers. Because this genre is a source of employment for independent filmmakers, this course will introduce students to the formats, staffing structure and expectations of reality television production.

***Prerequisite(s): Directing the Documentary I & II, Editing I & I, Writing the Documentary I***

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### SEMESTER FOUR

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#### PRODUCING THE THESIS DOCUMENTARY I

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In this class, students will begin the pre-production process for their thesis films. They will identify foundations and other possible funding sources that are appropriate for the subject matter of their film. They will also produce a trailer/presentation reel to be used for crowd-funding and grant-seeking purposes.

***Prerequisite(s): Writing the Documentary I & II, Producing the Documentary I, Editing I & II, and Cinema Studies***

## NEW MEDIA II

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In this class students will concentrate on developing social media profiles for their thesis films. This will include devising and implementing funding strategies, community building, and audience engagement for their specific projects. *Prerequisite(s): New Media I*

### RESEARCHING & DEVELOPING THE THESIS DOCUMENTARY

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Documentary filmmakers must learn not only to find the heart of the story they also must determine the particular visual style and directorial modes to use to create the strongest impact on the viewer. In this course, students will focus on researching and developing their ideas for their 30-minute Thesis Documentaries. Students focus on developing the directorial vision for their films. They will have the time to complete assignments to research and develop their own ideas in depth. In addition they will locate subjects with which to conduct preliminary interviews, track down experts in the subject matter and find archival footage and other material that will add to the total picture. During the course of this class, students will write complete treatments for their thesis films. *Prerequisite(s): Writing the Documentary I & II, Producing & Directing the Documentary I & II, Editing I & II, and Cinema Studies*

### DOCUMENTARY FILM ANALYSIS

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This course surveys the world of documentary films through lectures, screenings and group discussions. Students will expand their understanding of the documentary genre as well as non-fiction storytelling. Class will include analysis and the beginning of a critical dialogue. Current trends as well as past styles will be examined. Narrative films will be

compared and contrasted for their similarities and differences. *Prerequisite(s): Directing the Documentary I & II, Editing I & II, Writing the Documentary I, and Cinema Studies*

### COMMUNITY FILM PROJECT

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Students, working together as a group, will produce a short film for a local non-profit organization. This process will bring together all of the skills they have learned in producing, directing, shooting, lighting, sound and editing as well as how to work together in a collaborative environment while meeting a client's needs and specifications. *Prerequisite(s): Directing the Documentary I & II, Editing I & II, Writing the Documentary I, and Cinema Studies*

## SEMESTER FIVE

### PRODUCING THE THESIS DOCUMENTARY II

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As their thesis scripts are finished and polished, students will apply their knowledge of production management to their projects in an intensive environment. Under the guidance of their producing instructors, students will thoroughly prepare their shooting scripts and schedules for production. They will perform all of the necessary logistical measures: obtaining location permits, securing interviewee/actor releases, clearances and buying insurance. In addition, a detailed budget and calendar will be completed. Movie Magic is the film industry's tool of choice and students will have an opportunity to learn how to use it and apply it to their thesis project. *Prerequisite(s): Producing & Directing the Documentary I, Producing the Thesis Documentary I*

## ADVANCED CINEMATOGRAPHY

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Students expand on the cinematography skills they have acquired in previous semesters while working on increasingly more demanding and sophisticated multi-camera projects on location. Under the close guidance of an experienced Cinematographer/instructor, students refine their working knowledge of high-end HD cameras and advanced lighting techniques. The goal is for students to learn to think visually, to plan their shoots thinking both as directors and editors, and to experiment with visual ideas for their upcoming Thesis films.

***Prerequisite(s): Camera & Lighting I and II, Production Sound, Post-Production Sound***

## MARKETING THE NONFICTION FILM

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This class will help students to determine the final purpose of their thesis film and the steps that follow. The appropriate legal, business and marketing steps will be discussed in class. Regardless of direction, the first step is to copyright the film so that they own the rights to their intellectual property. Second is to create a website or Facebook page to show it and any other film work they may have done to others. A pitch will be developed in class, along with a polished business plan. This course will identify student competitions and film festivals that are appropriate to the style of their film and how to apply. Students will learn about what kind of distribution is available (theatrical, iTunes, YouTube, etc.) and strategize about what distributors to target for their films. ***Prerequisite(s): Business of Documentaries, New Media I & II***

## SOUND DESIGN

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This class goes beyond editing sound elements to a more comprehensive view of the entire film. It requires understanding the director's vision and being able to interpret it with sound. Students will gain an understanding of the value of setting the emotional timbre, mood, pacing and feel of each scene. Music can either be in the form of a score and/or source music that has already been prerecorded. Adding sound effects to animation or motion graphics and stills will be discussed. ***Prerequisite(s): Production Sound, Post Production Sound, Producing & Directing the Documentary I, and Editing I & II***

## LEGAL & ETHICAL ISSUES IN DOCUMENTARY

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Documentary filmmakers face a wide array of legal and ethical questions as they create and distribute their work. This class will focus on these issues from the blurred boundaries between documentarians and journalists, to understanding to obligations to subjects including informed consent, and understanding and negotiating contracts. Students will get a basic background in copyright law and the Fair Use doctrine, rights clearance and For-Profit and Not-for Profit (501(c)3) business structures. ***Prerequisite(s): Writing the Documentary I & II, Producing & Directing the Documentary I & II,***

## MUSIC FOR DOCUMENTARIES

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Working with composers to create an original score is one of the most effective and exciting aspects of bringing a director's vision to fruition. In this workshop students will meet and work with composers to learn how to communicate their vision and allow for creative collaborations to take place. In addition students will master the art of music cue placement. Time will be given to how to



select source music and how to combine using a score and source to meet the director's goals, using each student's thesis film. *Prerequisite(s): Production Sound, Post-Production Sound*

## SEMESTER SIX

### THESIS DOCUMENTARY PRODUCTION

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At the beginning of this course, all student producers/directors must be given the go ahead (greenlight) from their instructors before they can check out the equipment and assemble the crew they need to shoot their thesis film. Students will shoot their own film as well as crew for their classmates' films. Each student will have a thesis committee composed of their instructors and will meet with them on a regular basis to gauge the progress of their film and to receive feedback. *Prerequisite(s): Directing the Documentary I & II, Editing I & II, Writing the Documentary I, Cinema Studies*

### THESIS DOCUMENTARY POST PRODUCTION

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It is often said that the edit is the final rewrite of the script and this class helps guide the student through that process. Extensive notes are received from classmates and the directing and editing instructors that must be analyzed and, either, incorporated, interpreted or set aside. This process helps students to gain a more objective perspective on their material and edit that "final rewrite" more effectively. All of the knowledge students have gained from previous classes in sound, color, and graphics will be brought together to create a fully realized professional film. *Prerequisite(s): Directing the Documentary I & II, Editing I*

*& II, Writing the Documentary I, and Cinema Studies*

### VISUAL EFFECTS & GRAPHICS II

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This course covers the essential elements of color grading, color balancing for photos and color mapping when more than one camera has been used to shoot the footage to enhance perceptual visual compatibility. To add a professional look to their film, students will be introduced to graphic design basics. Graphics can convey important information and statistics quickly in charts, graphs and through animation. If reenactments are needed, motion graphics are a way of doing them in the documentary style. Titles and credits can also benefit from a graphic artist's touch as well as give a cohesive look to subtitles. They can add excitement and draw the viewer into the film in the first minute. Posters, DVD covers and DVD menus all can use a graphic artist's skills. This class will give directors an understanding of what graphics can add to their film, a way to talk to graphic artists and gives them a language to communicate their ideas. *Prerequisite(s): Visual Effects & Graphics I*

### MIXING

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This class will help students to make better decisions regarding the balancing required to combine dialogue, music, motion graphics, titles, color grading, narration and sound effects with the locked picture. At the end they will have created a custom blend of all of the elements that enhance their story and give it a professional finish.

*Prerequisite(s): Production Sound, Post-Production Sound, Sound Design*

## EMERGING FORMATS

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As the tools of production have become more affordable, and the ubiquity of the Internet has created more media outlets, standing apart from the field is more important now than ever before. This class examines how to use these tools to create your own specific “brand”, and ultimately how to create a market for your projects, or intellectual property. *Prerequisite(s): Media & Society*

## PSYCHOLOGY OF FILM

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This course examines various facets of film narrative and filmmaking from a psychological perspective. Through case

studies, students learn about the psychology of the filmmaker, and study their own approaches and recurring themes. The psychology of the audience is also explored, in relation to different genres, audience expectations, and viewer responses. Finally, by studying the psychology of the film character, students can enhance the depth of their own developing thesis films by adding layers of meaning to their characters’ behavior.



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# GRADUATE DEGREE PROGRAMS

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## MASTER OF ARTS

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# GRADUATE ADMISSIONS POLICY: MASTER OF ARTS

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To be admitted into the Master of Arts program at NYFA, students must possess a Bachelor's degree from a post-secondary institution recognized by the United States Department of Education or a college or university outside of the U.S. that is recognized as a degree-granting institution by their respective governments. The ideal applicant must demonstrate a sincere passion and aptitude for visual storytelling and the ability and desire to pursue graduate-level work and scholarly research.

No particular major or minor is required as a prerequisite for admission, but applicants with a strong background in the visual arts are preferred. While an applicant's GPA will be taken into consideration and is an important component of the admissions process, the strength of the candidate's Narrative Statement and Creative Portfolio is a significant determining factor for admission.

All transcripts and supporting materials must be submitted digitally.

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## REQUIRED APPLICATION MATERIALS

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Graduate (MA) applicants must submit the following materials for admission:

1. Completed Graduate Program Application
2. Application Fee
3. Undergraduate Transcript
4. Narrative Statement
5. Letters of Recommendation
6. Creative Portfolio

### 7. Proof of English Proficiency

Please note that New York Film Academy cannot return any application materials to students once they are received.

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

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## APPLICATION

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Students must submit a completed graduate program application. Applications are available online at [www.nyfa.edu/applications/ma1.php](http://www.nyfa.edu/applications/ma1.php)

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## APPLICATION FEE

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

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## UNDERGRADUATE DEGREE TRANSCRIPT

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- All students pursuing a graduate degree from the New York Film Academy must submit an official, final undergraduate transcript in order to complete their application.
- Hard copies of official transcripts must be mailed to New York Film Academy directly from the undergraduate institution in a sealed envelope.
- Students wishing to submit transcripts digitally can do so by contacting their NYFA

admissions representative for instructions. Digital transcripts may be submitted using a digital submission service (such as Parchment) or your undergraduate institution's own digital delivery service.

- The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above.

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.

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## NARRATIVE STATEMENT

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Applicants must submit a mature and self-reflective essay (max. 5 typed pages) describing the applicant's reasons for pursuing a graduate degree in their chosen discipline and their intended contribution to the field and the department. The essay should take into account the individual's history, formative creative experiences, contemporary influences and inspirations and overall artistic goals.

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## LETTERS OF RECOMMENDATION

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Students must submit 2 Letters of Recommendation verifying the applicant's ability to successfully take on graduate study in their chosen 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.

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## CREATIVE PORTFOLIO

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MA applicants must submit a portfolio, which may include one of the following:

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.

### MA IN FILM & MEDIA PRODUCTION

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.

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## PROOF OF ENGLISH PROFICIENCY

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

- A TOEFL (Test of English as a Foreign Language) score of 550 or higher (213 for computer-based test or 79 for internet-based test); IELTS 6.5 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 550 Paper-based TOEFL Score.

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.

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## INTERVIEW

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As part of the admissions process, graduate applicants may be interviewed by phone, web or in person by a New York Film Academy representative. The purpose of the interview is to identify the applicant's goals and prior experience. The interview is also an opportunity to review the program curriculum with the applicant and to ensure that s/he fully understands the level of commitment required to successfully complete the degree.

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## TUITION DEPOSIT

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

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

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## ADMISSION STIPULATION

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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.

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## REQUIREMENTS FOR STUDENTS RE-APPLYING TO NYFA

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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 through Summer 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 or have been administratively 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 Admissions Review Office\*.

**Students who have withdrawn or have been administratively 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 Admissions Review Office\*
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

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

- Petition to the Admissions Review Office\*
- 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 Master's degree program (MA or MFA) and apply for a new Master's degree program will require:**

- All admissions materials as stated in the general Master's degree admissions policy are required.
- Students may only apply for a term that begins at least 3 full semesters after graduation from the first master's program.

- Students may appeal the 3-semester waiting period requirement by submitting an appeal for a waiver for exceptional cases.

**Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:**

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

**Students who have successfully completed any NYFA program and apply to begin any new NYFA program will require:**

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

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

- All admissions materials as stated in the relevant NYFA program admissions policy are required
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

**Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.**

**Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.**

\* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer

affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.

- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance.
- The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable.



# MASTER OF ARTS IN FILM & MEDIA PRODUCTION

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TOTAL CREDITS REQUIRED: 37  
CREDITS

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## OVERVIEW

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The New York Film Academy Master of Arts (MA) in Film & Media Production is an accelerated, three semester conservatory-based, full-time graduate study program. Designed to educate talented and committed students in a hands-on, total immersion, professional environment, the New York Film Academy Master of Arts in Film & Media Production provides a creative setting in which to challenge, inspire, and perfect the production and academic pursuits of its student body.

As film and media production evolve in the twenty first century, the Master of Arts in Film & Media Production provides creative visual storytellers with the foundational education needed to thrive and succeed in this new arena. An intensive curriculum with multiple learning and production goals prepares the students for media productions, while classes on media, motion picture history, and society provide students with the skills required to create media in today's ever evolving media platforms.

In a combination of hands-on classroom exercises, theoretical seminars, and intense on-location productions, students acquire a sound foundation of visual media production and aesthetics, and then learn to integrate this knowledge into their professional experiences.

## LEARNING OBJECTIVES

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Upon graduation from the Master of Arts in Film & Media Production Program, students will:

- Demonstrate a unique vision of cinematic story telling skills through the creation of professional level media productions.
- Demonstrate a comprehension of new and evolving media formats, as well as production techniques and concepts, in order to understand their unique implications for production.
- Exhibit effective directing skills required to realize convincing performances from actors, as well as manage and collaborate with crew.
- Research and produce compelling academic and narrative writings based on Film and/or New Media concepts explored during the course of study.
- Demonstrate an understanding of the history of the medium and it's evolution into the 21st century.
- Examine the evolution of cinema and its integral role in shaping societal perceptions and popular opinion.

## SEMESTER ONE OBJECTIVES

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Students begin their immersion in filmmaking through a series of intensive sessions in film production, screenwriting, cinematography, and editing. These classes support a number of short film productions that allow their skills to be quickly placed into practice, as well as assist them with developing proficiency with the overall production process.

At the same time, students begin to comprehend the evolution of the moving visual arts, and the role these arts have played in shaping perceptions today and throughout history.

***Learning Outcomes:***

- Art, aesthetics, and technique of visual storytelling including directing, 16mm cinematography, and editing.
- Fundamentals of high definition video production and digital editing.
- Survey and examination of film studies from a director's perspective.
- Immersion in screenwriting craft.
- Develop a foundational knowledge of the history of cinema and the role of media in society.

***Production Goals:***

- Collaborate on four short film exercises.
- Crew as cinematographer, gaffer, and/or assistant camera on approximately twelve additional films.
- Write a short film script with dialogue.
- Shoot digital directing exercises on digital video.
- Write, direct and edit a digital dialogue film.

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## SEMESTER TWO OBJECTIVES

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In the second semester, students move into more advanced topics of directing, cinematography, screenwriting, and producing, all of which are geared toward the development of their Final Film. Students learn more advanced equipment – including 16mm sync cameras, dollies, 35mm, as well as more advanced HD cameras and lighting gear. The development of professional on-set conduct and leadership and collaborative skills are also rigorously developed in throughout this semester.

While continuing to explore the concepts and theories behind the medium, students begin

to formulate ideas from which their final thesis papers will be born. Through advanced study, students will look at Film and New Media from a fresh perspective with the goal of presenting audiences with new and challenging ideas.

***Learning Outcomes:***

- Develop an advanced proficiency in the fields of directing, producing, and cinematography.
- Demonstrate collaboration and leadership skills in a variety of projects on and off-set.
- Develop a more sophisticated story development and scriptwriting.
- Show how film and new media play a role in pop culture and society.
- Develop an ability to give and receive constructive editorial and creative feedback on a project.
- Begin to formulate compelling arguments to be explored in a final thesis paper.

***Production Goals***

- Direct or DP a sync sound production workshop.
- Develop proficiency with the second semester equipment package.
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## SEMESTER THREE OBJECTIVES

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The capstone of the program is the Thesis Paper with supplementary Final Film Project, a production of up to fifteen minutes in length, which is produced in the first part of Semester Three. This more polished short film incorporates all of the disciplines instructed throughout the year. The student's ambitions and capabilities, as evidenced in the Final Film, are expected to increase from the first semester projects. Students will also

expand their knowledge of production, and collaborative abilities, through acting as crew-members on five of their classmates' productions.

Intensive classes in post production and sound design assist the student not only with completing the final steps of the filmmaking process, but also with developing an ability to give and receive editorial and creative feedback on their project.

### ***Learning Outcomes:***

- Develop an increased ability to produce the short film at a higher level.
- Display sophisticated picture editing techniques.
- Defend a compelling argument in a Thesis paper that parallels ideas explored in the MA Final Film Project.

### ***Production Goals***

- Direct and edit a sync-sound final film of up to fifteen minutes in length (shot on 16mm film, 35mm film, or High Definition Video).
- Participate as a principle crew-member in five fellow students' films.
- Work with a Thesis Review Board to produce a high-quality thesis paper that meets the highest in academic standards.

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## YEAR-END SCREENINGS

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The Final Film Project will be presented in a movie theater for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

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## CURRICULUM

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### ***Semester One***

		<b><i><u>Credi</u></i></b>
FILM505S	Film Directing I	4
FILM515S	Film Production I	3
FILM525S	Screenwriting	2
HATM500S	Cinema Studies	3
HATM540S	Media & Culture	3
<b><u>Required</u></b>		<b><u>15</u></b>

### ***Semester Two***

		<b><i><u>Credi</u></i></b>
FILM605S	Film Directing II	4
FILM615S	Film Production II	3
FILM625S	Producing & New	2
FILM635S	Thesis Development	1
ARHU530S	Principles of Visual	3
<b><u>Required</u></b>		<b><u>1</u></b>

### ***Semester Three***

		<b><i><u>Credi</u></i></b>
FILM705S	Final Film	3
FILM715S	Thesis Review	1
FILM725S	Emerging Formats	3
ARHU500S	Psychology of Film	2
<b><u>Required</u></b>		<b><u>9</u></b>

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## COURSE DESCRIPTIONS

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All LIBERAL ARTS & SCIENCE courses are listed separately.

### SEMESTER ONE

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#### FILM DIRECTING I

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In this course, students begin to learn the language and craft of film aesthetics from a director's perspective. They learn to integrate

several concepts from the arts, the behavioral sciences, and the humanities to achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. This course requires that students challenge themselves not only to become competent directors but also compelling storytellers by utilizing the advanced expressive visual tools to tell their stories. Instructed by directors practiced in the art of visual storytelling, students are exposed to the unique ways that directors stage scenes and choose particular camera angles in creating a sophisticated mise-en-scène.

Students then take these complex concepts learned and apply them to production workshops where they work alongside directing and acting instructors in filming and producing short narrative scenes. While the use of lenses, lighting, and editing are practiced and explored, students are also taught the critical significance of performance through acting classes, adhering to the philosophy that in order to direct actors, one must understand and experience acting as art and methodology. Students learn how to speak the language of acting, identifying a scene's emotional "beats" and "character objectives" in order to improve performances.

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## FILM PRODUCTION I

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Film Production Studio is designed to teach you the tools of the trade. Split up into intensive hands-on sessions exploring Cinematography, Editing, and Sound, students will learn the essential techniques needed to create professional, high-quality projects.

**Cinematography:** Through intensive in-class exercises, students shoot 16mm film and learn

the complexities of film exposure, the psychological effect of focal lengths, and the use of advanced lighting techniques to evoke a story's mood and tone. As students incorporate dialogue, they also learn the technical nuances of shooting and lighting high definition video on Canon 5D cameras. **Editing:** Students are taught multiple aesthetic approaches to editing film and video. They learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Students study both the nuanced effects of editing on storytelling, and then apply them to their own films. The results allow students to apply the psychological and emotional effects of editing to their overall stories.

**Sound:** Often overlooked, high-quality sound is essential to any successful film or new media production. Through hands-on exercises, this module is designed to relay the knowledge and skills necessary to succeed in this crucial area of film production.

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## SCREENWRITING

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This course introduces students to the nuanced tools and language used in writing a film project. Students take a story from initial idea, treatment and outline to a rough draft, and finally, a shooting script. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. Students intensively workshop their ideas with classmates and instructors, providing constructive criticism while accepting critiques of their own work. Encouraged in the advanced methods of story design through visuals and action, the scripts they write become the basis for all projects in the first semester.

## CINEMA STUDIES

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

## MEDIA & CULTURE

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In the twenty first century media is constantly in transition. New narrative formats are emerging almost daily and content producers must not be left behind in this dynamic environment. This course examines these new forms in depth and the unique requirements that they place upon narrative storytellers. Creating content for webisodes, mobile and alternative viewing platforms, branded entertainment, as well as commercials and the music videos are discussed in depth in this class.

## SEMESTER TWO

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### FILM DIRECTING II

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This class further explores the aesthetic elements of mise-en-scene: shot choice, composition, setting, point-of-view, action of the picture plane, and movement of the camera. Students practice different approaches to coverage by breaking down scenes from their own scripts, and applying

sophisticated visual approaches. This class also takes a comprehensive look at casting from the actors and directors point of view. Students are asked to identify the dramatic beats of their scenes and translate this into effective casting choices. Students learn to adjust character objectives through rehearsal of their own scripts. A strong emphasis is put on establishing believable performances.

In a series of production exercises, these ideas are practiced in a setting where students shoot scenes on 16mm film and HD with the guidance and critique of their instructor. These practice scenes are fully pre-produced (storyboarded, cast, scouted, rehearsed and pre-lighted) and treated as actual productions, produced in tandem with students in the corresponding NYFA MFA Acting For Film Program. Students are more fully trained in the etiquette of the film set, and the intensive collaboration required for a professional film shoot. Filling all of the necessary crew roles, students spend a full production day shooting scenes with a more advanced grip and electric equipment package.

Finally, under the tutelage of their instructors, students submit detailed proposals for their Thesis films in preparation for their final third semester productions. ***Prerequisite(s): Film Directing I***

### FILM PRODUCTION II

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This class immerses students in the more advanced technical and creative demands of film and new media production.

Cinematography: Students work with more advanced 16mm cameras before transitioning to the Red Scarlet to continue studying HD cinematography. In addition, students complete the full range of camera formats in the 35mm filmmaking component. This intensive segment of the class is an opportunity for students to see how the wider

frame and higher resolution of 35mm affects their shot design, framing, composition, staging, camera movement, lens choice, and lighting.

**Screenwriting:** This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Thesis Films. Students critique each other's screenplays through table-reads and engage in lively roundtable discussions of each work. In the process, students learn that even the masters rewrite their work many times over while developing sophisticated visual stories on the page. *Prerequisite(s): Film Production I*

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### PRODUCING & NEW MEDIA

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Producing & New Media leads students through the entire pre-production process, as well as presents them with the possibilities of gaining exposure through the digital realm. Students also learn how to make creative choices from the producer's points of view, identifying target audiences, exploring audience expectations, and crafting realistic budgets for their films. Using script breakdowns, students learn how to plan and keep to a schedule and budget for their Thesis Film productions. *Prerequisite(s): Film Production I*

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### THESIS DEVELOPMENT

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In this course, students begin to formulate ideas and arguments that will serve as a basis for their final thesis paper. Throughout the semester, effective strategies for finding topics, researching, and professional writing techniques will be explored. The thesis paper should build upon ideas, concepts, and theories explored from Semester 1, and now continued through Semester 2.

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### PRINCIPLES OF VISUAL AESTHETICS

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An examination of the major philosophical issues raised in connection with visual arts, and contemporary media. What we think about art has a direct impact on how we experience and make art. Visual aesthetics involves the study of art theory and the concept of "beauty" as it specifically relates to the visual arts. Topics include the concept of beauty, critical evaluation, artistic truth, and meaning in the arts. Traditional, as well as post-modern viewpoints will be explored through such questions as: What is the nature of art? What is the value of art? What is the function of art? How do we evaluate art? and What is beauty?

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### SEMESTER THREE

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#### FINAL FILM PRODUCTION

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Students start the third semester with a finished script of up to 15 pages, having fully developed their ideas and prepared the scripts for production. Working with instructors to develop a production schedule, students make final preparations on their film shoots, resulting in a production period that is as intense and demanding as a professional feature film shoot. They continue to meet with instructors in one-on-one advisement sessions to get feedback on their shooting script, casting, storyboards, floor plans, schedules and budgets.

Each week during the production period, students come together with their Directing and Producing instructors to debrief on the most recently completed production and green light the next production. The green light process requires students to present a production notebook to their instructors, who

will determine that the student is fully prepared creatively and logistically.

After the production period, students build their films in the editing room. They screen rough-cuts of their films for their directing and editing instructors and receive feedback from their peers before presenting their finished films to an invited audience at the end of the semester.

***Prerequisite(s): Thesis Development, Film Directing II, Film Production II***

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### THESIS REVIEW

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Students meet with a Thesis Review Board to oversee their progress on their thesis paper. During these sessions the board will review work submitted and make constructive recommendations as to how to proceed with the thesis writing process. Thesis paper will be due for review in their entirety during the final class session.

***Prerequisite(s): Thesis Development***

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### EMERGING FORMATS

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As the tools of production have become more affordable, and the ubiquity of the Internet has created more media outlets, standing apart from the field is more important now than ever before. This class examines how to use these tools to create your own specific “brand”, and ultimately how to create a market for your projects, or intellectual property. ***Prerequisite(s): Media & Society***



# LIBERAL ARTS & SCIENCES COURSES

## (FOR MASTER OF FINE ARTS & MASTER OF ARTS PROGRAMS)

### OVERVIEW

This section lists the Liberal Arts & Sciences courses offered to graduate (MFA and MA) students.

### HISTORY OF ART, THEATRE & MEDIA

Artists need to know the history and traditions of the forms and fields in which they work. Actors, directors, writers need to broadly know the history of film, theatre and other arts in order to enrich their own creativity and build on the work of great masters. The courses in the History of Art, Theatre and Media inspire and challenge students by exposing them to masterpieces of the past, creative trends of the present and innovative ideas for the future. Students gain an understanding of how their own works fit into the traditions of film and theatre, as well as an awareness of how to move that tradition forward through their own, personal, work.

<u>COURSES</u>		<u>CREDITS</u>
HATM500S	Cinema Studies	3
HAT510S	Theory and Practice of the Great Screenplays	3
HATM520S	Survey of Documentary	3
HATM530S	Survey of Video Games	3

HATM540S	Media & Culture	3
HATM550S	Survey of Animation	3
HATM740S	Photographic Survey	3

### ARTS & HUMANITIES

<u>Courses</u>		<u>Credit</u>
ARHU500S	Psychology of Film	3
ARHU510S	Theories of Adaptation: Playwrights & Screenwriters	3
ARHU520S	Ethics of Video	3
ARHU530S	Principles of Visual	3
ARHU540S	Critical Writing	3

### COURSE DESCRIPTIONS

#### CINEMA STUDIES

Cinema Studies introduces students to the evolution of the motion picture industry from its inceptions. Students will be given a thorough creative, technological and industrial view of the art of filmmaking from historical and theoretical viewpoints. While this course focuses primarily on American film history, the impact of international film industries and its filmmakers is given due analysis.

#### THEORY & PRACTICE OF THE GREAT SCREENPLAYS

This course is a critical studies course focused on the form and composition of notable screenplays and how they have evolved over time. Through the study and critical analysis of screenwriting as an art and craft, students will investigate the standards, influences, and theories that contribute to the creation of acclaimed screenplays.

### SURVEY OF DOCUMENTARY

This course will introduce students to the history and theory of documentary cinema. The course will review and analyze the evolution of the documentary film genre and the varieties of approaches adopted by non-fiction filmmakers. Study will include various modes of documentary form: expository, observational, interactive, reflective, and assorted hybrid modes. The course will also explore a number of other important areas in documentary filmmaking, including ethical and legal questions as well as the importance of thorough research.

### SURVEY OF VIDEO GAMES

This course focuses on the rich history of digital games starting with MIT's Spacewar from 1962 and showing how and why the medium transformed through the 1970s when Pong and Atari first had mass cultural impact - all the way through each successive era to today's world of connected consoles, smart phones, and Google Glass.

### MEDIA & CULTURE

In the twenty first century media is constantly in transition. New narrative formats are emerging almost daily and content producers must not be left behind in this dynamic environment. This course examines these

new forms in depth and the unique requirements that they place upon narrative storytellers. Creating content for webisodes, mobile and alternative viewing platforms, branded entertainment, as well as commercials and the music videos are discussed in depth in this class.

### SURVEY OF ANIMATION

This course focuses on the historical, technological, and artistic development of the field of animation, from its antecedents in pre-cinema up to contemporary times. Connections to related arts such as live-action narrative cinema, avant-garde film, newspaper comic strips, and manga are also explored. Screenings include a wide range of commercial and experimental works produced throughout the world.

### PHOTOGRAPHIC SURVEY

This graduate level introductory photographic survey is predicated on the idea that the analysis of photography is a key entry point into identifying the current cultural crisis. Outlining the history of photography and the pervasive theories that have grown with it, the course guides students through the various genres in photography and considers the way photography has become a vital part of everyday life.

### THEORIES OF ADAPATION: PLAYWRIGHTS & SCREENWRITERS

An advanced comparative investigation of contemporary playwrights and screenwriters through the lens of script analysis. Writers' works are examined in the context of biographical, historical, cultural and

formalist methodologies to provide students with the tools to interpret scripts on a profound and fundamental level in order to enhance performance. Written work is an integral part of this course.

### ETHICS OF VIDEO GAMES

Ethics refers to standards of right and wrong in society. Students study and debate ethics in play experiences and how play is a way of learning about the real world. Poignant case studies are presented from games such as: September 12 (an anti-terrorism simulator), Grand Theft Auto (an amoral, open world), Populous (a god game), Bioshock (a game with a morality engine) and other games. Students learn about meta-game behavioral issues such as cheating, violence, and the four types of players found in online worlds – Explorers, Achievers, Socializers, and Killers.

### PRINCIPLES OF VISUAL AESTHETICS

This course examines the major philosophical issues raised in connection with visual arts and contemporary media. Topics include the concept of beauty, critical evaluation, artistic truth, and meaning in the arts. Traditional, as well as post-modern viewpoints will be explored through such questions as: What is the nature of art? What is the value of art? What is the function of art? How do we evaluate art? and What is beauty?

### CRITICAL WRITING

Critical Writing introduces students to techniques and principles of academic research and writing. The course compares the works of 20<sup>th</sup> century American playwrights and Oscar-winning screenwriters through various literary theories. The focus of the course emphasizes critical reasoning, research, and active use of source material in the creation of effective thesis statements, academic claims, and critical assessment of the artistic process.

### PSYCHOLOGY OF FILM

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

UNDERGRADUATE DEGREE  
PROGRAMS

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BACHELOR OF FINE ARTS

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# UNDERGRADUATE ADMISSIONS POLICY: BACHELOR OF FINE ARTS

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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 must be submitted digitally.

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## REQUIRED APPLICATION MATERIALS

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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.

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## APPLICATION

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Students must submit a completed undergraduate program application. Applications are available online at: [www.nyfa.edu/applications/bfa1.php](http://www.nyfa.edu/applications/bfa1.php).

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## APPLICATION FEE

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

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## HIGH SCHOOL TRANSCRIPT

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- 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.

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## NARRATIVE STATEMENT

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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.

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## LETTERS OF RECOMMENDATION

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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.

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## CREATIVE PORTFOLIO

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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.

### **PHOTOGRAPHY BFA**

Portfolios may consist of:

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

### **PRODUCING BFA**

Portfolios may consist of (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.)

### **SCREENWRITING BFA**

Portfolios may consist of (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.)

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## PROOF OF ENGLISH PROFICIENCY

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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 6 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.

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## OPTIONAL SAT /ACT

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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:

South Beach Campus: 7862

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## INTERVIEW

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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.

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## TUITION DEPOSIT

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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.

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## ADMISSION STIPULATION

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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.

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## REQUIREMENTS FOR STUDENTS RE-APPLYING TO NYFA

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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 through Summer 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 or have been administratively 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 Admissions Review Office\*.

**Students who have withdrawn or have been administratively 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 Admissions Review Office\*
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

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

- Petition to the Admissions Review Office\*
- 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 Master's degree program (MA or MFA) and apply for a new Master's degree program will require:**

- All admissions materials as stated in the general Master's degree admissions policy are required.
- Students may only apply for a term that begins at least 3 full semesters after graduation from the first master's program.

- Students may appeal the 3-semester waiting period requirement by submitting an appeal for a waiver for exceptional cases.

**Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:**

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

**Students who have successfully completed any NYFA program and apply to begin any new NYFA program will require:**

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

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

- All admissions materials as stated in the relevant NYFA program admissions policy are required
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

**Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.**

**Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.**

\* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance.

The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable.

# BACHELOR OF FINE ARTS IN FILMMAKING

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TOTAL CREDITS REQUIRED: 137  
CREDITS

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## PROGRAM OVERVIEW

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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.

## PROGRAM LEARNING OUTCOMES:

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Upon graduation from the BFA Film program, students will:

- Illustrate a personal vision and foundational storytelling skills through the creation of multi-media productions.
- Exhibit an understanding and put into practice cinematographic techniques, concepts, and technologies with the goal of becoming reliable and competent members of the progression filmmaking community.
- Display production management, collaboration, and leadership skills.
- Demonstrate ability to write narrative scripts for a variety of media production

- Interpret historical and contemporary film and its contextual role in student's own work.
- Demonstrate technical skills in picture and sound editing.

## YEAR ONE OVERVIEW

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From day one, students experience a hands-on education in an environment that empowers them to thoughtfully tell their stories. Through a sequence of workshops, students begin to explore visual, dramatic, and technical challenges. They rapidly learn the fundamental creative and technical skills they need to make a film. All students participate in an intensive series of courses in Directing, Screenwriting, Producing, Camera and Editing to prepare them for more advanced topics and their Intermediate Film production in Year Two.

## SEMESTER ONE OBJECTIVES

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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. Along with hands-on production, students also attend Foundational Liberal Arts and Sciences Courses, including Film Art, where students gain essential insight into the evolution of

motion pictures.

***Learning Outcomes:***

- Put into practice the fundamentals of directing and visual storytelling
- Explore the foundations of Film and High-Definition video production, along with digital editing.
- Experience immersion in screenwriting craft

***Production Goals:***

- Write, direct, and edit four (4) short projects
- Crew as cinematographer, gaffer, and assistant camera on approximately twelve (12) additional projects

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## SEMESTER TWO OBJECTIVES

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In semester two (2), students continue to develop their filmmaking skills through further classes in screenwriting, directing, and editing, as well as exercises centered around point of view and subtext. Filmmakers are also introduced to acting. On-set, instructor guided production workshops allow students to hone their skills as crewmates, actors and directors. Sound design courses are also introduced, now that dialogue fully compliments the visual stories the students create. The semester ends with students filming a 7-minute short film, utilizing all of the skills acquired thus far in the program.

***Learning Outcomes:***

- Continue to develop fundamental filmmaking skills through courses in directing, screenwriting, producing, cinematography, and digital editing.
- Fundamental training in acting and directing actors.
- Put into practice the basics of producing a film

- Continued use of collaborative strategies and techniques, while on-set, and in constructive classroom screen and critique sessions

***Production Goals:***

- Write, produce, and direct projects centered around point of view and subtext, while also crewing on classmates' projects
- Write a complete short film screenplay with dialogue
- Serve as an actor, as well as a director, cinematographer, or assistant director on at least one production workshop overseen by instructors
- Film an end-of-semester Digital Dialogue Film of up to 7 minutes

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## SEMESTER THREE OBJECTIVES

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

***Learning Outcomes:***

- Develop a professional comprehension of filmmaking craft through directing, screenwriting and producing exercises
- Continued use of collaborative strategies and techniques, while on-set, and in constructive classroom screen and critique sessions

- Develop a story and visual design for the Intermediate Film
- Develop a professional comprehension of filmmaking craft through sync-sound production workshops, as well as digital and film cinematography

***Production Goals:***

- Explore the role of the producer and implement advanced production tasks.
- Serve as director, cinematographer, or assistant director on at least one production workshop overseen by instructors on either 16mm film and HD video.
- Begin pre-production for the Intermediate Film

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## YEAR TWO OVERVIEW

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The second-year concentrates on the filming and completion of the students' Intermediate Films, a project utilizing ideas, concepts, and practical skills learned throughout the first year. While the goal is to create a competent film, at the same time as exploring and experimenting with the medium, importance is placed on the collaborative process, as students not only crew on each other's work, but also provide valuable feedback to each other during the post-production process.

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## SEMESTER FOUR OBJECTIVES

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Building upon the filmmaking foundations learned in the previous semesters, students are expected to produce a polished short film up to 15 minutes in length (Intermediate Film). This film may be shot on 16mm film, 35mm film, or on High Definition video, depending on each student's personal aspirations, creative decisions, and budget. Each student

must enter the fourth semester with a greenlit script (written in Semester Three) for the Intermediate Film Project

***Learning Outcomes:***

- Explore effective techniques for on set production through the development and production of the Intermediate Film
- Put into practice the basics of producing for film
- Exhibit how to create directorial and producing pre-production deliverables

***Production Goals:***

- Direct and edit a film of up to 15 minutes (shot on 16mm film, 35mm film, or High Definition Video).
- Participate as a principal crewmember on fellow students' films
- Complete professional quality producing and directing production books

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## SEMESTER FIVE OBJECTIVES

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With production concluded in the previous semester, students will now focus their attention on the postproduction process and completing their film. Each student meets with faculty members who assist each filmmaking student through post-production of the Intermediate Film. In addition, students will begin the process of writing a feature screenplay, while also learning more advanced concepts in Cinematography, Sound Design and Production through their course work.

***Learning Outcomes:***

- Examine enhanced editing and camera techniques.
- Learn how to develop and begin writing a feature-length screenplay. ==
- Demonstrate how to efficiently conduct post-production on a short narrative film



demonstrate how to efficiently conduct post-production on a short narrative film

- Explore the psychology behind collaboration and film production

***Production Goals:***

- Complete a final edit of the Intermediate Film
- Contribute to collaborative advanced cinematography exercises in camera and lighting

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## INTERMEDIATE FILM SCREENING

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The Intermediate Film will be presented in the NYFA screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

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## SEMESTER SIX OBJECTIVES

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With the start of semester six, students begin to prepare for their upcoming thesis films. Students conduct work at a higher level, crafting more ambitious and precise scripts for these films. Semester six also features the production of an advanced music video or spec commercial using the full equipment package offered to students on their upcoming thesis films. Lastly, students continue working to finish their feature-length screenplays.

***Learning Outcomes:***

- Identify and produce films in alternative formats, such as music videos and commercials
- Display the necessary tools needed in writing a feature film

- Examine enhanced directing, camera, and producing techniques through on-set collaborations with instructors

***Production Goals:***

- Collaborate on a spec commercial or music video through a collaborative workshop
- Write a rough draft of the short thesis script
- Finish a draft of their feature-length screenplay

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## YEAR THREE OVERVIEW

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Students continue to refine their Thesis Film screenplays to prepare for production. The final thesis is intended to reflect the student's strengths as a filmmaker, and should demonstrate all of the concepts learned throughout the course of study. Similar to semester four (4), students collaborate with instructors and classmates on completing their Thesis Films, however, more advanced courses in editing, sound design, and marketing prepare them for the world of filmmaking after graduation.

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## SEMESTER SEVEN OBJECTIVES

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As students finalize the scripts for their thesis projects, they discuss fundraising and potential production challenges in the Producing three (3) course, along with elaborate visual design strategies in Production Design and Director's Craft IIIB.

***Learning Outcomes:***

- Continue refinement of short thesis film screenplays
- Examine enhanced directing, camera, and production design techniques

**Production Goals:**

- Develop a comprehensive production design for the thesis film
- Write a final draft of the short thesis film script

## SEMESTER EIGHT OBJECTIVES

Mentorship and pre-production classes in which students bring craft and theory together through production exercises help prepare students for thesis film production in the 8th semester. These thesis films are the capstone project of the BFA program, putting into practice the skills acquired throughout the previous terms.

**Learning Outcomes:**

- Perform as an effective part of a creative team
- Evaluate the creative and logistical aspects of a film for successful production
- Apply advanced directing, camera, and producing techniques to the visual interpretation of a story idea

**Production Goals:**

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

## SEMESTER NINE OBJECTIVES

Semester nine (9) provides an opportunity for students to complete post-production on their thesis films and expand their knowledge of the entertainment industry. They will also

undertake instruction in preparing to produce their own projects outside of the school environment, while writing a full draft of a feature screenplay.

**Learning Outcomes:**

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

**Production Goals:**

- Edit and mix the thesis film
- Further develop a comprehension of feature film screenplay structure

## FINAL THESIS SCREENING

A final celebratory screening will be held at the end of Semester nine (9). The thesis films will be projected in large format in an open screening for friends, family and invited guests. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process but serves as a celebration of the students' progress and achievements in the BFA program.

\*The courses below are required, but the semesters in which they are scheduled are subject to change.

## CURRICULUM

SEMESTER ONE		
Course Number	Course Title	Credits
FILM101S	Director's Craft I A	2
FILM111S	Cinematography I	2
FILM121S	Digital Editing I	3
FILM131S	Screenwriting I	2
FOUN100S	English Composition I	3

FOUN171S	First Year Seminar	3
FOUN161S	Drawing	3
<b>TOTAL</b>		<b>18</b>
<b>SEMESTER TWO</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
FILM141S	Screenwriting II	2
FILM151S	Director's Craft I B	2
FILM152S	Digital Production Workshop	2
FILM161S	Digital Editing II	2
FILM171S	Acting for Directors	1
FILM231S	Producing I	1
FOUN101S	Advanced English Composition	3
FOUN121S	Film History I	3
<b>TOTAL</b>		<b>16</b>
<b>SEMESTER THREE</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
FILM181S	Director's Craft II	1
FILM241S	Cinematography II	2
FILM222S	Synchronous Sound Production Workshop I	3
FILM191S	Screenwriting III	2
FILM232S	Producing II	2
FOUN131S	Public Speaking	3
FOUN141S	Critical Thinking	3
HATM101S	Film History II	3
<b>TOTAL</b>		<b>19</b>
<b>SEMESTER FOUR</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
FILM242S	Short Film Directing I	2
FILM252S	Intermediate Film Prep	2
FILM251S	Intermediate Film Production*	4
SOSC211	Psychology of Production	3
<b>Students must complete 1 of</b>		<b>3</b>

<b>the 2 following History of Art, Theatre &amp; Media courses:</b>		
HATM201S	Topics in Film Studies	
HATM211S	Art History	
SOSC211S	Psychology of Production	3
<b>TOTAL</b>		<b>14</b>
<b>SEMESTER FIVE</b>		
<b>Course Number</b>		<b>Credits</b>
FILM271S	Feature Screenplay I	3
FILM261S	Intermediate Film Post-Production	4
FILM281S	Cinematography III	2
FILM282S	Sound Design	2
<b>Students must complete 1 of the 2 following Introduction to Arts &amp; Humanities courses:</b>		<b>3</b>
ARHU191S	Literature and Society	
ARHU211S	Dramatic Literature	
<b>TOTAL</b>		<b>14</b>
<b>SEMESTER SIX</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
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 Videos	3
ARHU251	The Effective Artist: Critical Concepts in the Arts	3
NASC211	Science in the Movies	3

TOTAL	-	16
SEMESTER SEVEN		
Course Number	Course Title	Credits
FILM352S	Director's Craft III B	2
FILM321S	Screenwriting Short Thesis B	2
FILM323S	Production Design	1
FILM372S	Producing III	2
Students must complete 1 upper-division Arts & Humanities course.		
-	Choose from course list.	3
Students must complete 1 upper-division Social & Behavioral Science course.		
-	Choose from course list.	3
TOTAL		13
SEMESTER EIGHT		
Course Number	Course Title	Credits
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	Credits
FILM391S	Thesis Film: Picture Editing	2
FILM402S	Digital Editing IV	2
FILM452S	Entertainment Industry Seminar	3
FILM211S	Thesis Sound Design	3
Students must complete 1 of the following electives:		2
FILM462S	Entrepreneurship	
FILM472S	New Media	
Students must complete 1 Upper-division History of Art, Theatre & Media course		
-	Choose from course list	3
TOTAL	-	15

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## COURSE DESCRIPTIONS

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### SEMESTER ONE

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All **LIBERAL ARTS & SCIENCE** courses are listed separately.

### DIRECTOR'S CRAFT I A

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An introduction to the fundamentals of visual storytelling, beginning with the basic unit of any film: the shot. Informed by in-class lectures and demonstrations, students direct 3

self-written projects of increasing complexity, culminating in a Non-Synch Film of up to 5 minutes. Production Workshops allow students to further develop their filmmaking skills under instructor supervision, while on-set crewing puts into practice the vital concept of production collaboration. In-class screening and critiquing of student projects encourages students to apply a critical eye to their own work and others' in this and future production-oriented classes.

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## CINEMATOGRAPHY I

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This course introduces students to the fundamentals of cinematography. Students will be trained in the handling and operation of 16mm and HD cameras, and will learn the principles of image exposure, shot composition, and cinematic lighting. As the course progresses, students will focus on how lens choice, camera placement, and lighting style can be used to support the mood of their stories.

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## DIGITAL EDITING I

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

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## SCREENWRITING I

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This course introduces the established tools of screenplay format and storytelling terminology used in writing a short film project. Students will take a story from initial idea, logline, and synopsis as first steps to writing a rough draft. In-class discussion provides students with constructive analysis and support to develop the script into a final draft. Instruction focuses on the fundamentals of visual storytelling so that the students will tell their stories visually, rather than rely on dialogue. The intersection of story structure, theme, character, tension, and conflict is examined through scene analysis and writing assignments.

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## SEMESTER TWO

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### SCREENWRITING II

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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 develop and write their own screenplays and read several drafts of their colleagues' screenplays and engage in instructor-led discussions of the work. Greater attention will be paid to character development and conflict through the use of dialogue as an aid to raising the stakes in a story. The goal of this semester is to increase the writer's use of all tools of screenwriting outlined in Screenwriting I.

Prerequisite(s): Screenwriting I

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### DIRECTOR'S CRAFT IB

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Expanding upon the fundamentals learned in the first semester, students explore a broader vision of the director's palette, including incorporation of dialogue and synch sound. While crewing on classmates' films, students write and direct 3 projects, culminating in a

Digital Dialogue Film of up to 10 minutes. Classroom exercises and instruction focus on directing actors, both in rehearsal and on the set; director preparation and shot design; cinematography and production design as storytelling tools; as well as set protocol and responsibilities.

Prerequisite(s): Director's Craft I A

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## DIGITAL PRODUCTION WORKSHOP

Students prepare, rehearse and shoot dramatic or comedic exercises under the supervision of instructors. Stressing the importance of scene analysis and the creation of truthful on-screen characters, students will direct, act and crew on a series of digital production exercises. Shooting on locations of the students' choosing (either on-campus or off), emphasis on set protocol, professionalism, and technical operation of equipment is a major feature of both in-class and on-set instruction. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

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## DIGITAL EDITING II

This course teaches students more advanced editing techniques to edit their sync-sound projects. Students are encouraged to expand upon previously mastered techniques to establish a consistent editing design, dialogue rhythm, and sense of pacing and continuity that compliments the story as a whole.

Prerequisite(s): Digital Editing I

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## ACTING FOR DIRECTORS

This course adheres to the philosophy that, in order to direct actors, one must understand and experience acting as art and methodology. Directing students will become actors.

Students learn how to identify a screenplay's emotional "beats" and "character objectives" in order to improve their actors' performances. Students are prepared to not only communicate and collaborate with their actors, but to actualize the best emotional outcome of a scene.

Prerequisite(s): Director's Craft I A&B

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## 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

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## SEMESTER THREE

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### DIRECTOR'S CRAFT II

Building upon knowledge and skills acquired in Director's Craft I, this course is a concentrated examination and analysis of the aesthetic elements of the director's toolkit as it applies to shot choice, composition, setting, point of view, character, and camera movement. Students learn how to cover complex dialogue scenes with a series of shots and practice different approaches to coverage by breaking down scenes from their own scripts. Students are encouraged to develop their own directorial style, drawing from the elements presented in this class.

Prerequisite(s): Director's Craft IA & IB

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### 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. 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

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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

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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

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Students will apply the fundamentals of film producing to their own upcoming Intermediate Film Projects (shot in semester 4). 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

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#### SHORT FILM DIRECTING I

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Utilizing the skills learned in Director’s Craft IA, I B 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 stools 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

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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 (3)

### INTERMEDIATE FILM PRODUCTION

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Students are challenged to incorporate concepts, lessons and practical experience gained in the first four semesters with their own artistic vision, as they design and execute their Intermediate Films of up to 12 minutes. Instructors monitor student progress and provide final production approval through a rigorous Greenlight process, while also debriefing recently completed productions in class. Instructors may also visit student sets to assess productions. In addition to directing their own films, students are required to work as crew on 3-5 (depending on class size) additional productions.

Prerequisite(s): Successful Completion of Semester Three (3)

### SEMESTER FIVE

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#### FEATURE SCREENPLAY I

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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

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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 (3)

### CINEMATOGRAPHY III

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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

### SOUND DESIGN

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Students receive instruction in fundamental post-production sound techniques such as Sound Effects and Sound Mixing. In the process, they learn the significance of sound design in improving the look of their Digital Production Workshop projects.

### SEMESTER SIX

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#### FEATURE SCREENPLAY II

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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

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### DIRECTOR'S CRAFT III A

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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 Producing Commercials & Music Videos, 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

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### SCREENWRITING SHORT THESIS A

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Building upon the narrative short film screenwriting skills developed in Terms One and Two, this course focuses on advanced narrative storytelling techniques to be applied in the thesis project scripts. Students will take their projects from log lines to completed scripts in this class. A supportive workshop environment will allow students to work through multiple scenarios as they hone their narrative vision for these thesis projects.

Prerequisite(s): Screenwriting I & II

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### DIGITAL EDITING III

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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 advanced editing platforms, 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

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### PRODUCING COMMERCIALS & MUSIC VIDEOS

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Students will apply the fundamentals of film producing to their own Music Video or Commercial 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 I

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### SEMESTER SEVEN

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### SYNCHRONOUS SOUND PRODUCTION WORKSHOP II

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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*

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### DIRECTOR'S CRAFT III B

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The class incorporates in-class screenings, presentations and discussions regarding the history and art of film as it relates to advanced directing techniques. Additionally, the class will focus on advanced scene work with actors, as well as the early development stages of students' upcoming Thesis Films. Prerequisite(s): Director's Craft II

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### SCREENWRITING SHORT THESIS B

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

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### PRODUCING III

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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

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### PRODUCTION DESIGN

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This workshop helps students prepare for the design requirements of their thesis film projects. Topics covered in this hands-on

workshop include the collaboration between cinematography and design, set construction, creating the visual language of the film, costume design, and prop choices.

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### SEMESTER EIGHT

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#### SHORT FILM DIRECTING II

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Utilizing the skills learned in all previous directing classes, this course examines the director's challenge in directing the short film at a more advanced level. Higher-level concepts such as control of tone and style will be pursued in depth as they related to the unique short film format. Lectures and exercises will contribute to this advanced directing class aimed at refining the student's ability to more precisely execute their creative vision. Prerequisite(s): Director's Craft III B

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#### THESIS FILM PREP

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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 seven (7)

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#### THESIS FILM PRODUCTION

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Term eight (8) 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.

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#### THESIS FILM CREW PARTICIPATION

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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

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## SEMESTER NINE

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### THESIS FILM: PICTURE EDITING

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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

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### DIGITAL EDITING IV

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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

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### ENTERTAINMENT INDUSTRY SEMINAR

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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.

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## THESIS SOUND DESIGN

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Through instructor guidance, students apply skills and knowledge gained from their earlier Sound Design course in the mixing of their BFA Final Films. Prerequisite(s): Sound Design

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## ELECTIVES

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### ENTREPRENEURSHIP

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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.

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### NEW MEDIA

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Documentary producers/directors must keep abreast of evolution in New Media technology and the many New Media outlets for distribution that continually emerge. In this course, students develop an introductory sense of the filmmaking challenges and

opportunities presented by new/digital/viral media - including podcasting, marketing films, and producing for the web/handhelds. Through readings, discussions, and hands-on production, students develop critical and pragmatic insights into critiquing and designing New Media experiences.

# BACHELOR OF FINE ARTS IN ACTING FOR FILM

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TOTAL CREDITS REQUIRED: 124

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## PROGRAM OVERVIEW

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The New York Film Academy (NYFA) Bachelor of Fine Arts (BFA) in Acting for Film is an eight-semester conservatory-based, full-time study program. The curriculum is designed to immerse gifted and energetic prospective actors in all aspects of the discipline. The New York Film Academy Bachelor of Fine Arts in Acting for Film provides a creative setting which challenge, inspire, and hone the talents of its student body. Students follow an intensive curriculum to achieve multiple learning goals.

## PROGRAM LEARNING OUTCOMES

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In addition to providing a solid base of collegiate-level general education and specified undergraduate-level knowledge, the educational objectives in the Bachelor of Fine Arts (BFA) in Acting for Film Degree Program are to teach students the art and craft of acting and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of acting for film.

- Critically analyze dramatic texts across diverse cultural and historical lenses to construct characters using critical thinking, analysis, interpretation and knowledge of dramatic structure.

- Create believable characters with emotional and psychological depth, demonstrating dependable and repeatable acting techniques

- Practice professional etiquette and communication skills when working independently and collaboratively in a creative environment.

- Demonstrate a broad knowledge of the history of theatre and film necessary to creating a historical and social context that inform acting choices and character development.

- Create original work that demonstrates a unique voice and vision and utilizes the technical and aesthetic tools of the major disciplines of the cinematic arts.

- Audition at a professional level and apply best practices for the entertainment industry.

## YEAR ONE OVERVIEW

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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

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During the first semester, students will develop a foundational understanding of the major tools and techniques used by the actor. All students participate in an intensive sequence of classes in Technique & Scene Study I, Voice & Speech I, Movement I, Filmcraft, and Acting for Film I as

well as general education courses in liberal arts.

***Learning Outcomes:***

- Achieve an understanding of the fundamental principles of acting on camera.
- Develop a basic understanding of the principles of Filmcraft.
- Execute basic acting techniques and apply them to scene study.
- Examine and analyze fundamentals of script and text analysis.
- 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.

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## SEMESTER TWO OBJECTIVES

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In the second semester, students will build upon what they learned in semester one. Their courses include Technique & Scene Study II, Voice & Speech II, Movement II, Acting for Film II, as well as continued general education courses.

***Learning Outcomes:***

- Develop a more thorough understanding of the craft of acting through the study and in-depth exploration of a specific Stanislavski based methodology that will help the actor find a new level of emotional availability.

- Demonstrate more advanced understanding of on-camera acting techniques.
- Understand the nuances and differences between staged and on-camera performances.
- Analyze the relationship between their physical and emotional life and apply these discoveries to acting choices.

***Production Goals:***

- Shoot and edit in-class on camera scenes for critique.
- Shoot in-class on camera a final movement performance.
- Perform in an end of semester live presentation that is filmed.

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## SEMESTER THREE OBJECTIVES

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The third semester provides further training with Technique & Scene Study III, and Acting for Film III as well as their general education courses.

***Learning Outcomes:***

- Develop a deeper comprehension of acting skills through the exploration of scenes by contemporary playwrights, finding a new level of richness within the student's instrument.
- Demonstrate advanced understanding of on-camera acting technique.
- Examine and analyze the nuances and differences between staged and on-camera performances.

***Production Goals:***

- Shoot and edit in-class short scenes, as well as a final scene to be screened.
- Perform in an end of semester live presentation that is filmed.



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## YEAR TWO OVERVIEW

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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.

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## SEMESTER FOUR OBJECTIVES

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The fourth semester students continue to cultivate their acting skills in the medium of Acting for Film IV: Scripted TV, Technique & Scene Study IV and general education courses.

### ***Learning Outcomes:***

- Explore in depth portrayals of human behavior through foundational playwrights, thereby demonstrating a more connected understanding of their skills as an Actor.

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

- Film both a Scripted Television Sitcom and Dramatic episode for critique.
- Perform in an end of semester live presentation that is filmed

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## SEMESTER FIVE OBJECTIVES

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The fifth semester provides further training with Improvisation, Technique & Scene Study V (Period Styles), Writing for Actors, Voice-Over, as well as their general education courses.

### ***Learning Outcomes:***

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

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

- 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.

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## SEMESTER SIX OBJECTIVES

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In the sixth semester provides further training with Performing Shakespeare, Acting for Film V, an Acting Elective and their general education courses.

### ***Learning Outcomes:***

- Develop deeper comprehension of stage vs. film performance and the demands of a professional film set.
- Analyze and understand the work of Shakespeare

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

- Perform in a final film project for final screening.
- Develop a demo reel needed to market themselves in the industry.
- Perform an in-class live Shakespearean performance which is filmed.
- Performance in a chosen Acting Elective that will be filmed.

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## YEAR THREE OVERVIEW

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Through exposure to the many facets of the professional world of film acting, the third year prepares students for their Final Projects and Industry Showcase. Year Three BFA students must complete a series of highly specialized courses, participate in a play production

workshop, and ultimately deliver a Final Project of their own creation.

## SEMESTER SEVEN OBJECTIVES

Through exposure to the many facets of the professional world of film acting, the third year prepares students for their Final Projects and Industry Showcase. Year Three BFA students must complete a series of highly specialized courses, participate in a play production workshop, and ultimately deliver a Thesis Project of their own creation.

### **Learning Outcomes:**

- Develop the regimen required of the Actor to be a part of a full length theatrical production
- Demonstrate further development of voice & movement in creating a specific character to be performed
- Examine and understand the aspects of creating content to use in 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, and Industry Showcase and their final general education courses.

### **Learning Outcomes:**

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

### **Production Goals:**

- Create a Thesis Project including inception, writing, and performance to be filmed and screened 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	Credits
ACTI101S	Acting for Film I	2
ACTI111S	Technique & Scene Study I	4
ACTI121S	Voice & Speech I	2
ACTI131S	Movement I	2
ACTI141S	Filmcraft	2
FOUN100S	English Composition	3
FOUN171S	First Year Seminar	3
<b>TOTAL</b>		<b>18</b>

<b>SEMESTER TWO</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
ACTI151S	Acting for Film II	4
ACTI161S	Technique & Scene Study II	4
ACTI171S	Voice & Speech II	2
ACTI181S	Movement II	2
FOUN101S	Advanced English Composition	3
FOUN121S	Film History I	3
<b>TOTAL</b>	-	<b>18</b>
<b>SEMESTER THREE</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
ACTI191S	Acting for Film III	4
ACTI201S	Technique & Scene Study III	4
FOUN131S	Public Speaking	3
HATM101S	Film History II	3
<b>TOTAL</b>	-	<b>14</b>
<b>SEMESTER FOUR</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
ACTI211S	Acting for Film IV: Scripted TV	4
ACTI221S	Technique & Scene Study IV	4
FOUN141S	Critical Thinking	3
ARHU211S	Dramatic Literature	3
SOSC201S	Psychology of Performance	3
<b>TOTAL</b>	-	<b>17</b>
<b>SEMESTER FIVE</b>		

<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
ACTI231S	Technique & Scene Study V (Period Styles)	4
ACTI241S	Improvisation	2
ACTI251S	Writing for Actors	2
ACTI261S	Voice-Over	2
NASC211S	Science in the Movies	3
HATM221S	History of Theatre	3
<b>TOTAL</b>	-	<b>16</b>
<b>SEMESTER SIX</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
ACTI271S	Acting for Film V	4
ACTI281S	Performing Shakespeare	2
ARHU251S	The Effective Artist: Critical Concepts in the Arts	3
<b>Students must complete 1 Acting elective.</b>		
-	Choose from course list.	2
<b>Students must complete 1 upper-division Social &amp; Behavioral Science course.</b>		
-	Choose from course list.	3
<b>TOTAL</b>	-	<b>14</b>
<b>SEMESTER SEVEN</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
ACTI301S	Digital Media	2

ACTI311S	Play Production Workshop	5
ACTI321S	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
<b>TOTAL</b>		<b>15</b>
<b>SEMESTER EIGHT</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
ACTI341S	Industry Showcase	2
ACTI361S	Thesis Production	3
ACTI371S	Business of Acting	2
ACTI381S	Audition Technique	2
Students must complete 1 Arts & Humanities upper-division elective.		
-	Choose from course list.	3
<b>TOTAL</b>		<b>12</b>

<b>ELECTIVES</b>		
<b>Course Number</b>	<b>Course Title</b>	<b>Credits</b>
ACTI402S	Sketch Comedy	2
ACTI412S	Contemporary Dance	2
ACTI422S	Stunt Workshop	2
ACTI442S	Advanced Stage Projects	2
ACTI452S	Entertainment Law	2
ACTI462S	Building the Reel	2
ACTI432S	Singing For Actors	2

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## COURSE DESCRIPTIONS

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All **LIBERAL ARTS & SCIENCE** courses are listed separately.

### SEMESTER ONE

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#### ACTING FOR FILM I

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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.

#### ACTING TECHNIQUE & SCENE STUDY I

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This course will allow students to continue to explore acting and technical skills through studying an advanced level of one of the Stanislavski based methodologies: Chekhov, Strasberg, Hagen, Adler or Meisner. Upon studying the technique, the student will then apply the skill to contemporary scenes. The course will culminate in an in-class presentation at the end of the semester. to use active verbs to create dynamic performances. 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.

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### VOICE & SPEECH I

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

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### MOVEMENT I

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Expanding upon the techniques and skills learned in Movement I, students will continue their exploration to refine their ability to express character and emotion through the body. Continuing the use of multiple approaches to movement and its analysis, which includes and is not limited to, Viewpoints, Composition work, Contact

Improvisation, Dance, Yoga, Laban Movement Analysis, Grotowski, Chekhov Technique, Movement II will refine and expand students' proficiency of their physical instrument. This course will focus on applying physicalization to character through improvised and scripted performance.

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### FILM CRAFT

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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.

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## SEMESTER TWO

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### ACTING FOR FILM II

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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.

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### TECHNIQUE & SCENE STUDY II

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Technique & Scene Study III continues the exploration of Stanislavski based

methodologies. This course will increase the Actor's awareness of their instrument. They will also develop their ability to focus their attention and create detailed and vibrant imaginative worlds. The student will learn the value of observation and replication in character work, and have an increased awareness of real and imagined stimuli to create points of concentration to ground their performances in the given circumstances of their contemporary scene work. Students will learn to extract given circumstances from the text, to create strong objectives and to use active verbs to create vibrant performances. Emotional preparation will be more deeply explored and students will further understand the concept of a personal process. Exercises may be taped for in-class critique and evaluation. They will perform in a taped live presentation for an audience at the end of the semester.

Prerequisite (s): Technique & Scene Study I

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## VOICE & SPEECH II

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

Prerequisite: Voice & Speech I

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## MOVEMENT II

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

*Prerequisite(s): Movement I*

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## SEMESTER THREE

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### ACTING FOR FILM III

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This course teaches intermediate Acting for Film skills necessary for creating a fully realized performance. On a weekly basis, students will prepare a script and digitally tape the scene. Students edit their own exercises and scenes to better understand how the mechanics of a performance effect the final edit. Edited exercises and scenes will be screened for critique in class. Students will also do pre-production prep in class as well as rehearse final scenes for an on-location shoot. Students will be intensively involved in production as well as acting throughout the shoot days.

Prerequisite: Acting for Film II

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### ACTING TECHNIQUE & SCENE STUDY III

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Technique & Scene Study III continues the exploration of Stanislavski based methodologies. This course will increase the Actor's awareness of their instrument. They will also develop their ability to focus their attention and create detailed and vibrant imaginative worlds. The student will learn the value of observation and replication in character work, and have an increased awareness of real and imagined stimuli to create points of concentration to ground their performances in the given circumstances of their contemporary scene work. Students will learn to extract given circumstances from the text, to create strong objectives and to use active verbs to create vibrant performances. Emotional preparation will be more deeply explored and students will further understand the concept of a personal process. Exercises may be taped for in-class critique and evaluation. They will perform in a taped live presentation for an audience at the end of the semester.

Prerequisite(s): Technique & Scene Study II

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: Acting for Film II

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#### ACTING TECHNIQUE & SCENE STUDY IV

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

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### SEMESTER FOUR

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#### ACTING FOR FILM IV

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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

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### SEMESTER FIVE

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#### ACTING TECHNIQUE & SCENE STUDY V (PERIOD STYLES)

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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.



## IMPROVISATION

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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

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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

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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: Voice & Speech II

## SEMESTER SIX

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### ACTING FOR FILM V

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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 the Writing for Actors course in the previous semester. 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 IV

## PERFORMING SHAKESPEARE

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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

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### DIGITAL MEDIA

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The Digital Media course introduces students to the Digital Media landscape and presents an overview of the tools that can help students take control of their careers. Each student will create, pitch and write a project that can be for a scripted Webisode or an original short film project designated for an online platform. The class is broken down into both Lecture and Workshop where students will present material for the Digital Media concept and project.

### PLAY PRODUCTION WORKSHOP

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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 in rehearsal. This course focuses on the practical dynamics of being a member of an acting ensemble. The course culminates in multiple performances of a full-length theatrical performance in front of a live audience, one of which will be taped and made available to students.

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**ADVANCED VOICE &  
MOVEMENT:  
CHARACTERIZATION FOR THE  
STAGE**

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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.

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## SEMESTER EIGHT

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### THESIS PRODUCTION

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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 creation of a role that has significance to the actor, a self-written/performed and filmed scene or scenes, 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 production details, polishing of the script, preparation for the film shoot and writing the critical essay. The final film will be screened for a live audience.

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### INDUSTRY SHOWCASE

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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 creation of a role that has significance to the actor, a self-written/performed and filmed scene or scenes, 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 production details, polishing of the script, preparation for the film shoot and writing the critical essay. The final film will be screened for a live audience.

***Prerequisite(s): Completion of semester 7 courses.***

## BUSINESS OF ACTING

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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. Prerequisite(s): Technique & Scene Study IV

## AUDITION TECHNIQUE

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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.

## ELECTIVES

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

## SKETCH COMEDY

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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.

## ENTERTAINMENT LAW

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

## CONTEMPORARY DANCE

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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

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

## SINGING FOR ACTORS

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This course offers actors the opportunity to experience the techniques and joy of singing in order to feel comfortable and competent in an

audition or on set. This is a voice workshop, not a performance workshop. The skills practiced are intended to create expressive freedom in a musical environment.

### ADVANCED STAGE PROJECTS

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

### BUILDING THE REEL

An overview of the basics of digital editing. Students will learn by experience exactly what

is needed to match shots, which will help them understand how to tailor their performances accordingly. Students will also work on building their own acting reel for industry submission.

# BACHELOR OF FINE ARTS IN PHOTOGRAPHY

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TOTAL CREDITS REQUIRED: 120  
CREDITS

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## OVERVIEW

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The New York Film Academy Bachelor of Fine Arts Photography is a dynamic three-year program that provides candidates with a thorough grounding in the fields of Commercial, Fine Art and Documentary Photography.

Across eight semesters, undergraduates are immersed in all aspects of Photography study, representing a progression of knowledge that provides them with academically rigorous and creatively challenging courses.

Students' creativity is carefully and constantly nurtured as they are encouraged to find and develop their own unique visual language and vocabulary through a process of investigation, critiquing, creative conceptualizing, self-reflection and practice.

Each course is designed to focus on one of the many specialized areas within the discipline of photography. Students will be introduced to and instructed in the mastery of tools and techniques critical to successful photography practice.

By the end of this program, students will be thoroughly equipped with the creative business skills necessary to succeed in the highly competitive marketplaces of Commercial, Fine Art and Documentary Photography. However, the program also has a broader, cross-disciplinary structure that will empower students with the knowledge to apply their core skills to a range of

complementary fields, giving them a wider choice of professional paths to pursue.

NYFA's instruction in Photography represents a two-pronged system of teaching both creative photography and business of professional photography. As with our MFA and one-year Photography programs, we blend a curriculum designed for the student seeking to explore both sides of the Photography discipline. Through a variety of courses, each designed to focus on one of the many specialized areas within the discipline, students will be introduced to and instructed in the mastery of tools and techniques critical to successful photography and the business of photography. Our photographers will be prepared to function in the professional workplace, whether in a creative photography environment or in a complementary photography field.

### *Degree Program Learning Objectives*

- Apply a mastery of lighting tools with digital and analog camera systems with projects that reflect their understanding through their
- Exhibit a comprehensive knowledge of digital output systems by applying this to their own digitally printed
- Demonstrate, through applied lighting techniques, an understanding of the visual language of photography and the ability to incorporate technical, formal and conceptual competencies in their finished creative work
- Exhibit industry standard business practices in commercial, fine art and documentary disciplines through their personal photographic work and website
- Demonstrate professional skills and practices and employ them to their area of interest within the photography industry
- Summarize the knowledge and relation of

their finished work to that of the technological, artistic, social & cultural currents within the history of photography and contemporary photographic practice

- Identify their area of personal interest and then conceptualize and complete self-directed projects that culminate in a cohesive body of work for printed, online or exhibition presentations
- Communicate visually and articulate in verbal and written form the key technical, formal and conceptual issues in their creative work and the work of others

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## SEMESTER ONE OBJECTIVES

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In the first semester, students are introduced to core photography skills both in digital capture and lighting. As students learn to shoot and edit, they are exposed to the history and theories of photography. As they begin to analyze and critique images, students develop essential skills to conceptualize, compose and develop their own visual language. Students are encouraged to think beyond convention and apply what they have learned to their creative work.

### *Learning Outcomes::*

Students will:

- Demonstrate knowledge of the characteristics of available light and make creative use of light modifiers, continuous lighting tools, camera positions, grip equipment and portable electronic flash
- Demonstrate an understanding of how available light translates to the captured image
- Demonstrate an applied understanding of the visual language of photography and the ability to incorporate technical, formal and conceptual competencies in their creative work
- Evaluate the components of exposure by comparing and contrasting aperture ranges,

shutter speeds, lenses, lighting tools and filtration options on a wide variety of subjects

- Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques
- Investigate the role photographic materials, processes and techniques play in the pursuit of photography as a creative medium
- Implement knowledge of Lightroom as an organizational tool
- Apply working knowledge of Lightroom as a file management, workflow processing and resolution tool
- Thoroughly test the limits of over- and underexposure and RAW processing and their effects on the look of an image
- Apply working knowledge of Lightroom for basic output to inkjet printers
- Apply theories of aesthetics, semiotics, design, composition and color to their images
- Explore key periods in the history of photography and discuss the work of seminal visual artists from the nineteenth century to 1960
- Examine master photographers' techniques, aesthetics and approaches and apply these to class assignments
- Demonstrate knowledge of technological, artistic, social and cultural currents from the history of photography perspective from the nineteenth century to 1960

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## SEMESTER TWO OBJECTIVES

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In the second semester, students will continue to challenge their photographic abilities, both artistically and technically. Students are instructed in the intricacies of available and artificial lighting while expanding their repertoire of techniques as they work with professional strobe lighting and grip hardware. In post-production, they extend their knowledge of basic color and



tone corrections to make accurate color prints with modern inkjet printers. Students are introduced to theories of aesthetics, semiotics design and color, which will enhance their visual vocabulary. They explore contemporary movements in photography and visual arts and discuss the work of seminal artists, applying this knowledge to their assignments.

### ***Learning Outcomes::***

Students will:

- Demonstrate 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
- Demonstrate an understanding of how artificial and mixed lighting translates to the captured image
- Apply the key skills needed to effectively control and manipulate artificial light and mixed light in a variety of situations
- Demonstrate their working knowledge of the components of exposure and color temperature
- Compare and contrast a wide variety of lenses on a range of subjects
- Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques
- Demonstrate working knowledge of global adjustments in Lightroom
- Apply working knowledge of basic color management to their images and output accurate prints to modern inkjet printers
- Apply advanced theories of aesthetics, semiotics, design, composition and color to their images
- Demonstrate their working knowledge of Lightroom as an organizational tool
- Examine master photographers' techniques, aesthetics and approaches from the history of photography from 1960 to the present and apply these to class assignments

- Demonstrate comprehensive knowledge of technological, artistic, social and cultural currents from the history of photography
- Examine and discuss the work of seminal visual artists from the nineteenth and twentieth centuries
- Demonstrate knowledge and be able to discuss the effect visual media has had on the way contemporary society reads images
- Articulate in verbal and written form, the key technical, formal and conceptual issues in their creative work and the work of others

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## SEMESTER THREE OBJECTIVES

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In semester three, students will refine their pre-visualization skills with more complex shooting assignments. They delve into applying their knowledge of the characteristics of artificial and mixed lighting, effectively controlling their results. This semester, they are introduced to Photoshop, the predominant digital darkroom tool. Working with color management and adjustment layers, students produce accurate inkjet prints. Students interact with working professionals in a hands-on course, creating valuable networks and seeing first-hand the myriad professional paths jobs available to them on completion of the program.

### ***Learning Outcomes::***

Students will:

- Apply knowledge of the characteristics of studio lighting (continuous and strobe) and mixed light sources, make creative use of light modifiers, camera positions and grip equipment on location
- Demonstrate an understanding of how artificial light and mixed light translates to the captured image on location



- Apply the key skills needed to effectively control and manipulate artificial and mixed light sources in a variety of situations
- Demonstrate working knowledge of the components of exposure and color temperature
- Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques
- Demonstrate an advanced understanding of the visual language of photography and the ability to incorporate technical, formal and conceptual competencies in their creative work
- Demonstrate working knowledge of Photoshop as a digital darkroom tool
- Apply knowledge of color management in Photoshop to their images and output accurate prints to inkjet printers
- Apply advanced theories of aesthetics, semiotics, design, composition and color to their images
- Examine and interact with working professionals in the photography industry to create networks and gain information
- Examine master photographers' techniques, aesthetics and approaches and apply these to their images
- Demonstrate knowledge of technological, artistic, social and cultural currents from the history of photography
- Examine current trends in various facets of the industry as well as photographic printing methods
- Demonstrate knowledge and be able to analyze the effect visual media has on the way contemporary society reads images
- Identify key technical, formal and conceptual issues in their creative work and the work of others and articulate these in verbal and written form

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## SEMESTER FOUR OBJECTIVES

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In semester four, students will advance their knowledge of camera systems by working almost exclusively with medium and large format photography. They will be introduced to film, working with the Zone System to reinforce their knowledge of exposure and lighting. As well as exploring traditional wet darkroom printing, students will consolidate their proficiency by scanning then processing their images using Photoshop and then output to large format black and white inkjet prints. Students are introduced this semester to the video capabilities of DSLR, where they will become cinematographers, directors, producers and editors on three film projects. They also further their analytical skills during class discussions and research assignments by looking at key histories and theories underpinning the cultural, historical and social contexts in which photographs are produced and distributed.

### *Learning Outcomes::*

Students will:

- Apply theories of light using medium and large format cameras and film
- Demonstrate working knowledge of the Zone System for exposure, film development and darkroom printing
- Demonstrate knowledge of in-camera filtration
- Examine the limits of over and under exposure using black and white film
- Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques
- Demonstrate knowledge of film scanners for medium and large format black and white film and prints
- Apply advanced knowledge of Photoshop to process images for digital printing
- Apply knowledge of the Zone System to analyze and evaluate images

- Produce a portfolio of digital prints using inkjet printers
- Demonstrate working knowledge of the DSLR for video
- Produce one mise-en-scene film, one sync sound film and one stop motion/time-lapse film project
- Apply knowledge of core skills in cinematography, continuous light sources, directing, screenwriting, location sound recording, directing actors for their projects
- Demonstrate working knowledge of Adobe Premier Pro for non-linear editing
- Examine master photographers' techniques, aesthetics and approaches and apply these to their images
- Demonstrate knowledge of and discuss key histories and theories underpinning the cultural, historical and social contexts in photographs are produced and distributed
- Examine current trends, key technical, formal and conceptual issues in photography and articulate these in verbal and written form
- Demonstrate the critical thinking skills necessary to interpret images
- Demonstrate discipline and methodology for submitting quality written material on deadline.

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## SEMESTER FIVE OBJECTIVES

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During semester five, students refine the conceptual and practical skills they have developed and embark on a series of self-assigned projects. In digital imaging, they experiment with an array of blending modes and break their images down to components, allowing them even greater creative control. Students fine-tune their printing skills and are given the opportunity to use alternative digital printing processes. This semester introduces electives, enabling students to begin directing their studies in their chosen genre.

### *Learning Outcomes::*

Students will:

- Demonstrate the critical thinking skills necessary to interpret images
- Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques
- Demonstrate comprehensive knowledge of the characteristics of available and artificial light and apply these to their images
- Conceptualize a series of shooting assignments in the genre of their choice and produce a body of work consistent with high professional standards
- Examine master photographers' techniques, aesthetics and approaches and apply these to their images
- Examine current trends in photography and apply this information to their concepts
- Demonstrate mastery of Lightroom as an organizational tool and Photoshop as a non-destructive editing tool
- Apply advanced Photoshop skills in recognizing and breaking down images into their individual elements
- Examine alternative digital processes for printing
- Produce a body of digitally printed work
- Apply complex theories of aesthetics, semiotics, design, composition and color to their images
- Demonstrate knowledge and be able to analyze the effect visual media has on the way contemporary society reads images
- Identify key technical, formal and conceptual issues in their creative work and the work of others and articulate these in verbal and written form

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## SEMESTER SIX OBJECTIVES

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In this semester, students apply their working knowledge of advanced lighting and digital imaging to their projects. Students are provided with a constructive forum in which they are encouraged to develop their professional objectives by taking stock of their current skill set. Within a mentored environment, students are encouraged to become more independent in their work methods. Students must complete two out of seven electives, which complement their core courses, broadening their perspectives.

### *Learning Outcomes::*

Students will:

- Apply working knowledge of advanced lighting and digital imaging to their projects
- Examine master photographers' techniques, aesthetics and approaches and apply these to their images
- Demonstrate the critical thinking skills necessary to interpret images
- Demonstrate advanced knowledge of Photoshop as a non-destructive editing tool
- Apply advanced Photoshop and Lightroom skills to their images
- Apply advanced theories of aesthetics, semiotics, design, composition and color to their images
- Demonstrate an advanced understanding of the visual language of photography and the ability to incorporate technical, formal and conceptual competencies in their creative work.

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## SEMESTER SEVEN OBJECTIVES

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In this semester, students begin to synthesize their coursework to date and begin to position their thesis efforts for the final two

semesters of the BFA program. They investigate the business of Professional Photography and examine self-promotion strategies and essential business practices. Students work on branding their business identity and constructing a business plan. They are guided through the initial portfolio development process, and examine current trends in portfolio presentations in all areas of the industry. Students will sharpen their critical thinking abilities as they explore the way images are read, both figuratively and literally. Electives this semester further consolidate students' direction.

### *Learning Outcomes::*

Students will:

- Demonstrate knowledge of current business practices in the professional photography industry
- Apply knowledge of photography business practices to their assignments
- Construct a working business plan
- Develop a marketing strategy for self-promotion
- Identify and apply best business practices for their chosen genre
- Conceptualize and implement portfolio objectives for a body of work
- Examine current trends in photo bookmaking, online portfolio presentation and traditional/fine art portfolio presentations and apply these to final output
- Demonstrate knowledge of the professional photography industry to promote themselves within it
- Demonstrate advanced critical thinking skills necessary to interpret images
- Examine master photographers' techniques, aesthetics and approaches and apply these to their images
- Examine and discuss current trends in photography

- Demonstrate critical thinking skills in evaluating a diverse range of historical and contemporary artworks
- Demonstrate the ability to produce photographic work consistent with high professional standards
- Demonstrate comprehensive knowledge of technological, artistic, social and cultural currents from the history of photography and contemporary photographic practice and be able to relate their work to this history and practice
- Identify an area of personal interest and pursue self directed projects that culminate in a cohesive body of work

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## SEMESTER EIGHT OBJECTIVES

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During the final semester, students focus primarily on their thesis projects in the genre of their choice, beginning with a clearly stated objective. 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 thesis exhibition. Peer and instructor critiques help guide them through these steps. Final electives this semester enable comprehensive and solid culmination of each students' chosen field.

The BFA 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 Outcomes::*

Students will:

- Apply advanced conceptual skills to produce a professionally executed body of work
- Examine current trends in photo bookmaking, online portfolio presentation and traditional/fine art portfolio presentations and apply these to final output
- Demonstrate knowledge of the professional photography industry to market themselves within it
- Demonstrate advanced critical thinking skills necessary to interpret images
- Demonstrate advanced technical skills, creative vision and personal aesthetic in their final portfolio
- Demonstrate advanced technical controls in digital output
- Apply advanced knowledge of Photoshop and Lightroom for image processing, file organization and digital output
- Apply complex theories of aesthetics, semiotics, design, composition and color to their images
- Analyze and discuss the ideology behind their work
- Conceptualize and produce a body of work of high professional standard for printed, online or exhibition presentations
- Write a clearly stated thesis objective
- Produce a professionally executed body of work demonstrating their advanced conceptual skills
- Demonstrate their knowledge of contemporary exhibition protocols via planning and designing their final thesis exhibition, sequencing images and mounting / framing / hanging techniques

## CURRICULUM

SEMESTER ONE		
Course Number	Course Title	Credits
PHOT101S	Introduction to Lighting	3
PHOT111S	Photo Foundations I	3
FOUN101S	English Composition	3
FOUN121S	Film History I	3
HATM111S	History & Aesthetics of Photography I	3
<b>TOTAL</b>	-	<b>15</b>
SEMESTER TWO		
Course Number	Course Title	Credits
PHOT121S	Intermediate Lighting	2
PHOT131S	Photo Foundations II	3
FOUN131S	Public Speaking	3
FOUN171S	First Year Seminar	3
FOUN161S	Drawing	3
HATM121S	History & Aesthetics of Photography II	3
<b>TOTAL</b>	-	<b>16</b>
SEMESTER THREE		
Course Number	Course Title	Credits
PHOT141S	Advanced Lighting	2
PHOT151S	Capture to Print I	2
HATM211S	Art History	3
FOUN141S	Critical Thinking	3
<b>Students must complete 1 of the following ARHU:</b>		
ARHU251S	Literature & Society	3
ARHU211S	Dramatic Literature	3
<b>TOTAL</b>	-	<b>16</b>

SEMESTER FOUR		
Course Number	Course Title	Credits
PHOT161S	Applied Photography Practices I	2
PHOT171S	Capture to Print II	2
PHOT181S	The Moving Image I	2
PHOT191S	Processes & Cultures of Photography	3
NASC211S	Science in the Movies	3
SOSC211S	Psychology of Production	3
<b>TOTAL</b>	-	<b>15</b>
SEMESTER FIVE		
Course Number	Course Title	Credits
PHOT201S	Applied Photography Practices II	2
PHOT211S	Intermediate Imaging I	2
PHOT221S	Concepts in Photography	3
<b>Students must complete 1 upper-division SOSC</b>	Choose from Course List	3
<b>Students must complete 2 of the following Photography electives:</b>		
PHOT302S	View Camera	2
PHOT312S	Photography as Fine Art I	2
PHOT322S	Advertising Photography	2
PHOT332S	Photojournalism & Documentary I	2
PHOT342S	Alternative Processes	2
PHOT352S	The Moving Image II	2
<b>TOTAL</b>	-	<b>14</b>

SEMESTER SIX		
Course Number	Course Title	Credits
PHOT231S	Applied Photography Practices III	2
PHOT241S	Intermediate Imaging II	1
ARHU251S	The Effective Artist: Critical Concepts in the Arts	3
Students must complete 1 upper-division HATM	Choose from course list.	2
Students must complete 1 upper-division NASC	Choose from course list.	3
Students must complete 2 of the following Photography electives:		
PHOT302S	View Camera	2
PHOT312S	Photography as Fine Art I	2
PHOT322S	Advertising Photography	2
PHOT332S	Photojournalism & Documentary I	2
PHOT342S	Alternative Processes	2
PHOT352S	The Moving Image II	2
<b>TOTAL</b>		<b>14</b>

SEMESTER SEVEN		
Course Number	Course Title	Credits
PHOT251S	Business Practices for Photographers	3
PHOT261S	Portfolio Development I	2
PHOT271S	Theory & Criticism: Contemporary Photography	2

PHOT362S	Portraiture	2
PHOT372S	Editorial	2
PHOT382S	Advanced Imaging	2
PHOT392S	Advanced View Camera	2
PHOT402S	Multimedia Photo Essay	2
Students must complete 1 upper-division ARHU	Choose from course list.	3
<b>TOTAL</b>		<b>14</b>

SEMESTER EIGHT		
Course Number	Course Title	Credits
PHOT281S	Portfolio Development II	3
PHOT291S	Final Project	3
PHOT301S	Senior Thesis	3
PHOT311S	Imaging Output	2
Students must complete 1 Photography elective		
PHOT412S	Commercial Photography	2
PHOT422S	Photography as Fine Art II	2
PHOT432S	Photojournalism & Documentary II	2
Students must complete 1 upper-division ARHU	Choose from course list.	3
<b>TOTAL</b>		<b>16</b>

## SEMESTER ONE

### INTRODUCTION TO LIGHTING

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

## PHOTO FOUNDATION I

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From the tools, techniques and aesthetics of digital photography to using Lightroom as an organizational tool, this course lays the critical thinking skills and practical foundations which enable students to explore photography as a visual language.

Across a series of lectures, workshops and assignments, students will investigate the role photographic materials, processes and techniques all play in the pursuit of photography as a creative medium. This course includes an introduction to the basics of digital capture and digital imaging exposure, along with the core principles, language and tools of electronic media. Lightroom essentials include file management, workflow processing and resolution.

## SEMESTER TWO

### INTERMEDIATE LIGHTING

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A hands-on course that aims to extend the core skills students have developed during *Introduction to Lighting* in Semester I. Focusing on studio lighting, this course allows students plenty of hands-on class time to master the basics of the medium. To consolidate their knowledge, students will be encouraged to

further explore and experiment with increasingly more sophisticated lighting techniques including mixing light sources to achieve different moods and effects.

***Prerequisite(s): Introduction to Lighting***

## PHOTO FOUNDATIONS II

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During this course students have the opportunity to extend their skills in Lightroom, including making global adjustments to their images whilst experimenting with digital printing techniques.

Students will explore the breadth of digital color concepts technologies and methodologies including: color perception, color models, color gamut, digital color correction and color management as well as gain a working knowledge of digital printing techniques.

***Prerequisite(s): Photo Foundations I***

## SEMESTER THREE

### ADVANCED LIGHTING

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Having mastered the basics of digital capture and mixed source lighting in Semesters 1 and 2, students will experiment with location lighting and practice trouble-shooting strategies to solve a range of specific lighting challenges.

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

***Prerequisite(s): Intermediate Lighting***



## CAPTURE TO PRINT I

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

## SEMESTER FOUR

### APPLIED PHOTOGRAPHY PRACTICES I

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An immersive introduction to medium and large format black and white film techniques allowing students to apply acquired theories of light in a controlled studio environment. During a series of in-class sessions, students will begin experimenting with medium and large format camera techniques, using black and white film. This will provide many opportunities for students to practice and perfect the lighting skills they have learnt in the first three semesters.

### CAPTURE TO PRINT II

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

they shoot and explore their output options.  
*Prerequisite(s): Capture to Print I*

## THE MOVING IMAGE I

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A practical course introducing students to the craft of moving image. Today's photographers are expected to be equally as skilled at using video as they are the still image. This course offers students a solid introduction to time-based media, allowing them to practice core skills in cinematography, using continuous light sources, directing, screenwriting, location sound recording, directing actors, producing, and non-linear editing. Working with the extensive video capabilities of their DSLR cameras, students will be invited to create two film projects each encompassing all aspects of the production process.

### PROCESSES AND CULTURES OF PHOTOGRAPHY P

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

## SEMESTER FIVE

### APPLIED PHOTOGRAPHY PRACTICES II

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Refining the conceptual and practical skills they have acquired throughout the past four

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

***Prerequisite(s): Applied Photography Practices I***

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### INTERMEDIATE IMAGING I

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In this digital output course, students extend their existing Photoshop skills and begin to recognize the individual elements that comprise an image. Breaking the image down into its component parts and experimenting with an array of blending modes, allows students greater creative control over their work. Using the concept-driven projects they are working on in *Applied Photography Practices II*, this class provides students with the opportunity to experiment with alternative digital processes and fine-tune their printing skills along the way.

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### CONCEPTS IN PHOTOGRAPHY

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

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

contemporary art gallery as well as museum trips.

### SEMESTER SIX

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#### APPLIED PHOTOGRAPHY PRACTICES III

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A core class for Semester 6, Applied Photography Practices III provides students with a constructive forum in which they are encouraged to take stock of their current skill set and further develop their professional objectives. These objectives can be met in a number of ways.

This class will involve deep self-reflection, consultation and feedback with lecturers, peer feedback and the opportunity to shoot individual projects and fine-tune technical skills where necessary. The goal of this class is for students to become more independent in their learning within a mentored, supportive environment, giving them greater ownership over their own projects and future careers.

***Prerequisite(s): Applied Photography Practices II***

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### INTERMEDIATE IMAGING II

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

***Prerequisite(s): Intermediate Imaging I***

### SEMESTER SEVEN

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#### BUSINESS PRACTICES FOR PHOTOGRAPHERS

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

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### PORTFOLIO DEVELOPMENT I

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

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### THEORY & CRITICISM: CONTEMPORARY PHOTOGRAPHY

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

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

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### SEMESTER EIGHT

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### PORTFOLIO DEVELOPMENT II

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A student's portfolio consolidates the use of the photographic image as a means of expression and communication, demonstrating technical ability, creative vision and personal aesthetic brought together in a cohesive body of work.

Through a process of self-reflection, peer review and lecturer feedback, students will fine-tune their portfolios to the point where they are ready for presentation to the professional sector in their chosen area of the industry.

*Prerequisite(s): Portfolio Development I*

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### FINAL PROJECT

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

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### SENIOR THESIS

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

Students begin with a clearly stated thesis objective. Through peer and instructor feedback, weekly critiques, an artist's statement, editing sessions, planning and designing their exhibition, sequencing images, mounting/framing/hanging techniques and the installation itself, they will refine their body of creative work until it matches their objective.

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### IMAGING OUTPUT

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Students explore the advanced technical controls of printing workflows for digital imaging with a view to outputting images for their final body of creative work.

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## ELECTIVES

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### VIEW CAMERA

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A hands-on introduction to traditional 4 x 5 view camera technology and aesthetics that also covers a number of image-making techniques, studio applications and printing. During this elective, students gain the necessary experience to employ and control the unique drawing capabilities provided by the view camera. Class time allows for practice using the view camera tilt, swing, shift, rise and fall movements to control focus, perspective and image shape. Students will also learn advanced exposure and traditional black and white printing techniques.

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### PHOTOGRAPHY AS A FINE ART I

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An introduction to Photography as Fine Art. This course allows students a more in-depth exploration of the contemporary visual artists who influence them most and asks them to question how and why this work is influencing their burgeoning style.

Through the modernist and post modernist lens, students explore photography as a conceptual, social and aesthetic tool. In doing so, students will expand their own awareness of contemporary art and apply this knowledge to their own work.

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### ADVERTISING PHOTOGRAPHY

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The focus of this course is photographic illustration for advertising. Students are

invited to analyze, then, through their own work, apply professional advertising studio practices. In response to a client 'brief', students will create their own projects in an advertising studio context using advanced applications of medium and large format cameras, digital capture and analog film. The expectation is that students will meet (and exceed) their client's expectations. Typography and graphic design are also covered in this course.

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### PHOTOJOURNALISM & DOCUMENTARY I

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An introduction to the history, theory, political influences and trends of both past and contemporary artists working in the Documentary Photography field. Students use their theoretical study as a basis and preparation for their own project. This elective includes weekly critiques of peer student documentary work including journals of self-reflection and process-analysis. The aim is to identify and more importantly, critique any ideological issues that arise so the next generation of Documentary Photographers and Photojournalists is armed with the skills to challenge and develop this unique narrative even further.

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### ALTERNATIVE PROCESSES

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In this course, students will explore alternative silver processes including lith printing, chromoskedastic and liquid light. Students are encouraged to explore the myriad creative uses of a variety of processing and printing techniques as a way to expand their photographic vocabulary and personal work.

## THE MOVING IMAGE II

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

*Prerequisite(s): The Moving Image I*

## PORTRAITURE

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

## EDITORIAL

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Across a series of realistic and challenging assignments, students become immersed in the world of editorial photography to gain experience of working for modern-day publications. Through the execution of simple portraits (in studio and on location) to elaborate conceptual stories, students will explore a wide range of historical and contemporary editorial work. Class discussions will focus on the key practical skills involved in making the images studied as well as how this work inspires students' own future projects. As they plan their own

projects, students will consider their own artistic vision and style whilst being expected to approach their editorial assignment professionally. This involves: ensuring they have a clear brief from their client, establishing good relationships with photo editors, art directors and writers, developing concepts and devising a workable production schedule.

## ADVANCED IMAGING

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

## ADVANCED VIEW CAMERA

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

## MULTIMEDIA PHOTO ESSAY

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

pictures, transitions, point pictures, closers, expressive camera angles and lighting demonstrating their relevance in a modern multi-media project.

### COMMERCIAL PHOTOGRAPHY

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Students analyze and practice a variety of image-driven assignments with the objective of developing a strong body of commercial work suitable for the current marketplace. Practicing the technical skills they have gained in previous semesters, students will begin to apply this knowledge to the more specialized field of Commercial Photography. Class time is also devoted to current business practices in this field.

### PHOTOGRAPHY AS A FINE ART II

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Students conceptualize and make images with a strong social and aesthetic focus. The overall goal is to develop a cohesive Fine Art portfolio. This course makes use of students'

practical and analytical skills, whilst honing their aesthetic sensibilities, as they develop their body of Fine Art images through a process of weekly critique sessions, mentoring, peer feedback, self reflection and editing.

*Prerequisite(s): Photography as Fine Art I*

### PHOTOJOURNALISM & DOCUMENTARY II

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Students conceptualize and execute their own documentary-style photographic essay and in doing so, create their own political or social narrative. The objective is to produce a cohesive Photojournalistic piece.

Students will be expected to practice and challenge their technical skills as well as analyze and discuss the ideology behind their body of work. Weekly critiques and self-reflection are an integral part of the development process.

*Prerequisite(s): Photojournalism & Documentary I*



# BACHELOR OF FINE ARTS IN SCREENWRITING

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TOTAL CREDITS REQUIRED: 121  
CREDITS

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## OVERVIEW

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The New York Film Academy (NYFA) Bachelor of Fine Arts (BFA) in Screenwriting is an eight-semester, full-time study undergraduate program. The curriculum is designed to immerse gifted and energetic prospective Screenwriters in all aspects of the discipline. The New York Film Academy Bachelor of Fine Arts in Screenwriting provides a creative setting in which to challenge, inspire, and perfect the talents of its student body. Students follow an intensive curriculum and achieve multiple Learning Outcomes:.

## LEARNING OBJECTIVES

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Upon graduation from the Screenwriting Bachelor of Fine Arts Program, students will be able:

- Demonstrate a command of cinematic storytelling principles, tools and techniques for the plotting, writing, and creating of characters, stories and scenes.
- Create and present a portfolio of industry standard screenplays, story ideas and treatments for original film, television, and new media projects that reflect the writer's unique voice.
- Employ a disciplined awareness and methodology for completing professional-caliber scripts and treatments in adherence to project parameters and deadlines.
- Demonstrate a command of story analysis, the delivery of oral and written critiques to other

writers and possess the necessary skills for successful creative collaboration.

- Demonstrate an understanding of Hollywood storytelling through film and television by analyzing patterns in genres and through film history and applying them to their own writing.
- Demonstrate an industry standard ability to write professional script coverage, performing professional-quality oral presentations (pitches) for original stories, and gaining a command of personal branding and networking skills.
- Collaborate with producers, development executives, and directors in the film and television industries and work directly with actors.
- Synthesize ideas from different disciplines of dramatic writing and use them to craft compelling narratives in those disciplines as well as screenwriting.

Overall, the first five semesters concentrate on developing the tools required to create believable characters and stories in the three major fields of Screenwriting: film, television, and the emerging field of Transmedia. The sixth semester they learn the vital skills of rewriting while plotting and developing their thesis script. The final two semesters concentrate on using those tools and skills to create a final thesis script that is compelling and professional-caliber.

For general education, students complete the majority of the required Foundation Studies in the first two semesters. Courses taught in the area of Foundation Studies focus on communications, analysis and deductive reasoning. Students practice critical thinking,



scholarly research, writing and reading. These courses build a foundation for more specialized subjects requiring advanced written and oral communication skills in later semesters. The skills mastered will prepare students for the advanced course work of constructing an authentic voice in their writing projects. Coursework in Physical and Mental Wellness provides focus on the theory and practice of lifelong wellness in a stressful workplace.

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## SEMESTER ONE OBJECTIVES

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During the first semester, students will develop a foundational understanding of cinematic storytelling and the tools required to create a story in Elements of Screenwriting. The students are introduced to film theory and begin generating story ideas in their first week of class, and will learn how to find and generate story ideas and how to develop those ideas into full narratives for film. Students will also bolster their screenwriting with a Foundation Studies course in English Composition and round out their education with Physical and Mental Wellness.

### ***Learning Outcomes::***

At the end of Semester One, students will know to:

- Demonstrate a command of classic screenplay structure, character arcs, theme, conflict, flashbacks, voiceover, subtext, style, tone, visualization, discipline, and genre through examination of films and film scenes and writing practice scenes.
- Write in industry-standard screenplay format.
- Students will understand the history and evolution of cinema.
- Build stories around a variety of inspirations, ranging from art and current events to legends/folklore and social media.
- Write a treatment for a feature film story.
- Cultivate healthy and productive writing habits.
- Understand, through direct application in all

creative material, screenplay-formatting software.

- Formulate a clear written thesis about a work of literature and support it with specific examples.
- Develop methods for working with personal and school-or work-related stressors and pressures in a positive, productive way.

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

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

- Short treatments for two possible feature length films.
- Developed treatment for a feature film screenplay

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## SEMESTER TWO OBJECTIVES

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In the second semester, students will build upon what they learned in semester one. Courses continue to develop screenwriting skills through continued writing, this time taking the treatment they developed in Semester One and writing their first feature length screenplay. In addition, Script to Screen class will allow students to gain an understanding of how the written word translates to action on screen as they learn traditional and contemporary acting and filmmaking techniques. Students will practice these techniques as they write original material, which they will film. In Genre Studies, students will examine the conventions and expectations of Hollywood genre storytelling. Critical Film Studies will introduce a number of historical film movements that provided the framework for many of cinema's greatest auteurs. They will continue their Foundation Studies with a course in Public Speaking.

### ***Learning Outcomes::***

At the end of Semester Two, students will know how to:

- Write an entire first draft of an original feature-length film script.
- Take, process, and interpret script notes.

- Construct screenplays that utilize storytelling conventions and expectations of standard Hollywood film genres.
- Understand significant historical movements in cinema.
- Develop and cultivate professional-level oral and written communication skills.
- Act in a short scene.
  - Write a short film.
  - Direct a short scene.

***Production Goals:***

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

- A full-length feature screenplay.
- A screenplay for a short film.
- A digital film of a short scene.

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## SEMESTER THREE OBJECTIVES

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In semester three, students will be introduced to television as a medium and as an industry. They will plot sample episodes of a current one-hour television drama and a current half-hour comedy, and then write one of the two. In New Media, students will expand their writing skills by exploring the current media landscape, in which content is delivered through ever-evolving channels such as web series, webisodes, and branded entertainment. The world of Transmedia will be introduced, with a focus on brand integration across multiple platforms and creating immersive worlds. Students will deepen their understanding and appreciation of the arts and literature. They will round out their Foundation Studies and expand their knowledge base and analytical skills through a Critical Thinking course as well as Mathematics.

***Learning Outcomes::***

At the end of Semester Three, students will know how to:

- Write spec episodes of existing half-hour and hour-long television shows.
- Develop ideas for the new media landscape working with its special artistic considerations.
- Write a pilot for a viable web series.
- Direct and produce their own web series.
- Understand the basics of college-level mathematics.
- Develop skills for critical and analytical thinking in problem solving and textual comprehension/critique.
- Critically analyze literature.

***Production Goals:***

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

- An outline of a half-hour or hour-long spec television episode.
- A complete draft of a half-hour or hour-long spec television episode.
- A fully produced and edited pilot for a web series.

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## SEMESTER FOUR OBJECTIVES

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In semester four, students will refine their feature film writing skills by drafting a second original screenplay, this time with a more detailed method of plotting their work before writing the script. In Writing for Comics, they will learn and practice the unique storytelling forms of graphic novels, comic books, and Manga, as well as learn about the state of the sequential art industry today. In The Great Screenplays, students will deepen their knowledge and critical understanding of Academy Award-winning screenplays from the 20<sup>th</sup> century, analyzing the techniques used by the great screenwriters. Students will broaden their General Education studies into the

natural, behavioral and social sciences, allowing their writing to pull from a deeper base of knowledge.

### ***Learning Outcomes::***

At the end of Semester Four, students will know how to:

- Plot a feature film through a detailed breakdown.
- Plot and write a story for sequential art.
- Study great screenwriters and screenplays of the past century, as well as their impact on current screenwriting conventions.
- Study the natural sciences, methods of conducting systematic, scientific research, in order to use these techniques when broaching new subjects.

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

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

- A detailed beat breakdown and first draft of a second original screenplay.
- A list of notes and strategies for a rewrite.
- A proposal for an original comic book, graphic novel or manga.
- A script for the first issue or chapter of a comic book, graphic novel or manga.

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## SEMESTER FIVE OBJECTIVES

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Students will continue their practice of television writing, this time by creating an original television series and writing the pilot episode. The students' Transmedia education continues in Interactive Narrative, as students build a game idea. In The Great Playwrights, students will study writers for the stage and how they are connected to the screenwriters of today. The students' general education courses will provide a deeper exploration of theater, art or film.

### ***Learning Outcomes::***

At the end of Semester Five, students will know how to:

- Write an original television pilot.
- Construct a proposal for an original television series.
- Conceive of a board game, card game or videogame.
- Use a familiarity with the works of great playwrights to understand better how to create cinematic works which have a cohesive through-line based in theme and character.
- Draw upon a deeper understanding of the social sciences and art history to inform their writing.

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

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

- A pilot script and a series proposal/bible for an original television series.
- A short proposal for an additional television series.
- A Game Proposal for a board, video, roleplaying, card or other game.

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## SEMESTER SIX OBJECTIVES

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During semester six, students will take their screenwriting skills further with a Rewriting Workshop, in which they will take one of their previous scripts and build a plan to revise it based on previous and current feedback, and then follow through with a complete page one rewrite. This revision will allow the students to work more deeply and critically on their scripts than they have so far. In Thesis and Character Development, students will take a semester to plot the project they will write in their final year as their thesis script. By taking a semester to go over the story, the world, and the characters, students will learn that a great deal of writing can, and should, be done before a single word of script is written. In conjunction with this class, students will start to build their thesis committee by selecting a Thesis Advisor from the screenwriting faculty. This advisor will meet with the student individually while the student develops the idea in class. In Screenwriting

Discipline and Methodology, students learn and apply techniques of goal setting, project management, workflow, and creating and adhering to productive and creative work habits. Art, Culture, and Society will help students understand their role as writers and give more depth to their scripts. A natural science course further rounds out the students' education.

### ***Learning Outcomes::***

At the end of Semester Six, students will know how to:

- Take, process, and interpret script notes and build a blueprint for a revision of that script.
- Revise a script based off a revision blueprint, but adapting to new understanding of the revised material.
- Take an idea for a film or television series and develop the thematic core and character arcs that will structure the story or series.
- Work with an executive to develop an idea.
- Create effective goal-setting and implementation habits that will carry students over into the professional world.
- Understand historic and current artistic and cultural schools of thought through studies of the arts and humanities.
- Explore the connection between art and the socio-political climate of its time.
- Develop scientific research skills and knowledge of the physical and natural sciences.

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

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

- A revised feature film treatment or series proposal and pilot beat sheet to be used for a thesis script.
- A revision of a feature script written in a previous semester.

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## SEMESTER SEVEN OBJECTIVES

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In semester seven students will begin writing their thesis projects, based on the treatment or series proposal they developed in semester six. In this semester, students will write a first draft of their film or a draft and rewrite of their series pilot and deliver the script to their thesis committee. The committee will be comprised of their thesis instructor, advisor, and the Screenwriting Chair. In addition, each committee may have one faculty member serve as a reader. Before the end of the semester students will meet with their committee to get notes on their first draft. At the end of the semester, students will have built a plan to address these notes, which they will carry into their final semester. Using study of trade publications and via a guest speaker series, The Business of Screenwriting introduces students to the practices, conventions, and players in today's entertainment industry, and the role of the screenwriter in it. Students will develop valuable skills such as script coverage, pitching, and researching industry trends in order to prepare them for professional life after graduation. In addition, the students take part in internships at production companies, studios, television networks, or talent agencies, gaining invaluable industry knowledge and contacts. In Playwriting, students will create an original short play to help add a new dimension to their creative portfolio. Adaptation class will introduce students to the unique opportunities—and challenges—of writing stories based on pre-existing material. Classes in art and theater deepen the students' general knowledge and enrich their scripts.

### ***Learning Outcomes::***

At the end of Semester Seven, students will know how to:

- Examine entertainment industry methods, practices, and player by following the trades.
- Find an internship in Hollywood.
- Write industry caliber script coverage.
- Write a script based on a continued

development process.

- Write a one-act play.
- Examine non-cinematic stories for their potential for adaptation.
- Draw upon a deeper understanding of theater and the arts to enrich their writing for the screen.

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

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

- A first draft of a feature film screenplay or revised draft of a pilot teleplay.
- A revision blueprint for their thesis script.
- An original one-act play.

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## SEMESTER EIGHT OBJECTIVES

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The eighth and final semester sees the students complete their revised thesis projects. They will receive notes from their committee and build a plan for any future rewrites or polishes. In Scene Study, students work deeper than ever before to perfect individual scenes from their scripts. Whereas the focus up until now was mostly on overall story structure and character arc, Scene Study affords students the chance to gain skills and confidence in making the actual beats of their scenes resonate more than ever. Actors are brought into this class for in-class exercises during which the writers get to see their scenes played out in real time as they make adjustments. In Adaptation II, students will take what they learned about adapting material last semester and put it into practice. They will build a treatment for a feature film based on pre-existing source material. Finally, Business of Screenwriting II focuses more and more on the art of the verbal pitch, a crucial selling tool for any screenwriter. Students will also participate in industry internships at production companies, agencies, management companies, or studios. The program

culminates in a pitch event in which invited industry executives come hear the students present their thesis projects in a round-robin night of pitching, an opportunity for the students to further develop their professional skills and networks.

### ***Learning Outcomes::***

At the end of Semester Eight, students will know how to:

- Examine a scene and rewrite it to strengthen character goals and scene structure.
- Plan and execute a revision or rewrite of their script.
- Pitch their thesis idea to industry professionals.
- Work with actors.
- Construct a five-minute pitch for their story.
- Adapt a story from another form into a treatment for a film.

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

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

- A revised draft of their thesis screenplay or teleplay.
- A revision blueprint for future revisions to their thesis script.
- A five-minute pitch for their thesis project.
- A list of log lines for the portfolio built over their eight semesters.
- A treatment for an adaptation of an original source material.

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## NYFA PITCH FEST

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To celebrate the completion of the BFA Screenwriting Program, New York Film Academy hosts a pitch event for graduating BFA writing students whose pitch and script is deemed industry ready. Representatives from top Hollywood agencies, management companies, studios and production companies attend the event to hear NYFA students pitch their thesis projects. While this event has opened industry doors to students in the past, the primary intent

of the Pitch Fest is to provide students with pitching experience and feedback outside the classroom walls.

## CURRICULUM

SEMESTER ONE		
Course Number	Course Title	Credits
SCRE101S	Elements of Screenwriting	5
SCRE111S	Advanced Story Generation	3
FOUN101S	English Composition	3
FOUN171S	First Year Seminar	3
FOUN121S	Film History I	3
<b>Required</b>		<b>17</b>

SEMESTER TWO		
Course Number	Course Title	Credits
SCRE121S	Feature Film Workshop I	3
SCRE131S	Script to Screen	3
SCRE141S	Genre Studies	3
FOUN131S	Public Speaking	3
HATM101S	Film History II	3
<b>Required</b>		<b>15</b>

SEMESTER THREE		
Course Number	Course Title	Credits
SCRE151S	Television Workshop I: Specs	4
SCRE161S	New Media	3
FOUN141S	Critical Thinking	3
FOUN151S	College Mathematics	3
<b>Students must complete 1 of the following ARHU:</b>		
ARHU251S	Literature & Society	3
ARHU211S	Dramatic Literature	3
<b>TOTAL</b>	-	<b>16</b>

SEMESTER FOUR		
Course Number	Course Title	Credits
SCRE171S	Feature Film Workshop II	4
SCRE181S	Writing for Comics	2
ARHU231S	The Great Screenplays	3
NASC211S	Science in the Movies	3
SOSC211S	Psychology of Production	3
<b>TOTAL</b>	-	<b>15</b>

SEMESTER FIVE		
Course Number		Credits
SCRE191S	Interactive Narrative	2
SCRE201S	Television Workshop II: Pilot	4
ARHU321S	The Great Playwrights	3
Students must complete 1 of the following History of Art, Theatre & Media courses:	View Camera	2
HATM201S	Topics in Film Studies	3
HATM211S	Art History	3
HATM221S	History of Theatre	3
Students must complete 1 Social & Behavioral Science course:	Choose from course list.	3
<b>TOTAL</b>	-	<b>15</b>

SEMESTER SIX		
Course Number	Course Title	Credits
SCRE211S	Thesis & Character Development	3
SCRE221S	Rewriting Workshop	4
SCRE231S	Screenwriting Discipline & Methodology	3

ARHU251S	The Effective Artist: Critical Concepts in the Arts	3
Students must complete 1 upper-division NASC	Choose form course list.	3
<b>TOTAL</b>	-	<b>16</b>

SEMESTER SEVEN		
Course Number	Course Title	Credits
SCRE241S	The Business of Screenwriting I	3
SCRE251S	Playwriting	2
SCRE261S	Advanced Thesis Workshop I	4
SCRE271S	Adaptation I	3
Students must complete 1 upper-division HATM	Choose from course list.	3
<b>TOTAL</b>		<b>15</b>

SEMESTER EIGHT		
Course Number	Course Title	Credits
SCRE281S	The Business of Screenwriting II	3
SCRE291S	Scene Study	3
SCRE301S	Advanced Thesis Workshop II	4
SCRE311S	Adaptation II	2
<b>TOTAL</b>		<b>12</b>

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## COURSE DESCRIPTIONS

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**LIBERAL ARTS & SCIENCE** courses are listed separately.

### SEMESTER ONE

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## ELEMENTS OF SCREENWRITING

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Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and locations, and to develop action sequences. Students will explore topics including: Classic Screenplay Structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

## ADVANCED STORY GENERATION

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Story Generation is designed to help writers become what the film industry needs most: prolific sources of story ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for various genres and mediums, from film to television and emerging media like comics or web series. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become versatile, adaptable, and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will commit to one of their story ideas and develop it into a treatment for a feature film to be used in their Semester Two Feature workshop.

## SEMESTER TWO

### FEATURE FILM WORKSHOP I

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Feature Film Workshop I is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length script, developing and writing a screenplay from the treatment they developed in Story Generation. By the end of the course, students will write a first draft of a feature-length screenplay.

### SCRIPT TO SCREEN

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Script to Screen is designed to help writing students see what happens to their words when they go into Production. The class is divided into two components: Acting for Writers and a fifteen-week Filmmaking Seminar. Acting for Writers introduces students to the theory and practice of the acting craft. By exploring how actors build characters and performances based upon the information provided in a film script, writers will learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue, characters and action writing.

The Filmmaking Seminar trains students in the fundamentals of film directing, which in turn facilitates an understanding of the filmmaking process as it relates to screenwriting. It is our belief that a student who actually picks up a

camera, blocks a scene and directs actors from a script is far better prepared to then write a screenplay. If a writer has actually translated a shot on the page into a shot in the camera, then the writer has a much sharper perspective on the writing process.

Students will write a short film and learn the basics of that form. Hands-on classes in directing, editing, cinematography, and production give an overview of the creative and technical demands of telling a story with moving images. Then, working in small crews, students will shoot one of the scenes from their short film using digital video cameras. Afterward, students will edit their footage on Avid.

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### GENRE STUDIES

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Genre Studies is a critical studies course focused on exploring different genres of film. Through out-of-class screenings, lectures, and in-class scene breakdowns, students will begin to identify the models and audience expectations of different genres, starting from broad categories like comedy and drama and then moving into more specific genres like adventure horror and romantic comedies.

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### SEMESTER THREE

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#### TELEVISION WORKSHOP I: SPECS

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This television workshop is a fast-paced, intensive workshop program that introduces students to the fundamentals of the TV world and TV writing. The class work consists of individual writing, reading aloud of student work in class, and workshop discussions. By the end of the course, each student will have written a draft of both a one-hour television spec script and a half-hour

spec script, each for an existing show. Students will be encouraged to write through difficult spots with the belief that getting to “The End” is more important than polishing along the way. Workshop sessions will simulate a TV writers’ room, and will be an environment in which students evaluate their own and their classmates’ work. A constructive, creative and supportive atmosphere will prevail, where students will guide and encourage each other in their writing.

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### NEW MEDIA

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In this course, students will be given an overview of the concept and current state of Transmedia, as well as the concept of Franchises or Story Worlds. In the introductory portion of the class, topics will include the concept of the “Immersive World,” the history of Transmedia, Branded Content, and Brand Integration. Then students will take classes in producing, camera and directing, and will shoot their web series pilot. Following production, students will attend editing classes, and have two weeks to edit their works. Their pilots will then be presented in-class and critiqued by the instructor as well as the rest of the class. *Prerequisite(s): Script to Screen*

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### SEMESTER FOUR

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#### FEATURE FILM WORKSHOP II

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Feature Film Workshop II builds upon knowledge gained in Feature Film Workshop I, in which students loosely plotted and then wrote a feature-length film script. This course is divided into two components: in the first half, students will build a detailed breakdown of a new story idea - learning the value of plotting in detail before writing. In the second half, the students will write a draft of that

script. Each week, students will bring in a sequence of their scripts to be work-shopped, and will adjust their breakdown as they go to reflect the changes that happen to a plot when writing begins.

*Prerequisite(s): Feature Film Workshop I*

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## WRITING FOR COMICS

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For generations, sequential storytelling in America was the domain of the costumed superhero, but with the expanding field of Japanese manga and a wide array of publishers selling graphic novels of all genres, the field is now wide open. This study provides a complete introduction to the medium and to the craft of writing stories for comics in all their many forms. Students will learn the various styles of formatting and story structure as well as how to tell a story visually and pace it. Their comic will be developed in class from pitch to proposal and from outline to breakdown to completed script.

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## SEMESTER FIVE

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### INTERACTIVE NARRATIVE

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The video game industry creates a billion dollar product and while blockbuster genre films spawn games, films created from established games are increasingly the norm. In modern Hollywood, games are even created and sold as part of studio pitches. The primary objective of Interactive Narrative is to explore key aspects of gaming and game development and design. Students examine the history, theory, mechanics and storytelling techniques of various types of game play including board games, card games, casual, console, MMO, mobile, and emerging forms. This class will also feature guest speakers and the development of an initial Game Proposal.

*Prerequisite(s): Writing for Comics*

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## TELEVISION WORKSHOP II: PILOT

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In this advanced television workshop, students will create an original episodic television series, including completing a series proposal and the script for the pilot episode. Topics will include: introducing your central character and core cast, creating a series "template," creative solutions to providing back story, and building the show's world and tone. Students will learn from individual writing, group workshops, short lectures, television screenings, and story analysis to create two pieces of writing. The workshop portion of the class will be constructed to simulate a TV writers' room, with students reading, evaluating, and assisting each other from "breaking story," building outlines, all the way to a completed draft.

The primary goal of the class will be for students to leave with a series proposal and a full draft of a television pilot script for an original show, either one-hour or half-hour. Students will also generate additional series ideas that they will take with them into the second year of the program.

*Prerequisite(s): Television Workshop I: Specs*

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## SEMESTER SIX

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### THESIS & CHARACTER DEVELOPMENT

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This course is designed to teach a basic truth of writing: most writing is done before a single page is scripted. The first steps of writing are developing an idea into a story, then taking that

story and building a structure. In this class, students will bring a variety of ideas, some from the first five semesters of their BFA, and pick which idea they will write in Advanced Thesis Workshop in their final year. To help them in this process, students will work with a development committee, where their instructor will meet with the Department Chair and an Advisor of the student's choosing to help shepherd the idea from beginning to a full treatment or series proposal. Part of the process of development will focus on characters, relationships, and character arcs. A secondary focus of the class will be on teaching students to write compelling characters and relationships that help to create more effective screenplays and teleplays. The character work aims to allow students to access story at a deeper level, via true engagement with protagonists, antagonists and other secondary characters. Over the course of the semester, students will choose between writing a film or an original pilot. At the end of the class the students will have a revised treatment or a revised series proposal and beat sheet for a pilot episode. They will take this work into Advanced Thesis Workshop.

***Prerequisite(s): Feature Film Workshop I & II; Television Workshop II: Pilot; Advanced Story Generation***

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## REWRITING WORKSHOP

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The art of writing is really the art of rewriting. A successful writer must know how to take notes on their story and their writing, and find something useful in every note. In this class, students will revisit one of the scripts written in previous workshops, and take the feedback they have received up until now, and new

feedback from this class, and build a revision blueprint - a plan to address the notes and improve the story and how it is told. Lectures will develop key concepts in rewriting and exercises will teach vital skills in revision. And then students will build a blueprint to guide their revision, and finally rewrite the script in a way that addresses the feedback yet still serves the writer's vision and voice.

***Prerequisite(s): Feature Film Workshop I & II; Television Workshop II: Pilot***

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## SCREENWRITING DISCIPLINE & METHODOLOGY

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Goal-setting, project planning, time management and project management skills are essential for the creative artist. It is crucial for screenwriters, and all create artists, to have the discipline to meet deadlines (especially self-imposed deadlines) and the tools and skills to complete the tasks they set. This course will explore different methodologies and the best resources for students to uncover the tools they need to meet and exceed their goals. Students will also meet with successful industry professionals during special guest lectures to uncover their tools and techniques.

## SEMESTER SEVEN

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### THE BUSINESS OF SCREENWRITING I

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This class introduces students to the practices and players of the entertainment industry from a historical perspective. Students learn about

the birth of film as a dramatic medium and how the major studios—the juggernaut of a new industry—grew out of this development.

By studying the roots of the film industry, students will also learn how the business works today. Also addressed is the role of the screenwriter in the process and business of filmmaking. In-class lectures and primary-source research projects are supplemented with in-class guest lectures from prominent figures in the entertainment industry. Students will also learn the basics of pitching, to begin preparing them for next semester’s Pitch Fest.

Students may intern at a film or television production company, film or television studio, management company, or talent agency. Students are encouraged to choose their internship wisely, based on individual interests and strengths honed during the program. Students will be expected to write reports on their internship experiences, and internship supervisors will assess the students’ performance at the work site. Instead of an internship, students may write a Research Paper. Papers must be at least 15 pages in length and must reference a comprehensive list of research sources.

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## PLAYWRITING

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Ever since the advent of the motion picture camera, the Great White Way of Broadway has served as an express lane to Hollywood. Many modern screenwriters - including David Mamet, Kenneth Lonergan, and Neil LaBute - have spent their time in a darkened theater watching their words come alive on the stage. Building on the lessons of *The Great Playwrights*, Playwriting will give our screenwriting students a chance to hone their dialogue and scene writing, while creating an

original one-act play to add to their portfolio.

*Prerequisite: The Great Playwrights*

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## ADVANCED THESIS WORKSHOP I

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This course builds on existing student knowledge about screenwriting and takes it to the next level. Students will take the feature film or television series they developed in Thesis and Character Development and write a first draft. Over the course of Semesters Seven and Eight, they will work with their thesis committee in developing and writing this idea, taking it through a first draft, a rewrite, and a plan for future rewrites.

As a whole, the course will mirror the majority of the writing deals being given in Hollywood today. Each student started by developing a detailed Feature Treatment or Series Proposal last semester. From there students take it to a First Draft of either the Feature or the Series pilot and build a plan for a rewrite based on development notes. Next semester they will do a rewrite and plan a polish or further revision. The thesis committee will give the student detailed notes and guidance each step of the way. And students will explain and articulate the choices they’ve made thus far.

*Prerequisite(s): Thesis & Character Development*

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## ADAPTATION I

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In today’s Hollywood, adaptation is everywhere - it’s extremely common to see a “based on” credit ahead of the screenwriter’s name. Historically, novels, short stories, plays and magazine articles have served as underlying source material, but in the last decade, comic

books, graphic novels, TV shows, board games, theme park rides, even old films, have increasingly become fair game. The end result is this: a tremendous number of potential jobs for new screenwriters involve adaptation. In this course, students will identify the challenges that surround translating a non-cinematic art form into a cinematic story by studying existing adaptations.

***Prerequisite(s): Feature Film Workshop II***

## SEMESTER EIGHT

### THE BUSINESS OF SCREENWRITING II

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After The Business of Screenwriting I, screenwriters should be skilled in the creation of log lines and the writing of coverage. While they have been introduced to the five-minute pitch, they have not yet perfected it. This will be the primary focus of Business Of Screenwriting II. The class builds to a pitch event at the end of the semester, where students present their ideas to the faculty, with a chance to join NYFA's MFA Pitch Fest, where they'll be able to pitch to experts and industry professionals. As part of this course, in the final semester of the program, students will take part in an industry internship or may instead choose to write an industry-related research paper. ***Prerequisite(s): The Business of Screenwriting I***

### SCENE STUDY

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This is the class in which students get to leave behind the big picture for a while and pull out the microscope to study their scenes in great detail. Using short excerpts (3-5 pages) from

screenplays they have already written – preferably from their thesis scripts – students will focus on emotional progression, dialogue, action, character logic and motivation, scene beats, tone and tonal shifts, writing style, subtext, events, and transitions, in order to revise their material. During the first half of the course, a different type of scene will be covered each week, and sessions will consist of a combination of reading scenes aloud, critique, in-class assignments, lecture, and watching film clips. Actors will be brought in for the second half of the course to do cold readings of scenes and to provide their unique perspective on character development, motivation, and beats.

***Prerequisite(s): Advanced Thesis Workshop I***

### ADVANCED THESIS WORKSHOP II

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This course continues where Advanced Thesis Workshop I left off. It will focus entirely on the rewriting process. This course will teach students to dig deeper into their stories than most of them ever have. Through workshop and discussions, students will gain the insight they need to execute a Rewrite and a plan for a Polish of the scripts (and, if working in television, series outline) they wrote last semester. Upon completion of this course, students will learn how to spot the things in their scripts that aren't working, develop a game plan for fixing them, and execute that game plan. The class will focus on identifying and fixing structural problems as well as problems on the scene level. This semester is designed to build the skills of self-criticism, arguably the writer's most important tool. At each step, the student will explain their creative choices to their thesis committee and work with the notes given during the committee process.

By the end of the final semester, each student will have a rewritten draft of their feature screenplay or pilot.

*Prerequisite(s): Advanced Thesis Workshop I; Rewriting Workshop*

## ADAPTATION II

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Having studied adaptations of original source material into films in Adaptation I, students

will now select a work to adapt or update and generate a 10-15 page treatment based on the material. They will maintain the essence of the original story while making sure to imbue the new screenplay with its own dramatic impact. From this treatment, students will write a complete draft of the screenplay.

*Prerequisite(s): Adaptation I*



# BACHELOR OF FINE ARTS IN PRODUCING

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TOTAL CREDITS REQUIRED: 120.5  
CREDITS

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## OVERVIEW

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The New York Film Academy Bachelor of Fine Arts in Producing is an eight-semester program intended to prepare film, television and other visual media producers for training in the fields of creative producing (story and script development) and production (physical, line and technical) management.

Producing is the core focus of this BFA program, and we developed our instruction to represent a progression of knowledge that provides the undergraduate student with academically rigorous and creatively challenging courses. Students will continue to enhance and practice their producing and production management skills in intermediate and advanced specialized courses.

All courses are taught in a linear progression thereby allowing the producing students to further their interdisciplinary knowledge through the execution of a specific practicum and under the specialized instruction.

The Producing and Liberal Arts & Science curricula are integrated to offer a well-rounded education. NYFA's instruction in Producing represents a two-pronged system of teaching both creative producing and production management. As with our MFA and AFA Producing programs, we blend a curriculum designed for the student seeking to explore both sides of the producing discipline. Through a variety of courses, each designed to

focus on one of the many specialized areas within the discipline, students will be introduced to and instructed in the mastery of tools and techniques critical to successful producing and production management. Our producers will be prepared to function in the professional workplace, whether in a creative producing environment or in physical production where production management skills are required. (Please note, the AFA in producing not intended to be a component of the proposed BFA in Producing nor is it structured for transfer.)

## LEARNING OBJECTIVES

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- Demonstrate a broad understanding of the full range of producing functions in the film, television, and related industries.
- Demonstrate an overall knowledge of production management and post-production skills and methodologies through the execution and completion of visual media projects.
- Display a working knowledge of the production crafts and their functions, organization and work flow on professional-produced film and television series.
- Exhibit a broad understanding and application of financing, marketing and distribution strategies and practices in both independent and studio models.
- Demonstrate a thorough understanding of treatment and script development, conventions, structures, execution and

presentation in accordance with industry standard practices.

- Demonstrate an overall understanding of fundamental principles of law and business affairs practices pertaining to the entertainment industry.
- Exhibit a thorough understanding of historical and contemporary cinematic innovators and styles and their influences on current trends in the entertainment industry.
- Demonstrate a broad understanding of professional work environment skills and practices common to the entertainment industry.
- Demonstrate a thorough understanding of project pitch and presentation practices and methodologies to financial and creative collaborators.

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## SEMESTER ONE OBJECTIVES

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In the first semester, students are introduced to key principles of producing for film and television and will develop the tools required for effective producing. Through coursework in directing, cinematography and editing, students will collaborate to develop, prep, shoot and edit a short film on location. In addition, each student will direct his or her own individual mise-en scene.

### *Learning Outcomes:*

- Students will gain a working knowledge of the roles, tasks and obstacles faced by film and television producers.
- Students will understand through analysis and application the development, physical production and post processes.

- Students will gain a working knowledge of industry trade newspapers, magazines and websites.
- Students will gain an appreciation for the filmmaking process from the perspective of the director, actor and cinematographer.
- Students will gain a working knowledge of the current and evolving structure of studios, networks and labor unions.
- Students will learn the roles of talent agents and managers.
- Students will understand through analysis and application scheduling and budgeting principals critical to effective producing.
- Students will understand through example and practice how to identify reliable industry standard box office predictors.
- Students will develop positive and effective practices for working with personal, school- or work-related stressor and pressures.

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## SEMESTER TWO OBJECTIVES

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In the second semester, students will build upon their semester one learning and will continue to challenge their production abilities artistically and technically. Students are instructed in the craft of screenwriting and will learn storytelling concepts of structure, formatting, style, conventions and character development through writing an original short narrative script. They will develop and produce a short documentary and put into practice their increased production skills. They will craft professional caliber resumes.

### *Learning Outcomes::*

- Students will analyze and evaluate screenplay quality through effective script coverage.

- Students will develop and execute an original short narrative screenplay.
- Students will demonstrate discipline and methodology for adhering to script deadlines.
- Through practice and execution, students will develop and execute a short documentary segment.
- Students will understand through analysis and application individual state and international tax incentives and rebate programs.
- Students will develop skills in writing clear, concise and articulate resumes.
- Students will develop critical and analytical thinking skills as they pertain to problem solving and textual comprehension and technique.

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### SEMESTER THREE OBJECTIVES

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In semester three, students will research and analyze newsworthy and relevant topics pertaining to the entertainment industry. They will write an original reality television series proposal. They will undertake the development, prep, production and completion of a short narrative film. They will be introduced to basic financing, marketing and distribution principles integral to the entertainment industry and will learn basic entertainment law principles.

#### *Learning Outcomes::*

- Students will understand through execution how to develop and present an original reality television series proposal.
- Students will gain a working knowledge of line producing skills required to develop, produce and complete a short narrative film.

- Students will learn through practice and execution the process of auditioning and casting.
- Students will learn through practice and execution location scouting, film permitting and executing insurance documentation for locations.
- Students will practice scheduling and budgeting skills through scheduling and budgeting of short narrative films.
- Students will develop skills for formulating and delivering a clear, logical and compelling oral presentation.

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### SEMESTER FOUR OBJECTIVES

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Students will develop an articulate and effective pitch of an original film or television treatment. Students will develop and write an original television series pilot treatment and an original feature film treatment. They will learn the components of effective feature film business plans for investors and for studios, as well as the elements of standard television series show bibles. They will learn principles of business affairs relevant to the entertainment industry.

#### *Learning Outcomes::*

- Students will develop and write an original television series pilot treatment.
- Students will develop and write an original feature film treatment.
- Students will demonstrate discipline and methodology for submitting quality written material on deadline.
- Students will develop the skills to create and articulate a clear, concise and engaging pitch.

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### SEMESTER FIVE OBJECTIVES

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In semester five, students will advance their line producing skills through their collaborations with NYFA filmmakers whereby students will line produce a longer form short narrative film for NYFA filmmakers. Students will write a first draft television pilot script. They will learn the principles of entertainment accounting and cost management. They will interact with industry leaders in a seminar setting to learn their varied beginnings and paths to success.

### ***Learning Outcomes::***

- Students will employ creative producing and production management skills during collaborations with NYFA filmmakers.
- Students will develop and write a first draft television pilot script.
- Students will gain a familiarity of editorial workflow.
- Students will develop the skill of giving story and script notes.
- Through study and analysis, students will develop skills to interpret financial accounting and cost management documents.
- Through research and preparation, students will interact effectively with producers and industry leaders.

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## SEMESTER SIX OBJECTIVES

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Students will develop a first draft feature screenplay. They will be exposed to acting techniques and methodologies. They will study production design, wardrobe and makeup artistry and will create an original look book. They will develop and complete a new media piece. Students will seek and secure an ongoing collaboration with a screenwriter for the purpose of developing an original script. They will participate in an industry internship for practical, supervised experience or will prepare a scholarly research paper on a topic of relevance to the entertainment industry.

### ***Learning Outcomes::***

- Through practice and execution, students will write a first draft feature screenplay.
- Students will develop and create an original piece of new media.
- Students will employ creative producing skills through the start of an ongoing collaboration with a screenwriter.
- Through analysis and practice, students will develop and understand acting technique.
- Through example and practice, students will identify effective design style in art direction, costuming and makeup.

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## SEMESTER SEVEN OBJECTIVES

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In this semester, students begin to synthesize their coursework to date and begin to position their thesis efforts for the final two semester of the BFA program. They will continue their creative collaboration with a screenwriter. They will develop and create their own production company website. Students will build upon their entertainment law coursework with the analysis of legal cases and will further analyze financial, marketing and distribution models. They will participate in an industry internship for practical, supervised experience or will prepare a scholarly research paper on a topic of relevance to the entertainment industry.

### ***Learning Outcomes::***

- Students will develop and maintain a production company website.
- They will further the skill of analyzing financial, marketing and distribution models.
- Students will further develop the skill of collaborating with a screenwriter, giving story and script notes as they complete the collaboration process.
- Students will decide on and begin work on a thesis project.

## SEMESTER EIGHT OBJECTIVES

During the eighth and final semester, students focus primarily on their thesis projects. They will continue to research, develop and finalize the multiple components of the thesis requirements. Students practice goal setting, workflow management, and adherence to productive work habits and deadlines. They will undertake an advanced directing practicum that exposes them to advanced directing techniques. They will learn advanced cinematography and lighting techniques. Students will learn advanced sound design. They will develop and master a refined pitch of their thesis. They will participate in an industry internship for practical, supervised experience or will prepare a scholarly research paper on a topic of relevance to the entertainment industry.

### *Learning Outcomes::*

- Students will reinforce their directing, camera, lighting and sound techniques.
- Students will master their pitching technique.
- Students will finalize and present their business plans and television show bibles.

The BFA program culminates in a pitch event in which invited industry executives attend an evening of student presentations, where they pitch their thesis projects in a round-robin platform of pitching and project presentations. This event is an opportunity for students to exhibit their pitching and presentation skills and to develop their professional network.

## CURRICULUM

<b>SEMESTER ONE</b>		
Course Number	Course Title	Credits
PROD101S	Producers Craft I	3
PROD111S	Directing for Producers I	2
PROD121S	Cinematography, Lighting & Editing	2
FOUN101S	English Composition	3
FOUN171S	First Year Seminar	3
FOUN121S	Film History I	3
<b><u>TOTAL</u></b>		<b><u>16</u></b>

<b>SEMESTER TWO</b>		
Course Number	Course Title	Credits
PROD131S	Producers Craft II	3
PROD141S	Introduction to Screenwriting	3
PROD151S	Producing Documentaries	2
PROD161S	Sound for Producers	1
FOUN131S	Public Speaking	3
HATM101S	Film History II	3
<b><u>TOTAL</u></b>		<b><u>15</u></b>

<b>SEMESTER THREE</b>		
Course Number	Course Title	Credits
PROD171S	Entertainment Law & Business Practices I	3
PROD181S	Producing Reality Television	2
PROD191S	Short Film Production I	2
FOUN141S	Critical Thinking	3
<b>Students must complete 1 of the following ARHU:</b>		
ARHU251S	Literature & Society	3
ARHU211S	Dramatic Literature	3
<b><u>TOTAL</u></b>		<b><u>16</u></b>

SEMESTER FOUR		
Course Number	Course Title	Credits
PROD201S	Pitching, Business Plans & TV Show Bibles	3
PROD211S	Business Affairs	2
PROD221S	Writing the TV Pilot Treatment	2
PROD231S	Writing the Feature Film Treatment	2
NASC211S	Science in the Movies	3
Students must complete 1 of the following Introduction to SOSC		
SOSC211S	Psychology of Production	3
SOSC201S	Psychology of Performances	3
<b>TOTAL</b>		<b>15</b>

SEMESTER FIVE		
Course Number	Course Title	Credits
PROD241S	Short Film Production II	2
PROD251S	Industry Speaker Series	1.5
PROD261S	Writing the TV Pilot Screenplay	2
PROD271S	Budgeting & Entertainment Accounting	2
Students must complete 1 of the following HATM	The Effective Artist: Critical Concepts in the Arts	3
HATM201S	Topics in Film Studies	3
HATM211S	Art History	3
HATM221S	History of Theatre	3
<b>TOTAL</b>		<b>13.5</b>

SEMESTER SIX		
Course Number	Course Title	Credits
PROD281S	Producing New Media	2
PROD291S	Acting for Producers	1
PROD301S	Writing the Feature Screenplay	2
PROD311S	Script Collaboration I	2
SOSC301S	Intro into Economics	3
PROD281S	Producing New Media	2
Students must complete 1 upper-division NASC	Choose from course list.	3
Students must complete 1 upper-division HATM	Choose from course list.	3
<b>TOTAL</b>		<b>16</b>

SEMESTER SEVEN		
Course Number	Course Title	Credits
PROD321S	Thesis Development Workshop I	3
PROD331S	Entertainment Law & Business Practices II	3
PROD341S	Script Collaboration II	2
PROD351S	Post for Producers	2
Students must complete 1 upper-division ARHU	Choose from course list.	3
<b>TOTAL</b>		<b>15</b>

SEMESTER EIGHT		
Course Number	Course Title	Credits
PROD361S	Thesis Development Workshop II	3
PROD371S	Advanced Pitching Workshop	2
PROD381S	Directing for Producers II	2
Students must complete 1 upper-division ARHU	Choose from course list.	3
Students must complete 1 upper-division HATM	Choose from course list.	3
<b>TOTAL</b>		<b>13</b>

## COURSE DESCRIPTIONS

All **LIBERAL ARTS & SCIENCE** courses are listed separately.

### SEMESTER ONE

#### PRODUCERS CRAFT I

This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Topics include navigating the studios, television networks and emerging media as well as the relationship between producers and the unions, guilds and talent agencies. From the producer's perspective, students will discuss and analyze their current projects in development or production. Relevant events in the entertainment industry will be presented and analyzed. Students will be introduced to and trained on the industry-standard software used by producers, Movie Magic Scheduling and Movie Magic Budgeting.

### DIRECTING FOR PRODUCERS I

Effective producers create a collaborative and artistic production environment that enhances each director's skills and provides the support needed to make the best possible project. Students will work in collaborative groups to develop and shoot a short film. In addition, each student will direct his or her own individual mise-en scene. Students will learn the basics of film directing and how to collaborate to tell a visual, narrative story. Students will learn film production standards and practices, working with basic production documents, working with actors and the fundamentals of telling a story through a camera.

### CINEMATOGRAPHY, LIGHTING & EDITING

Students will learn the basics of live-action motion picture cinematography in a hands-on workshop environment. They will gain an overview of working with film and video cameras, lighting, image construction and composition. Students are instructed in the basic techniques of digital editing. They will learn the basics of motion picture editing and post production techniques. They will gain an overview of non-linear editing, post-production audio, basic visual effects and professional post-production workflow.

### SEMESTER TWO

#### PRODUCERS CRAFT II



This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, film festivals, networks and ratings and analyzing U.S. and international tax incentive and rebate programs. Students develop professional-caliber resumes, cover letters and lists of references. They will formulate a plan to secure an internship and participate in a supervised internship for academic credit.

*Prerequisite(s): Producers Craft I*

### INTRODUCTION TO SCREENWRITING

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Producing students will gain firsthand knowledge of fundamental screenwriting techniques and will develop strategies in communicating with the producer's key collaborator in story development, the screenwriter. Each student will develop and write a five-page original narrative script to be produced in the Short Film Production I course.

### PRODUCING DOCUMENTARIES

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This course offers producing students an introductory exposure to documentary storytelling and filmmaking. Working in small collaborative teams, students will pitch, develop and shoot a short documentary.

### SOUND FOR PRODUCERS

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Motion picture sound is often overlooked and taken for granted. In this course, students will learn about the fundamentals of both production sound and post-production sound and gain an understanding of how sound can enhance their stories. In a studio environment, students will get hands-on experience working as sound mixers as well as boom operators. They will also gain knowledge in how to add sound effects, music and dialog replacement to their films.

## SEMESTER THREE

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### ENTERTAINMENT LAW & BUSINESS PRACTICES I

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This course is an overview of contract law and how it impacts the entertainment industry. Producing students will study legal issues regarding television, films, recordings, live performances and other aspects of the entertainment industry. Topics include copyright law, intellectual property and talent representation. Students will be introduced to finance, marketing and distribution models for both studio and independent films.

### PRODUCING REALITY TELEVISION

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Students will learn the basics of producing for reality television, and the genre's relationship to other platforms and formats through the analysis of existing successful reality programming. Students will develop, create and pitch an original reality television proposal.

### SHORT FILM PRODUCTION I

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Producing students will develop, prep and shoot their own individual short films. Students will receive instruction in a workshop setting on the fundamentals of sound recording. Working in teams, students will function as crew on each other's productions. Scripts will be developed in Introduction to Screenwriting and finalized in this course. In the early part of Semester Five, students will edit and prepare their projects for a final screening.

## SEMESTER FOUR

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### PITCHING, BUSINESS PLANS & TELEVISION SHOW BIBLES

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Through in-class examples, students are introduced to effective pitching styles and instructed on how pitching skill. Students will develop a brief and effective pitch of the material they choose to pitch at the Producers Pitch Fest. Each student will practice and gain critical and fundamental pitching skills. Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles. The feature business plan or television show bible developed in this course will be presented at the Producers Pitch Fest.

***Prerequisites: Producers Craft I***

### BUSINESS AFFAIRS

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Students analyze and discuss legal topics such as contract negotiations, marketing projects to financiers and distributors, and audience and research testing.

***Prerequisites: Entertainment Law & Business Practices I***

### WRITING THE TV PILOT TREATMENT

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Students will revisit how the television industry operates and how television programs are pitched and developed. Each student will develop and write an original television pilot treatment.

***Prerequisite(s): Introduction to Screenwriting***

### WRITING THE FEATURE FILM TREATMENT

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Through in-class instruction and critique, students will develop storytelling skills within the industry-standard format of the film treatment. In

a workshop setting, each student will develop and write a detailed feature film treatment.

***Prerequisite(s): Introduction to Screenwriting***

## SEMESTER FIVE

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### SHORT FILM PRODUCTION II

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Students will further develop critical line producing skills. Working with NYFA filmmaking students, producing students will line produce a filmmaker's Year One Film.

***Prerequisite(s): Short Film Production I***

### INDUSTRY SPEAKER SERIES

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These informative sessions feature discussions with producers and other industry professionals. Each session includes a Q&A, providing each student access to first-hand impressions of real world circumstances faced by working industry professionals.

***Prerequisite(s): Producers Craft I***

### WRITING THE TV PILOT SCREENPLAY

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In a collaborative workshop setting, each producing student will develop an original drama or situational comedy pilot.

***Prerequisite(s): Writing the TV Pilot Treatment***

### BUDGETING & ENTERTAINMENT ACCOUNTING

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This course provides an overview of production budgeting and financial, cost and managerial accounting functions specific to the film industry, with application to other areas of media production, including television. Students analyze techniques and control procedures for accurate preparation and presentation of budgets and financial statements. Topics include budgeting, cost reporting and film accounting terminology.

***Prerequisite(s): Producers Craft I***

## SEMESTER SIX

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### PRODUCING NEW MEDIA

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It is essential for the producer to keep abreast of evolutions in new media technology and the many new outlets for distribution that continually emerge on an increasingly rapid basis. iPods, webcasts, the dynamic possibilities of multimedia tie-ins and Alternate Reality Games, and the anti-piracy aspirations of digital 3-D projection are a sampling of topics presented. Through in-class discussion and samples, students will be exposed to trends in these arenas. In this course, students will pitch, develop and create an original piece of new media.

### ACTING FOR PRODUCERS

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In a workshop setting, students will develop a critical understanding of the acting process and what each actor brings to the collaborative process of filmmaking.

### WRITING THE FEATURE SCREENPLAY

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In a workshop setting, each student will develop and write a first draft screenplay. Structure, style, character development and arcs are some of the topics that will be discussed and put into practice throughout this course. ***Prerequisite(s): Writing the Feature Film Treatment***

#### ***Script Collaboration I***

In this course, students will be instructed and supervised in seeking and securing an ongoing collaboration with a screenwriter for the purpose of developing an original script. Students will employ their creative producing skills to communicate script notes and desired changes, and developing a positive working relationship with his or her screenwriting collaborator.

## SEMESTER SEVEN

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### THESIS DEVELOPMENT WORKSHOP I

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Students begin to conceptualize and develop their Thesis Projects. Topics include executive summary, logline, synopsis, story and character development, researching and analyzing comparable films or televisions shows and developing effective comparisons. Students will view and critique sample teasers for creative style and effectiveness. Through lectures and examples, students will learn the critical skills to develop effective feature film business plans and television show bibles. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects.

### ENTERTAINMENT LAW & BUSINESS PRACTICES II

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This course offers a deeper analysis of contract law and critical issues raised in contract negotiations. Copyright law and the protection of intellectual property are further analyzed. Focusing on domestic, international, and independent finance, marketing and distribution, and using case studies of actual campaigns, this course focuses on successful strategies for each of these vital aspects of producing.

***Prerequisite(s): Entertainment Law & Business Practices I***

### SCRIPT COLLABORATION II

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Students will continue with their screenwriter collaborations for the purpose of completing a fully developed second draft of their scripts.

***Prerequisite(s): Script Collaboration I***

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## POST FOR PRODUCERS

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This course will explore the entire post-production workflow for both film and digital formats. In addition to the technical aspects of physical post-production, the artistic and managerial aspects will also be addressed. Post-production for all current exhibition venues, including theatrical, DVD, satellite and streaming will be reviewed. Students will also learn more advanced post-production sound techniques to enhance their films.

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## SEMESTER EIGHT

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### THESIS DEVELOPMENT WORKSHOP II

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Students continue to refine and finalize their Thesis projects. Option A candidates will prepare for their production green lights, while Option B candidates will finalize multiple components of their required thesis documents. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects and they will create and maintain a production company website.

***Prerequisite(s): Thesis Development Workshop I***

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## ADVANCED PITCHING WORKSHOP

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This course exposes students to a variety of successful pitch styles and formats in a workshop setting. Students will acquire advanced techniques in developing and executing effective pitches and they will develop and master an effective written pitch.

***Prerequisite(s): Pitching, Business Plans & Television Show Bibles***

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## DIRECTING FOR PRODUCERS II

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Through in-class exercises, students will gain a deeper understanding of the director's integral creative role and directing craft. In a workshop setting, students learn advanced camera techniques, lighting concepts and production sound. Working with the Thesis Option A equipment package and through a series of exercises, students will develop a deeper understanding of cinematography, lighting and sound needs and how to creatively meet those needs. ***Prerequisite(s): Directing for Producers I***

# LIBERAL ARTS & SCIENCES COURSES

## (FOR UNDERGRADUATE BFA)

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### OVERVIEW

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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, Screenwriting, Acting for Film, Photography, and Producing, respectively. 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.

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### ADVANCED ENGLISH COMPOSITION

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All students in the BFA programs are required to take FOUN100 English Composition and FOUN101 Advanced Composition. Students who have transfer credits towards English Composition will be waived out of FOUN100 and will still be required to take FOUN101 to complete their English language requirements at NYFA. A student with appropriate transferrable credits towards both 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 transfer.

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### FOUNDATION STUDIES

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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.

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## COURSES

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<b><i>Courses</i></b>		<b><i>Credi</i></b>
FOUN100S	English Composition	3
FOUN101S	Advanced English	3
FOUN121S	Film History I	3
FOUN131S	Public Speaking	3
FOUN141S	Critical Thinking	3
FOUN161S	Drawing*	3
FOUN171S	First Year Seminar	3
FOUN151S	College Mathematics	3
<b><u>Required</u></b>		<b><u>15-20</u></b>

\*Drawing is not required for all BFA students.

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## COURSE DESCRIPTIONS

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### ENGLISH COMPOSITION

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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

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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.

### FILM HISTORY I

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

### PUBLIC SPEAKING

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This course is designed to explore and enhance the student's understanding of the speech communication process. Emphasis is placed on active listening, communicator and audience characteristics, basic research skills, as well as composition and delivery of extemporaneous and impromptu speeches. Skills developed in this course will help prepare students for communicating professionally as artists as well as in their personal and civic lives.

### CRITICAL THINKING

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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 while applying them to practical questions and current social issues, developing media literacy directly where they get and share information. In doing so, students 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.

## DRAWING

This course covers the necessary tools, materials, and techniques to communicate ideas visually. Through the analysis of two-dimensional art forms, discussion of how these forms convey content, and the practice of drawing techniques, students will learn how our brains interpret visual stories. Students will practice basic principles of pictorial composition and linear perspective and will be introduced to 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.

## FIRST YEAR SEMINAR

This course is designed to help students navigate college life, enhance their ability to take advantage of opportunities, and gain a deeper understanding of diversity-related challenges in order to foster more positive and healthy relationships. The class includes visits from school staff, discussion, and practical activities based on weekly topics connected to personal growth, time and money management, as well as physical and mental health.

## COLLEGE MATHEMATICS

This course is an introduction to basic mathematical concepts. Topics covered include mathematical operations of fractions, decimals, proportions, ratios, percents, measurements, order of operations, conversions, ratios, statistics, geometry, trigonometry probability and algebra.

## ARTS & HUMANITIES

In their Arts and Humanities coursework, students are introduced to great works of art and literature and their impact on culture and society. These courses offer students a well-informed and geographically diverse viewpoint, as well as developing critical thinking and writing skills. With an emphasis on interdisciplinary approaches to literary and cultural study, students are given the intellectual tools to discover the dynamic relationship between author and reader, or artist and audience, from a variety of critical, historical, cultural, social, and political perspectives. These fields give students the tools to utilize language in their films and add depth to projects illustrating the human condition.

<i><b>Introductory Courses</b></i>		<i><b>Credit</b></i>
<b>1 of the following lower-division Arts &amp; Humanities courses is required:</b>		
ARHU191S	Literature & Society	3
ARHU211S	Dramatic Literature	3
<b>Students are required to complete the following prerequisite prior to upper-division courses:</b>		
ARHU251S	The Effective Artist: Critical Concepts in the Arts	3



<u>Required</u>		<u>6</u>
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<u><i>Upper-Division Electives</i></u>		<u><i>Credits</i></u>
ARHU301S	World Religions	3
ARHU321S	The Great Playwrights	3
ARHU331S	Cultures & Encounters	3
ARHU341S	Playwrights & Screenwriters	3
ARHU351S	American Cultural History	3
ARHU361S	European Cultural History	3
ARHU371S	Introduction to the Novel	3
ARHU391S	Ethics of Video Games	3
ARHU401S	Mythology	3
ARHU421S	Topics in Queer Studies	3
ARHU431S	Advanced Drawing	3
ARHU441S	Issues in Adaptation	3
ARHU451S	Elements of the Great Screenplays	3
ARHU461S	Topics in Literature I: Creative Writing	3
ARHU411S	Topics in Literature II: Literary Genres	3
ARHU471S	Introduction to Philosophy	3
<u>Required</u>		<u>12-15</u>

## LITERATURE & SOCIETY

The course examines contemporary 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 critical survey of dramatic literature from the ancient Greeks to the

end of the 20th century, with emphasis on dramatic structure and style. Special emphasis will be placed on script analysis and historical developments and their relationship to literary periods and movements in other genres.

### THE EFFECTIVE ARTIST: CRITICAL CONCEPTS IN THE ARTS

Students will learn to apply different theoretical approaches to the study of art. The course will guide them to employ tools from a variety of perspectives, historical paradigms, and ideologies. These tools will empower them to better understand the work of others and inform their own creative practices. By the end of this survey of critical concepts in the arts, students will be able to make informed and intelligent decisions for more specialized courses offered later in their programs.

**Prerequisites:** ARHU211 Dramatic Literature or ARHU191 Literature & Society

### WORLD RELIGIONS

This course introduces the student to the major religions and spiritual belief systems of the world—both Western and Eastern. Doctrine, practices, and the historical soil from which each grew are presented, compared, and contrasted. Students will study religions academically and experientially with an eye towards the spiritual appeal of each worldview and how it aims to assist us with the challenges of the human condition.

**Prerequisite(s):** *Dramatic Literature or Literature & Society*

## THE GREAT PLAYWRIGHTS

This course covers a critical study of the plays, lives, and times of renowned playwrights and provides students with a critical and dramaturgical framework for evaluating, discussing, and crafting compelling dramatic works. Through in-class and at-home readings, viewing of plays, exercises in writing and analysis, students develop an understanding of how conflict, character, structure, dialogue, relationships, spectacle, world building, and theme are used in the theater of noteworthy playwrights and their relevance to contemporary storytelling.

## 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*

## PLAYWRIGHTS & SCREENWRITERS

A comparative study of leading authors of dramatic works, their lives, their times, and their contributions to the art of script writing presents students with the theoretical basis to deconstruct scripts, to develop an aesthetic criteria for criticism, and to create dramatic works for our current media environment.

## 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

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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 QUEER STUDIES

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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.

***Prerequisite(s): Dramatic Literature or Literature & Society***

## ADVANCED DRAWING

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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.

***Prerequisite(s): Successful completion of Drawing***

## ISSUES IN ADAPTATION

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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. Varies from semester to semester depending on the instructor.

*Prerequisite(s): Dramatic Literature or Literature & Society*

### ELEMENTS OF THE GREAT SCREENPLAYS

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This course explores the narrative elements behind some of the most successful screenplays. Through the study and critical analysis of notable screenplays, students will evaluate the composition and craft of some of the greatest screenplays to assert the qualities present in timeless storytelling.

### TOPICS IN LITERATURE I: CREATIVE WRITING

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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: LITERARY GENRES

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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*

### INTRODUCTION TO PHILOSOPHY

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This course is a general introduction to the broad range of fundamental philosophical questions, the variety of answers given to them by ancient and contemporary philosophers, and the methods and practices of thinking philosophically. Topics explored may include: personal identity, the nature of reality, knowledge, freedom, the relationships between body and mind, ethics, how societies should be organized, the existence of god, and the meaning of life.

*Prerequisites: Critical Thinking*

### SOCIAL & BEHAVIORAL SCIENCES

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Social and Behavioral Science courses emphasize the social, cultural, political, environmental, and psychological impact human groups and individuals have on one another. In their coursework, students learn how to approach these subjects through quantitative and qualitative methodologies that focus on the analysis and understanding of human behavior.

<i><u>Introductory Courses</u></i>		<i><u>Credits</u></i>
1 of the following lower-division Social Behavioral Science courses is required:		
SOSC201S	Psychology of Performance	3
SOSC211S	Psychology of Production	3
<b><u>Required</u></b>		<b><u>3</u></b>

<i><u>Upper-Division Electives</u></i>	<i><u>Credit</u></i>
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1 of the following upper-division Social & Behavioral Science courses is required:		
SOSC301S	Introduction to Economics	3
SOSC311S	International Politics	3
SOSC321S	General Anthropology	3
SOSC331S	Sociology	3
SOSC341S	Anthropology of Media	3
SOSC351S	Media & Society	3
SOSC371S	Intro to Political Science	3
SOSC381S	Topics in Contemporary Moral Issues	3
<b>Required</b>		<b>3</b>

### PSYCHOLOGY OF PERFORMANCE

The course is designed to help student actors in the practice of their craft by understanding current themes in psychology with a focus on what is called “positive psychology.” Students will examine the deep connection between thought, emotion, and behavior with the objective of releasing the restrictions that limit one’s capacity to evolve as an actor. This course will explore methods to learn about core creative instincts and to broaden and deepen the vision of what is possible. Theoretical dimensions of consciousness are coupled with in-class exercises to allow students to experience abstract concepts within their own instrument. The first half of the course focuses on the many facets of the self while the second half of the course leans more to the application of these components to acting.

*Prerequisite(s): Successful completion of preceding Foundation Studies courses*

### PSYCHOLOGY OF PRODUCTION

This course is designed to teach students the foundational knowledge of psychology and help them examine the self from the

perspective of some of Psychology's major personality typologies. Through lecture, discussion, presentation, creative exercise, and on-screen examples, students will become more familiar with their psychological makeup, with various types among teammates, and with the on-screen characters they create. Students will be able to construct conflict among the characters they create rooted in particular psychological types. This exploration will enable students to self-regulate as well as become more effective at working in teams.

*Prerequisite(s): Successful completion of preceding Foundation Studies courses*

### INTRODUCTION TO ECONOMICS

An interdisciplinary introduction to economics as a normative aspect of modern society. Topics include: markets as a means of coordinating human behavior toward the achievement of specific social objectives, how and why markets may fail to achieve these objectives, the evolution of non-market institutions such as rules of law as responses to market failures, and theories of unemployment and inflation in their historical context.

*Prerequisite(s): Successful completion of Psychology of Performance or Psychology of Production*

### INTERNATIONAL POLITICS

An introduction to international politics, applying various theories of state behavior to selected historical cases. Topics include the balance of power, the causes of war and peace, change in international systems, and the role of international law, institutions,

and morality in the relations among nations.

***Prerequisite(s): Successful completion of Psychology of Performance or Psychology of Production***

## GENERAL ANTHROPOLOGY

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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

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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

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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

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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***

## INTRO TO POLITICAL SCIENCE

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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***

## TOPICS IN CONTEMPORARY MORAL ISSUES

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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, discrimination,



pornography, crime and punishment, animals, global climate change, censorship, and privacy.

*Prerequisite(s): Successful completion of Psychology of Performance or Psychology of Production*

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## NATURAL SCIENCES

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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.

<i><b>Introductory Courses</b></i>		<i><b>Credits</b></i>
The following lower-division Natural & Computing Science course is required:		
NASC211S	Science in the Movies	3
<b>Required</b>		<b>3</b>

Upper-Division Courses		Credits
NASC301S	Geology	3
NASC321S	Human Anatomy & Physiology	3
NASC341S	Principles of Geography	3
NASC361S	Principles of Physical Sciences	3
NASC381S	General Biology	3
NASC391S	Environmental Sciences	3
<b>Required</b>		<b>3</b>

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### SCIENCE IN THE MOVIES

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This course is designed as a survey of science across the physical and life sciences, including biology and biotechnology, environmental science, biodiversity and conservation, geology, astronomy, chemistry, geography, and climatology. 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*

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### GEOLOGY

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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**

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### HUMAN ANATOMY & PHYSIOLOGY

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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**

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### PRINCIPLES OF GEOGRAPHY

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This course is a systematic study of the various elements that make up the Earth's physical environment, weather, climate, vegetation and landforms. 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

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.

<u><i>Introductory Courses</i></u>		<u><i>Credits</i></u>
Introductory History of Art, Theatre and Media courses. Requirements vary by program.		
HATM101S	Film History II	3
HATM111S	History & Aesthetics of Photography I	3
HATM121S	History & Aesthetics of Photography II	3
HATM201S	Topics in Film Studies	3
HATM211S	Art History	3
HATM221S	History of Theatre	3
<u>Required</u>		<u>6-9</u>

<u><i>Upper-Division Electives</i></u>		<u><i>Credit</i></u>
2 or more of the following upper-division History of Art, Theatre & Media electives are required:		
HATM231S	History of Photography	3
HATM251S	History of Documentary	3
HATM261S	History of Animation	3
HATM281S	History of Video Games	3
HATM291S	Topics in Modern & Contemporary Art History	3
HATM311S	Music Appreciation	3
HATM341S	History of Broadcasting	3
HATM351S	Topics in Genre Studies	3
HATM361S	American Television History	3
HATM371S	History of Women in Film, Television & Theatre	3
HATM381S	African American Film & Television History	3
HATM9aS	World Cinema	3
<u>Required</u>		<u>3-6</u>

## FILM HISTORY II

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This seminar focuses on the history of filmmaking from 1960 to the present, examining a balance of topics relating to both Hollywood and international cinema, including outstanding artists, prominent film cycles, historical developments, dominant business practices, and technological advancements in the field.

*Prerequisite(s): Successful completion of Film History I*

## HISTORY & AESTHETICS OF PHOTOGRAPHY I

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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

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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): Successful completion of 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, and Eastern European New Waves. Topics vary from semester to semester, depending on the instructor.

***Prerequisite(s): Successful completion of preceding Foundation Studies courses***

## ART HISTORY

This course is a survey artistic production from Prehistory to the current day, focusing on the development of visual language and technical innovation to convey cultural values. Student will learn formal and historical analysis as well as methods of academic research and writing in the discipline of art history.

***Prerequisite(s): Successful completion of preceding Foundation Studies courses***

## HISTORY OF THEATRE

This course surveys theater from its origins in early oral cultures to contemporary drama with a focus on theatre forms, styles, techniques, and traditions. Students will analyze theatre concepts from various eras and cultures and the historical and sociopolitical movements that shaped them.

Through lectures, assigned readings, discussions, and research projects, students will become familiar with and examine the role of theatre performance, the aesthetics of theatre styles, artists and audiences. Students will be required to attend live theater performances to fulfill writing assignments.

***Prerequisite(s): Successful completion of preceding Foundation Studies courses***

## HISTORY OF PHOTOGRAPHY

This course is an introduction to major conceptual trends and ideas in the history of photography, from its invention to the present day. Technological, artistic, social, cultural and journalistic currents of the medium will be covered in depth.

***Prerequisite(s): Successful completion of preceding Foundation Studies courses***

## HISTORY OF DOCUMENTARY

This course will introduce students to the history and theory of documentary cinema. The course will review and analyze the evolution of the documentary film genre and the varieties of approaches adopted by non-fiction filmmakers. Study will include various modes of documentary form: expository, observational, interactive, reflective, and assorted hybrid modes. The course will also explore a number of other important areas in documentary filmmaking, including ethical and legal questions as well as the importance of thorough research.

***Prerequisite(s): Successful completion of preceding Foundation Studies courses***

## HISTORY OF ANIMATION

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This course focuses on the historical, technological, and artistic development of the field of animation, from its antecedents in pre-cinema up to contemporary times. Connections to related arts such as live-action narrative cinema, avant-garde film, newspaper comic strips, and manga are also explored. Screenings include a wide range of commercial and experimental works produced throughout the world.

***Prerequisite(s): Successful completion of preceding Foundation Studies courses***

## HISTORY OF VIDEO GAMES

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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

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This course highlights artists and art movements including Modernism and Post-Modernism. Students will read, discuss, and write about what consists of the modern aesthetic and see how art produced around the turn of the 20<sup>th</sup> century rigorously shaped what we consider art today. This course will vary in the cultures and

movements covered according to the instructor. Artworks will be studied by analyzing formal elements in their aesthetic, cultural, and historical/national contexts.

***Prerequisite(s): Successful completion of preceding Foundation Studies courses***

## MUSIC APPRECIATION

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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

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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

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This course examines one or more genres of film and television storytelling, within the contexts of history, culture, aesthetics, social significance, and critical methodologies. Genres studied vary from semester to semester, depending on the instructor.

*Prerequisite(s): Successful completion of preceding Foundation Studies courses*

## AMERICAN TELEVISION HISTORY

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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

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The lives and work of women in film, television and theatre are examined and studied through the critical lenses of historiography, feminism, and gender studies. This course focuses on individual and systemic challenges, singular and historical achievements, as well as the priorities of significant women in these mediums. The subjects of our study include historical and contemporary writers, directors, actresses, and those behind the scenes like producers, scene designers, and cinematographers.

*Prerequisite(s): Successful completion of preceding Foundation Studies courses*

## AFRICAN AMERICAN FILM & TELEVISION HISTORY

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This course considers works made outside the white-dominated American film industry—during generations of social and legal exclusion of African Americans—as well as those produced later, within mainstream Hollywood industrial practice, by black artists. It traces the artistic representation of a marginalized group who 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 artists of other races, who explore the black experience.

*Prerequisite(s): Successful completion of preceding Foundation Studies courses*

## WORLD CINEMA

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This course examines films, artists, industrial practices, and cultural contexts for cinema—both classic and contemporary—made outside of the United States. The specific subset of world cinema under study in any given section of the course will vary from one semester to the next, depending upon each instructor's area of expertise. Possibilities include—but are not limited to—the cinemas of China, India, Africa, Eastern Europe, Latin America, Brazil, Japan, or Australia and Oceania.

*Prerequisite(s): Successful completion of preceding Foundation Studies courses*

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**TWO-YEAR & ONE-YEAR  
CERTIFICATE PROGRAMS**

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# CERTIFICATE PROGRAM ADMISSIONS POLICY

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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 transcripts and supporting materials must be submitted digitally.

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## REQUIRED APPLICATION MATERIALS

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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

Please note that New York Film Academy cannot return any application materials to students once they are received.

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

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## APPLICATION

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Students must submit a completed certificate program application. Applications are available online at: [www.nyfa.edu/applications/1year1.php](http://www.nyfa.edu/applications/1year1.php).

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## APPLICATION FEE

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

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## PROOF OF HIGH SCHOOL COMPLETION

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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.

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## CREATIVE PORTFOLIO

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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 & VFX

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):*

- 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.

### **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.

### **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.)

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## PROOF OF ENGLISH PROFICIENCY

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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.
- For short-term and long-term non-degree certificate programs, NYFA will accept a positive language evaluation via phone or Skype in lieu of the other requirements.

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.

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## TUITION DEPOSIT

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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.

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## ADMISSION STIPULATION

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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.

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## REQUIREMENTS FOR STUDENTS RE-APPLYING TO NYFA

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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 through Summer 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 or have been administratively 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 Admissions Review Office\*.

**Students who have withdrawn or have been administratively 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 Admissions Review Office\*
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

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

- Petition to the Admissions Review Office\*
- 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 Master's degree program (MA or MFA) and apply for a new Master's degree program will require:**

- All admissions materials as stated in the general Master's degree admissions policy are required.
- Students may only apply for a term that begins at least 3 full semesters after graduation from the first master's program.
- Students may appeal the 3-semester waiting period requirement by submitting an appeal for a waiver for exceptional cases.

**Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an**

**undergraduate or graduate degree program within the same discipline will require:**

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

**Students who have successfully completed any NYFA program and apply to begin any new NYFA program will require:**

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

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

- All admissions materials as stated in the relevant NYFA program admissions policy are required
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.

Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.

\* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance.
- The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable.

# TWO-YEAR FILMMAKING

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TOTAL CREDITS REQUIRED:  
75 CREDITS

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## OVERVIEW

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Constructed as a six-semester program, the Two-Year Filmmaking program strives to teach the art and craft of filmmaking through a combination of lectures, seminars, and total immersion workshops. The semesters are strategically broken down into phases, each phase acting as a foundation to the next. Two-Year certificate candidates will first complete a series of short but intensive projects that will expose them to a variety of skills and techniques. After completing several short films in the first year, students will enter the second year ready to focus on their final film projects. This sequential arrangement allows students to progressively gain experience as visual storytellers, and to continuously build on their knowledge and understanding of filmmaking as an art form.

The New York Film Academy Two Year Filmmaking program is an accelerated, six-semester conservatory-based, full-time study undergraduate program. Designed to educate talented and committed prospective filmmakers in a hands-on, total immersion, professional environment, the New York Film Two-Year Filmmaking provides a creative setting with which to challenge, inspire, and perfect the talents of its student body. Filmmaking students follow an intensive curriculum and achieve multiple learning and production goals. In a combination of hands-on classroom education and intense film shoots, students acquire a sound understanding and appreciation of motion

picture arts and aesthetics, and learn to integrate knowledge and professional experience.

## YEAR ONE

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In Year One, students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film arts. From the first day of class, students experience a hands-on education in an environment that empowers them to artfully tell their stories. Through a sequence of workshops, students begin to work through a number of visual, dramatic, and technical challenges. They rapidly learn the fundamental creative and technical skills they need to make a film. All students participate in an intensive series of courses in Directing, Screenwriting, Producing, Camera, and Editing to prepare them for more advanced topics and projects in Year Two.

## SEMESTER ONE OBJECTIVES

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During the first semester students learn the art and technique of visual storytelling in classes that include Director's Craft, Camera and Lighting, Screenwriting, and Editing. During the first eight weeks of the program, students use the knowledge gained in these courses to write, direct, and edit short 16mm and HD films.

During weeks nine through twelve, students begin the process of integrating dialogue into their films through short projects and production workshops. Students then write,



direct, and edit the Digital Dialogue Film, the capstone project of the first semester.

***Learning Outcomes::***

- Understand the fundamentals of visual storytelling.
- High Definition video production and Digital editing.
- Fundamental training in acting and directing actors.
- Immersion in screenwriting craft.

***Production Goals:***

- Write, direct and edit four short non-synchronous projects. Three will be on 16mm and the fourth may be either 16mm or video.
- Crew as Cinematographer, Gaffer, and/or Assistant Camera on approximately 12 additional films.
- Write a short film script with dialogue.
- Shoot and edit two Digital directing exercises and one short film on Digital video.
- Crew in key positions on an additional 9 Digital projects.

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## SEMESTER TWO OBJECTIVES

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The second semester challenges students to develop their film craft artistically and technically, progressing beyond their earlier experiments with the medium. The second semester is devoted to intensive instruction, demonstration, group sync-sound directing exercises, individual consultations, and preproduction (including casting, rehearsal, and location scouting) for the students' Year One Intermediate Films. As students complete the scripts for these 15-minute projects, they transition to the preproduction phase, planning and preparing the script for

production in directing and producing classes and one-on-one consultations.

***Learning Outcomes:***

- Advanced filmmaking craft including directing, screenwriting, producing, sync-sound production, color cinematography, and Digital editing.
- Discuss the role of the producer and implement advanced production tasks
- Survey and examine film history from a director's perspective.

***Production Goals***

- Direct a short film emphasizing a character's Point of View
- Direct or serve as cinematographer on at least one production workshop.
- Serve as crewmember on four other production workshops, shot on various formats ranging from 16mm to HD.
- Shoot exercises on 35mm film as part of Camera and Lighting II

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## SEMESTER THREE OBJECTIVES

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

The semester is divided into two distinct phases. The first is the production period, during which each student directs his/her own film and works on classmates' films. The

second phase of the semester is devoted to post-production. During this phase, students edit digitally, receive instruction and critique, and screen rough-cuts of the films. As they edit, they learn about the fundamentals of feature screenwriting, sound design, and film marketing.

### ***Learning Outcomes:***

- Demonstrate an understanding of the various stages of film production, including the pre-production, shooting, and editing a short narrative film.
- Apply the fundamentals of sound design.
- Identify and apply the basics of film marketing.

### ***Production Goals***

- Direct and edit a film of up to 15 minutes (shot on 16mm film, 35mm film, or High Definition Video, and edited on Final-Cut Pro).
- Participate as a principal crew-member on fellow students' films.

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## YEAR-END SCREENINGS

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The Intermediate Film will be presented in a movie theater for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

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## YEAR TWO

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Coursework in the second year includes a series of highly specialized classes and workshops designed to further develop students' knowledge and skills as professional filmmakers. The final thesis is intended to

reflect the student's strengths as a filmmaker, and should demonstrate an understanding of all of the elements learned throughout the course of study.

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## SEMESTER FOUR OBJECTIVES

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The focus of the fourth semester is "professionalism." Classes are infused with an emphasis on continuing to develop the craft, increasing the capabilities, ambitions and maturity of the film projects. Classes and coursework are intended to prepare Two Year students for their thesis projects as well as for life in the industry after graduation. Throughout the semester, real world concerns for producing and directing these films will be used as class exercises helping the cohort to bring their skills to a higher, more professional level.

The overall goal of the fourth semester 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 they learned in Year One. Students are required to complete projects of increasing complexity, including a commercial spot, advanced music video, and final thesis film. These projects allow students to mature in terms of artistic ability and technical expertise, thanks to courses such as Director's Craft 3 and Camera and Lighting 3, which continue to aid their growth as filmmakers. During Semester Four, students meet with Thesis Committee members in order to ensure compliance with New York Film Academy standards, and to seek assistance in the realization of their respective creative visions. Students will also begin developing feature-length film

treatments for projects that they may pursue after graduating from the program.

***Learning Outcomes:***

- Identify and produce films in alternative formats, such as music videos and commercials.
- Examine enhanced directing, camera, and producing techniques.
- Identify and compose a feature film idea

***Production Goals***

- Produce a commercial spot
- Develop, produce, and direct an advanced music video

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## SEMESTER FIVE OBJECTIVES

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In Semester Five, through a series of intensive classes and advisements, each student meets with faculty members who assist and coach the student through the successful production of his/her thesis. The first part of the semester is aimed at finalizing the thesis idea in screenwriting classes, while also developing ideas aimed at successfully directing and producing the thesis film.

This preparation culminates in the production of a thesis project, which can be up to 30 minutes in length and shot on film (16mm or 35mm) or High Definition video using state of the art Red cameras. In semesters five and six, students have a two-week production slot, in which they collaborate with classmates and industry professionals to bring this final vision to the screen. Under the guidance of writing, producing, and directing instructors, students undergo the intensive process of preparing for their shoots creatively and organizationally.

***Learning Outcomes:***

- Evaluate the creative and logistical aspects of a film for successful production.
- Apply advanced directing, camera, and producing techniques to the visual interpretation of a story idea.

***Production Goals***

- Write, produce, and direct a thesis film that can be up to 30 minutes in length.
- Serve as principal crewmember on classmates' projects.

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## SEMESTER SIX OBJECTIVES

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Instructors guide students through the post-production process in Semester Six and help them learn to not only make a more concise and powerful film, but also, to interpret and incorporate constructive editorial and creative feedback. Students will also gain valuable production experience, and specific skills, by assisting their classmates as crew on their thesis films.

During the post-production phase in Semester Six, students edit their films and submit rough cuts in constructive critique sessions with instructors and classmates. Students will also complete a course about the breadth and scope of the entertainment industry helping them to find the beginning of their career path upon completing the program.

***Learning Outcomes:***

- Perform as an effective part of a creative team.
- Discuss the current state of the film industry and the role of the new filmmaker.
- Evaluate films on an advanced level, and interpret critiques of one's own work.

***Production Goals***

- Write, produce, and direct a thesis film that can be up to 30 minutes in length.
- Serve as principal crewmember on classmates' projects.
- Edit the thesis project.

FILM190S	Digital Editing II	2
FILM200S	Screenwriting II	2
FILM210S	Producing the Short Film I	1
HATM100S	Introduction to Film Aesthetics	3
<b><u>Required</u></b>		<b><u>14.5</u></b>

## YEAR-END SCREENINGS

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

## CURRICULUM

### Semester One

Course ID		Credits
FILM100S	Director's Craft I	3
FILM110S	Camera & Lighting I	2
FILM120S	Digital Editing I	2
FILM130S	Production Workshop	2.5
FILM140S	Acting for Directors	1
FILM150S	Screenwriting I	2
<b><u>Required</u></b>		<b><u>12.5</u></b>

### Semester Two

Course ID		Credits
FILM160S	Director's Craft II	2
FILM170S	Camera & Lighting II	2.5
FILM180S	Collaboration Workshop	2

### Semester Three

Course ID		Credits
FILM220S	Intermediate Film Production	4
FILM230S	Intermediate Film Post Production	3
FILM240S	Elements of Feature Screenwriting	2
FILM250S	Sound Design	1
FILM260S	Marketing the Short Film	1
FILM270S	Visual Effects	1
<b><u>Required</u></b>		<b><u>12</u></b>

### Semester Four

Course ID		Credits
FILM280S	Director's Craft III	2
FILM290S	Camera & Lighting III	3
FILM300S	Producing Commercials & Music Videos	1
FILM310S	Feature Screenplay I	2
FILM320S	Screenwriting III	2
FILM330S	Advanced Production Workshop	2
<b><u>Required</u></b>		<b><u>12</u></b>

### Semester Five

Course ID		Credits
FILM340S	Thesis Film Directing	2
FILM350S	Thesis Film Prep	2

FILM360S	Screenwriting IV: Short Thesis Screenwriting	2
FILM370S	Digital Editing III	1
FILM380S	Production Design	1
FILM390S	Thesis Film Production I	4
<b><u>Required</u></b>		<b><u>12</u></b>

### Semester Six

Course ID		Credits
FILM400S	Thesis Film Production II	4
FILM410S	Thesis Film Post Production	4
FILM420S	Entertainment Indust Seminar	3
FILM430S	Feature Screenplay II	1
<b><u>Required</u></b>		<b><u>12</u></b>

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## COURSE DESCRIPTIONS

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### SEMESTER ONE

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#### DIRECTOR'S CRAFT I

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This is the first part of an in depth study of the methods used by the great directors to affect their audiences and to trigger emotional responses. In this course, students study the fundamentals of the director's palette, including camera placement, blocking, staging, and visual image design, in order to learn the basic building blocks of visual storytelling.

#### CAMERA & LIGHTING I

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In the first week of the course, students are trained to use the 16mm Arriflex-S motion picture camera and its accessories. Within the

first week, they perform test shoots to learn about the latitude of the film stock, how to get a correct exposure, the effect of different lenses, focus pulling, and in-camera effects. In lighting class, they learn fundamental lighting techniques through shooting tests on film. As students transition to dialogue projects on the Canon 5D, they are taught the principals of shooting and lighting high definition video. The Semester 1 Digital Dialogue project will be shot on this format.

#### DIGITAL EDITING I

---

In Digital Editing, students study the fundamental theories and technical aspects of nonlinear editing. Each student edits his or her own films. Classes are supplemented with individual consultations at the computer.

#### PRODUCTION WORKSHOP

---

Production workshop is a hands-on class in which students stage and shoot exercises under the supervision of their instructors. Through this in-class practice, students incorporate the rules and tools of framing and continuity learned in other classes. As a supplement to this course, filmmaking students will also study acting and act in these production workshops, preparing themselves to not only communicate and collaborate with their actors, but to draw out the best emotional outcome of a scene.

#### ACTING FOR DIRECTORS

---

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

communicate and collaborate with their actors, but to actualize the best emotional outcome of a scene.

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## SCREENWRITING I

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This course introduces students to the foundations of screenwriting, as students workshop ideas, write loglines, treatments, rough drafts, and shooting scripts. Instruction focuses on the essentials of visual storytelling, dramatic structure, and character development. In-class discussion provides students with constructive analysis and support, as students learn to tell their stories visually, rather than through dialogue. The scripts they write become the basis of all class work in the first semester.

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## SEMESTER TWO

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### DIRECTOR'S CRAFT II

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Starting where the first semester directing class left off, students learn how to cover scenes with a series of shots as well as the fundamental uses of moving cameras. Students practice different approaches to coverage by breaking down scenes from their own scripts. As they prepare for their Year One Intermediate Film, they create floor plans and shot lists, and then discuss their choices with the instructor. This class also introduces the students to the casting process, as they learn the delicate craft of working with actors.

*Prerequisite(s): Director's Craft I*

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### CAMERA & LIGHTING II

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Continuing where Camera and Lighting I left off, students work with sync sound 16mm cameras before tackling the full capabilities of the Canon 5D. All of the fundamental creative

skills and concepts students learn working with 16mm film and HD video carry over to the 35mm filmmaking component, which offers students the opportunity to learn the foundations of 35mm cinematography.

*Prerequisite(s): Camera & Lighting I*

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## COLLABORATION WORKSHOP

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A course designed to further expand upon the etiquette of the film set, students explore the importance of the actor/director relationship required for a successful and professional film shoot. Filmmaking and Acting students come together for a series of audition technique, rehearsal, and screening classes, in addition to a series of full-fledged production exercises.

Students film these production exercise scenes on 16mm film and HD with the guidance and critique of their instructors. These practice scenes are fully pre-produced (storyboarded, cast, scouted, rehearsed and pre-lighted) and planned during elaborate crew meetings prior to the start of each production. Filling all of the necessary crew roles, students spend a full day shooting scenes with a more advanced grip and electric equipment package.

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## DIGITAL EDITING II

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Students learn to sync and edit with dialogue, and work with post-production sound techniques. This experience provides students with further hands-on technical training they need to edit their own projects. With practice in sync-sound editing, students go into production on their own films with a full understanding of the challenge that awaits them after the shoot. Students also learn how to fully color correct their films for continuity.

*Prerequisite(s): Digital Editing I*

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## SCREENWRITING II

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Students develop, write, and workshop scripts for their Year One Intermediate Films. Students conduct live readings of their screenplays and engage in instructor led, roundtable discussions of the works, preparing the stories for the Semester 3 production.

*Prerequisite(s): Screenwriting I*

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## PRODUCING THE SHORT FILM I

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Producing the Short Film leads students through pre-production, introducing them to the essential processes of location scouting, permitting, and actor releases. The producing instructor and the students design a production schedule for the entire class, and the instructor encourages students to form realistic budgeting and scheduling plans as they undertake the production of their Year One Intermediate Film productions.

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## INTRODUCTION TO FILM

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Through screenings and discussion, this class charts the 120-year history of the medium, from early silent shorts, through various international movements, the rise and fall of the Hollywood Golden Age, to the birth of the modern cinema. In the process, students discover where their own work fits in the history of the art form.

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## SEMESTER THREE

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### INTERMEDIATE FILM PRODUCTION

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Each student receives six shooting days to produce a script of 15 pages. Students work on their classmates' films in the principal crew roles. They continue to meet with instructors in one-on-one advisement sessions to get feedback on their shooting script, casting,

storyboards, floor plans, schedules and budgets.

Each week during the production period, students come together with their Directing and Producing instructors to debrief on the most recently completed production and greenlight the next production. The greenlight process requires students to present a production notebook to their instructors, who will determine that the student is fully prepared creatively and logistically.

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## INTERMEDIATE FILM POST PRODUCTION

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After the production period, students build their films in the editing room. They screen rough-cuts of their films for their directing and editing instructors and receive feedback from their peers before presenting their finished films to an invited audience at the end of the semester.

*Prerequisite(s): Intermediate Film  
Production*

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## ELEMENTS OF FEATURE SCREENWRITING

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This course introduces students to the craft of feature screenwriting through script-to-screen examinations of classic features. In the process, students also develop and workshop their own feature film script ideas, which will be the basis of further writing in the second year of the Two-Year program.

*Prerequisite(s): Screenwriting II*

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## SOUND DESIGN

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Students receive instruction in fundamental post-production sound techniques such as Sound Effects and Sound Mixing. In the process, they learn the significance of sound



design in improving the look of their Intermediate films.

***Prerequisite(s): Sync Sound Production Workshop I***

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### MARKETING THE SHORT FILM

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Students learn the various outlets for exhibiting their short films. As they learn about film festivals and markets, students develop a portfolio, including a website and press kit, intended to market their completed films most effectively.

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### VISUAL EFFECTS

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Students can elect to take a course on the fundamentals of visual effects, including using green screen, animation, and other effects in the visual representation on screen.

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## SEMESTER FOUR

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### DIRECTOR'S CRAFT III

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A continuation of Director's Craft 2; students will increase their comprehension of visual expression and directorial style through a series of in class exercises, assignments, and lectures. These skills will help prepare students for Sync Sound Production Workshop 2, which runs concurrently as the students produce commercial spots as crews. Preparation of a director's journal will assist students in defining their style and vision for projects in later semesters.

The second half of the course provides students with the foundation required to direct a more technically advanced music video using a larger equipment package. Each student will direct their own advanced music video in

addition to collaborating as crew on their classmates' projects.

***Prerequisite(s): Director's Craft II***

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### CAMERA & LIGHTING III

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This hands-on course introduces students to the Red Camera and a range of more professional lighting and grip equipment. In a hands-on environment, students will work with dollies, flats, and green screens on a professional sound stage, replicating shots from their favorite films.

***Prerequisite(s): Camera and Lighting II***

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### PRODUCING COMMERCIALS & MUSIC VIDEOS

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Students will learn the fundamentals of commercials and music videos in order to expand their production knowledge and apply these lessons to producing their own Thesis Project. This job continues to examine the role of the producer by matching tasks and challenges with ways of approaching them. As students 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, as well as learn through sharing real-world examples.

***Prerequisite(s): Producing I***

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### FEATURE SCREENPLAY I

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The goal of this workshop is to fully immerse each student in the foundations of feature screenwriting, providing a solid structure for of an overall idea and scripted setup. Students work with instructors and peers to write a feature film treatment and first act.

***Prerequisite(s): Elements of Feature Screenwriting***

## SCREENWRITING II

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Students develop, outline, and write treatments and a first draft of their thesis scripts. As these young filmmakers develop a unique directing style, their writing instructors encourage them to "write it in" to these scripts, giving them a unique and specific vision.

***Prerequisite(s): Screenwriting II***

## ADVANCED PRODUCTION WORKSHOP

---

Putting into practice the skills learned in Director's Craft III and Camera and Lighting III, students film spec commercials using the advanced equipment package. This experience gives students an arsenal of techniques and practical tools that they can use to successfully complete their Thesis Project.

***Prerequisite(s): Collaboration Workshop***

## SEMESTER FIVE

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### THESIS FILM DIRECTING

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This class helps students define a visual style and approach to their thesis projects. Working alongside their peers, and under the guidance of a directing instructor, students prepare a presentation that details their directorial choices with regards to character, color, production design, locations, music, and tone.

### THESIS FILM PREP

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As their thesis scripts are polished and completed, students will apply their knowledge of production management to their projects in an intensive environment. Under the guidance of their producing instructors, students will thoroughly prepare their scripts for

production, and perform all of the necessary logistical measures: obtaining permits, securing location releases, hiring crew, and creating budgets and schedules.

## SCREENWRITING IV: SHORT THESIS SCREENWRITING

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Good writing is rewriting, and students finalize their thesis scripts in this class. Under the guidance of screenwriting instructors, students workshop their scripts with their peers, lead table reads, and lock their scripts.

## DIGITAL EDITING III

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This course seeks to increase students' proficiency as editors and increases their knowledge of complex post-production elements such as color correction, sound mixing, and both electronic and traditional film finishing. Students edit their advanced music video with consultations from their directing and editing instructors.

***Prerequisite(s): Digital Editing II***

## PRODUCTION DESIGN

---

This workshop helps students prepare for the design requirements of their thesis film projects. Topics covered in this hands-on workshop include the collaboration between cinematography and design, set construction, creating the visual language of the film, costume design, and prop choices.

## THESIS FILM PRODUCTION I

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The final six weeks of Semester 5 begin the Thesis production window. A single project of up to thirty minutes in length, the Thesis project is filmed using the entire advanced equipment package – including Red Epic

cameras, HMI lighting and industry standard advanced dollies. Each student is allotted a block of 13 shooting days, and must work on three of their classmates' films to complete the requirements of the degree. Each project is greenlit by the students' directing and producing instructors, who evaluate the students creative and business choices as they are presented in each student's production notebook. Every two weeks during the production period, students reconvene with their directing and producing instructors to discuss each production, and prepare for the upcoming projects.

## SEMESTER SIX

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### THESIS FILM PRODUCTION II

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The first eight weeks of Semester 6 complete the 14-week thesis production window. Every two weeks during the production period, students reconvene with their directing and producing instructors to discuss each production, and prepare for the upcoming projects.

***Prerequisite(s): Thesis Film Production I***  
***Prior to entering into thesis production, all candidates, regardless of thesis option, must pass a final evaluation by the thesis committee and faculty chair, ensuring that all academic requirements and standards for the previous semesters have been achieved.***

### THESIS FILM POST PRODUCTION

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The ability to receive creative notes during post-production is an essential skill for all filmmakers. Ultimately this process helps students create more concise and powerful short films, as well as preparing them to enter the editorial process on future films where they

will receive extensive, and at times contradictory notes from producers, cast, financiers and other creatives.

## ENTERTAINMENT INDUSTRY SEMINAR

---

There is no single path or formula for creating a career in filmmaking. During the last weeks of the Two-Year Program, students explore the many different possible roads to a life in film. Guest filmmakers and industry professionals share their experiences with students; and mentors work individually with students to discuss the next step in their careers.

### FEATURE SCREENPLAY II

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Students can elect to workshop and complete the feature script developed in Semester 4. Students will also learn the essentials and marketing and selling a feature screenplay.  
***Prerequisite(s): Feature Screenplay I***

# TWO YEAR ACTING FOR FILM

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TOTAL CREDITS REQUIRED: 71  
CREDITS

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## OVERVIEW

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The New York Film Academy Two-year Acting for Film program is a conservatory-based, four-semester, full-time study program. It is intended for students who are passionate, imaginative and versatile in their craft, who also have a strong desire to further develop these attributes as they apply to the discipline of acting for film. Students in the program will be immersed in an environment created for professional development and creative freedom. In a combination of hands-on classroom education and intense acting seminars, students acquire a sound understanding and appreciation of performing as visual artists in the motion picture arts and learn to integrate knowledge and professional experience.

## DEGREE LEARNING OBJECTIVES

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- Live truthfully under imaginary circumstances.
- Gain an in-depth understanding of acting techniques that will allow them to deliver fully nuanced performances both on stage and on film.
- Analyze a variety of texts and scripts: including period text (i.e. Shakespeare

and Chekhov) and contemporary screenplays.

- Create professional level media production from conception to completion.
- Develop a comprehension of and ability to apply the business practices, marketing tools, and audition technique skills used in the entertainment industry.

## YEAR ONE

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In Year One, Two Year students undergo a thorough regimen of class work and film acting that lays the groundwork for a professional life in the film arts.

## SEMESTER ONE OBJECTIVES

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From the first day of class, students are immersed in a hands-on education. They rapidly learn the fundamental creative and technical skills they need to act in motion pictures. All students participate in an intensive sequence of classes in Technique & Scene Study, Acting for Film, Voice & Speech, Movement, Film Craft, (master lectures in Directing, Cinematography, Writing, Producing and Editing with an in-class shoot), and Introduction to Film.

*Learning Outcomes::*

- Understand the fundamental principles of acting for film.
- Grounding in classical scene study and acting techniques.
- Fundamentals of script and text analysis.
- Survey and examination of film studies from a film actor’s perspective.
- Exposure to a variety of vocal and movement techniques.
- Understanding the development of film acting styles from silent movies to present day, as well as developing a working knowledge of films that span the history of movies in America.

***Production Goals:***

- Present scenes and monologues in class.
- Shoot in class on camera for weekly critique.
- Participation in Film Craft shoots.

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## SEMESTER TWO OBJECTIVES

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The second semester of Year One enables students to continue developing as actors by challenging their range, and moving beyond their “comfort zone”. The second semester consists of a sequence of classes in Technique and Scene Study II, Acting for Film II, Voice and Speech II, Movement II and Screenwriters & Playwrights. Acting for Film students will also have the opportunity to collaborate with film students on Sync Sound Production Workshop projects, learn about playwrights and screenwriters and shoot a short film project on location with professional staff. All instruction and film exercises are geared towards

helping students complete their individual projects and production goals.

***Learning Outcomes::***

- Intermediate training in vocal and movement work.
- Grounding in intermediate acting for film.
- Exposure to basic visual media production.
- Experience working in a collaborative environment with filmmakers
- Ability to analyze and understand contemporary screenplays.

***Production Goals:***

- Perform in a short film.
- Perform in a filmed, year-end scene presentation.
- Perform in a film directed by student filmmakers.

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## YEAR TWO

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Through exposure to the many facets of the professional world of film acting, the second year prepares students for their final projects, which include Showcase and Final Film Project. All Year Two Year students must complete a series of highly specialized courses, participate in multiple film productions, and ultimately deliver a Professional Portfolio that they may take with them upon graduation.

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## SEMESTER THREE OBJECTIVES

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The focus of the semester is on refining performance skills. Semester Three classes are infused with an emphasis on perfecting craft and exposing students to

the realities of the acting industry and the business of acting. This is intended to prepare Two Year- students for their final projects as well as for a life in the industry after graduation.

***Learning Outcomes::***

- Continued practice in front of camera, behind camera, in a recording studio and in post-production.
- Exposure to and comprehension of television vs. film performance.
- Familiarization with vocal techniques for voice-over work
- Beginner training in improvisational work
- Examination of the works of Shakespeare

***Production Goals:***

- Perform in a variety of television scenes and on-camera exercises.
- Perform in two live, television shoots: one multi-camera comedy and one single camera dramatic episodic shoot.
- Prepare and record original voice-over material in studio.
- Perform in an in-class taped Shakespeare presentation.
- Perform in a filmed, year-end scene presentation.

**SEMESTER FOUR  
OBJECTIVES**

At this point, Two-Year students devote the majority of their time to their final projects and to gathering Professional Portfolio materials. Acting faculty coach and assist students individually in an extensive series of advisements to ensure the successful completion of degree requirements.

***Learning Outcomes::***

- Further development of advanced scene study techniques.
- Development of skills necessary for auditioning (both for television and film).
- Understanding of marketing tools used by film actors.
- Give acting students a working knowledge of the history of the actor’s craft and a basic knowledge of major theories of acting.

***Production Goals:***

- Perform in a Final Showcase presentation for an audience of invited guests.
- Perform in a Final Film project to be screened for an audience.

**CURRICULUM**

Course ID		Credits
ACTI100S	Acting for Film I	3
ACTI110S	Acting Technique I	3
ACTI120S	Scene Study I	3
ACTI130S	Voice & Movement I	2
ACTI140S	Film Craft	2
ACTI150S	Audition Technique	2
ACTI160S	Text in Action/ Shakespeare	2
ACTI170S	Improvisation I	1
ACTI180S	Speech I	1
ACTI190S	Performance Analysis	1
<b>Required</b>		<b>20</b>

Course ID		Credits
ACTI200S	Acting for Film II	3
ACTI210S	Scene Study II	3
ACTI220S	Meisner I	2
ACTI230S	Voice & Movement II	2
ACTI240S	Acting for TV/Combat for Film	2
ACTI250S	Business of Acting	1
ACTI270S	Improvisation II	2
ACTI290S	Performance Analysis II	1
<b>Required</b>		<b>17</b>

Course ID		Credits
ACTI300S	Stage to Screen I	3
ACTI310S	Adv Acting Technique	2
ACTI320S	Character Study	3
ACTI330S	Advanced Movement	1
ACTI340S	Acting for the Camera	4
ACTI350S	Voiceover	1
ACTI370S	Physical Characterization	2
ACTI380S	Advanced Voice	1
ACTI390S	Physical Theatre	2
<b>Required</b>		<b>19</b>

Course ID		Credits
ACTI400S	Stage to Screen II	4
ACTI410S	Adv Acting Technique II	2
ACTI430S	Theatre Dance	1
ACTI440S	Acting for the Camera	4
ACTI450S	Advanced Audition Technique	1
ACTI470S	Clown/Mask	2
ACTI480S	Advanced Speech/Dialect	1
ACTI490S	Advanced Combat	1
<b>Required</b>		<b>14</b>

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## COURSE DESCRIPTIONS

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### SEMESTER ONE

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#### ACTING FOR FILM I

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*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, including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence.

Film set terminology and etiquette will also be addressed.

#### ACTING TECHNIQUE I

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Students will be introduced to and practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances.

#### SCENE STUDY

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Students learn to break scenes down into credits or “beats”, identify and develop the arc of the scenes, and develop awareness of the evolution of scenes from moment to moment. Students will have the chance to incorporate the skills learned in this class, as well as the various disciplines covered in the first term, into a taped live presentation of a scene at the end of the term.

#### VOICE & MOVEMENT

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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.



## FILM CRAFT

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An exploration of filmmaking that includes classes in: directing, cinematography, producing, screenwriting, and editing. Learning the roles of all the players on a film set dramatically increases the actor's ability to collaborate with filmmakers in developing dynamic performances. Students will participate in an in-class shoot, utilizing skills gained in the course.

## AUDITION TECHNIQUE

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Students will learn about the etiquette, practice, and procedure of the audition structure along with techniques to effectively deliver successful audition performances. Students will work with variety of sides from commercial to TV Series Regular.

## IMPROVISATION

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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.

## SPEECH I

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In this introductory course, students work with basic elements of speech, such as anatomical awareness, use of the articulators, and operative words in text according to the principles of Skinner and Knight-Thompson speech work. Students will be introduced to the history

and context of the General American Dialect as well as the International Phonetic Alphabet.

## PERFORMANCE ANALYSIS I

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Students will view and participate in discussion of pivotal film performances to develop an appreciation and technical understanding of the methods, choices, and the effects of various styles of acting. This course seeks to develop the ability to assess and draw key lessons from viewing the work of master actors in key film performances.

## SEMESTER TWO

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### ACTING FOR FILM II

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Students apply the training learned in semester one to in-class exercises. On a weekly basis, they will prepare a script and digitally tape the scene. Scenes will be screened for critique in class looking at what worked and what did not. The class culminates in a four-day shoot on location with a five-member production team. *Prerequisite(s): Acting for Film I*

### SCENE STUDY II

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Students apply the foundational skills acquired during previous movement classes, towards creating deeper body awareness with modalities such as Yoga, Pilates, and Alexander technique practice as well as Viewpoints and Suzuki work. Students will create non-verbal performance and improvisations using the Laban Technique and its elements. *Prerequisite(s): Scene Study I*

## MEISNER I

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This course is an introduction to the acting approach formulated by the late Sanford Meisner. Largely based on listening and observation, the Meisner technique helps actors to act and react truthfully by being grounded in the reality of the moment.

## VOICE & MOVEMENT II

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In this continuation of their work during first term, students will focus on using the techniques learned in *Voice and Movement I* and continue with ever more demanding physical work designed to heighten performances.

***Prerequisite(s): Voice and Movement I***

## ACTING FOR TV/ COMBAT

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This course 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, Daytime Dramas and Sitcoms, and study an overview of the histories of the two formats. They learn the preproduction process including individual preparation, rehearsal, and last minute script or blocking changes, and experience the speed that is part of television production. Each student will perform in at least two scenes from each genre, supplement the technical crew in production duties, and act as background extras or under-fives. This course also 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 learned, 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.

## BUSINESS OF ACTING

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Instructors assist students in understanding current trends in headshots, resumes, representation, reels, and casting. Students learn about the different unions and their respective histories. Students are exposed to marketing skills, tools necessary for securing interviews with casting directors and agents, and proper etiquette for dealing with industry professionals during the audition and interview process.

## IMPROVISATION II

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Building on *Improvisation I*, this course continues to encourage students to skillfully nurture their instincts and freely release their creative impulses 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.

## PERFORMANCE ANALYSIS II

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A continuation of *Performance Analysis I*, students view and participate in discussion of pivotal film performances and develop an appreciation and technical understanding of the methods, choices, and effects of various styles of

acting. This course 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.

*Prerequisite(s): Performance Analysis I*

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## SEMESTER THREE

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### STAGE TO SCREEN I

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In *Stage to Screen I*, actors will work on challenging material and will be expected to break down and analyze scripts for performance. Students will be directed in an adaptation of a classic play that will be presented at the end of the term. The characters developed by the students in *Stage to Screen I* will be adapted and performed for the camera in *Stage to Screen II*, allowing students to get the specific experience of modifying a performance and comparing preparation methods between the two formats, stage and screen. *Stage to Screen I* culminates in a performance of the play at the end of the term.

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### ADVANCED ACTING

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Students utilize text, image, observation, and personal history as material to inspire emotional recall and sense memory. This is applied to exercises and prepared etudes. In exercises, we refine the student's ability to work in a relaxed state, using a high level of concentration and a flowing imagination. Students will develop the ability to articulate their observations – collectively in class as well as in outside assigned tasks – using a rich and specific verbal and physical vocabulary, and establish and expand the

identification, comprehension, and utilization of all of the given circumstances of a character and its story.

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### CHARACTER STUDY

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The objective of this course is for the student to learn a variety of practical vocal, physical, and psycho/emotional techniques which he/she can use in the transformation from their everyday self into a creation of an invented self; a unique theatrical creation and one with distinctive traits that are forged from personal experience, observation, imagination, and textual interpretation of the play. In addition, other goals of this course are: to inspire students to work toward achieving personal excellence in mastery of craft techniques; to increase their respect of acting as a noble craft and a form of creative self-expression through its application to film and theatre arts; to gain further knowledge of acting history and its heritage as a noble profession and craft; to awaken their sensibilities as artists; and to teach students to adhere to a higher standard of professionalism in their approach to study and work.

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### ADVANCED MOVEMENT

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Students apply the foundational skills acquired during previous movement classes, towards creating deeper body awareness with modalities such as Yoga, Pilates, and Alexander technique practice as well as Viewpoints and Suzuki work. Students will create non-verbal performance and improvisations using the Laban Technique and its elements.

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## SEMESTER FOUR

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## STAGE TO SCREEN II

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In *Stage to Screen II*, characters developed by the students in *Stage to Screen I* will be adapted and performed for the camera, allowing students to get the specific experience of modifying a performance and comparing preparation methods between the two formats. Students will then be challenged with the task of not only collaborating on a film, but in calibrating their performance to a size appropriate for the screen. Stage to Screen II will culminate with a screening of the final film at term's end.

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

## ADVANCED ACTING TECHNIQUE

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Using the teachings of Konstantin Stanislavsky and Viola Spolin, students participate in scene work exercises that focus on freeing the actor from habit and inhibition. This includes an exploration of the imaginative and physical space informed by the fully expressed given circumstances of the text. Students continue work on Stanislavsky's "Circles of Concentration" via the work of Anton Chekhov's plays and other classic works.

## THEATRE DANCE

---

This course is designed to introduce the actor to dance as a means to enhance their body of knowledge and physical skill set in movement through forms of theatrical dance. Curriculum may include ballet, jazz, modern, ballroom, or a combination of forms. The focus is to gain a deeper understanding and awareness of the body, especially as it

relates to communicating energy, specificity, and precision. Students learn greater flexibility, physical articulation, and how to match breath with movement as well as storytelling through movement and choreography.

## ACTING FOR CAMERA II

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Students prepare for auditions, learning to grasp the subtle differences that define the stylistic differences that exist between one Soap Opera and another, or one Sit-com and another. Class discussions center on the differences between extras, under fives, day players, and contract roles, as well as learning on-set decorum, contract and union issues, and functions of creative and technical staff.

## ADVANCED AUDITION TECHNIQUE

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Students will develop an understanding of themselves as "a product" and how to situate themselves in the business. Students will be able to honestly assess their "types" and feel equipped to make use of reading techniques and monologue performance techniques designed to give stronger auditions. The course includes a review of industry structure and different working opportunities for actors, including on-camera TV audition (cold-read) with playback and critique. Students will critique resumes, find auditions, review latest trends in casting as well as review the process of submitting for roles, cold-reading, and the roles of the casting director, manager, agent etc.

## CLOWN/MASK

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Clowning is a 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 unique way of being a clown, by listening and being receptive, essential skills for any creative and imaginative expression. It is only when we let go of our control over things that we begin to be surprised by the depth of what reveals itself to us. This class moves into character-based clowning work where the actor gets in touch with his/her primal self by stripping away layers of social conditioning. Students find their personal sense of humor as they knock down their walls of inhibition, and will create sketches and performances for their clown. In the Mast portion of this course is a study and practice in imagination and playfulness. Students will be introduced to mask work. The mask replaces your self-image in your physical psychology. It replaces pedestrian images of oneself with stronger, more freeing images. Masks "clean the house". They break through the actor's judgmental mind and create an opening for inspiration and imagination. Actors explore changes in physical and vocal identity to that of the character suggested by a mask. The work involves moving, improvising, dancing, and working with a mirror to inspire character evolution. This work fosters a connection to the actor's impulse and

encourages risk-taking through extreme physical and vocal choices.

### ADVANCED SPEECH AND DIALECT

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This course provides in-depth, advanced lessons in Standard American speech, and the development of dialect for work on character. Students solidify their understanding of IPA (International Phonetic Alphabet), develop skills in Standard American English and General British speech, review transcription of speech into IPA, approach dialects through lessons in pitch and vowel usage, and use character development techniques, research, IPA and audio recordings to develop dialect for a character or role.

### ADVANCED COMBAT

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Students increase their skill set in creating believable violent actions that either further the story line or highlight the characters while maintaining the safety of the actors and crew. Students will safely execute the most common fight moves used in film today and demonstrate the ability to maintain character throughout a physical scene. The course culminates in a professionally shot mini-fight sequence to be edited and shown as a complete film sequence.

# ONE-YEAR FILMMAKING

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TOTAL CREDITS REQUIRED:  
40 CREDITS

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## PROGRAM OVERVIEW

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The One-Year Filmmaking Program teaches students the craft of filmmaking through a series of lectures, seminars, and total immersion workshops. Students will first complete a series of short but intensive projects that will expose them to a variety of skills and techniques. After completing several short exercises in the semesters one and two, students will enter the third semester ready to focus on their final film projects.

The New York Film Academy One-Year Filmmaking Program is designed to educate talented and committed prospective filmmakers in a hands-on, total immersion, and professional environment that challenges and inspires the student body. Upon completion, a foundational knowledge of motion picture arts and aesthetics will be gained, as students learn to integrate newly-acquired knowledge and experiences into their short films and projects.

## PROGRAM LEARNING OUTCOMES

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Skills learned as a result of successful completion of this program include:

- Recognize and apply the elements of visual storytelling in their own films.
- Display production management,

collaboration and leadership skills.

- Exhibit effective directing and cinematographic techniques.
- Display the ability to recognize current trends in cinematic story structure through the composition of short screenplays.

## SEMESTER ONE OBJECTIVES

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During the first semester students learn the techniques of visual storytelling in classes that include Director's Craft, Camera & Lighting, Screenwriting, Producing, Acting, and Editing. In the 2nd half of the semester, student will begin the process of integrating dialogue into their films through short projects and production workshops. Students then write, direct, and edit the Digital Dialogue Film, the final project of the first semester.

### *Learning Outcomes:*

- Put into practice the fundamentals of directing and visual storytelling.
- Explore the foundations of High Definition video production and digital editing.
- Experience full immersion in the craft of screenwriting
- Serve as an actor, as well as a director, cinematographer, or assistant director on at least one production workshop overseen by instructors.
- Acquire an introductory knowledge of the history of motion pictures.

### *Production Goals:*



- Write direct and edit five short projects including the end of semester digital dialogue film.
- Crew as cinematographer, gaffer, and/or assistant camera on approximately 15 additional projects.
- Write a complete short film screenplay with dialogue.
- Collaborate with classmates and instructors in Production Workshop exercises filmed on HD.

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## SEMESTER TWO OBJECTIVES

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The second semester is devoted to intensive instruction, demonstration, group sync sound directing exercises, individual consultations, and preproduction for the students' Final Films. As students complete the scripts for these 15-minute projects, they transition to the preproduction phase, planning and preparing the script for production in directing and producing classes.

### *Learning Outcomes:*

- Develop a professional comprehension of directing, screenwriting, producing, sync-sound production, digital and film cinematography, and digital editing study and exercises.
- Continued use of collaborative strategies and techniques, while on-set, and in constructive classroom screen and critique sessions.
- Explore the role of the producer and implement advanced production tasks.

### *Production Goals:*

- Serve as director, cinematographer, or assistant director on at least one

production workshop overseen by instructors and shot on HD or 16mm film.

- Shoot exercises on 35mm film as part of Camera and Lighting II.
- Begin pre-production and develop a story and visual design for the Final One Year Film.

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## SEMESTER THREE OBJECTIVES

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Building upon the filmmaking foundations learned in the previous semesters, students are expected to produce a polished short film up to 15 minutes in length. This film may be shot on 16mm film, 35mm film, or on High Definition video, depending on each student's personal aspirations, creative decisions, and budget. The semester is divided into two distinct phases. The first is the production period, during which each student directs their own film and works on classmates' films. The second phase of the semester is devoted to post-production. During this phase, students edit digitally, receive instruction and critique, and screen rough-cuts of the films. As they edit, they learn about the fundamentals of feature screenwriting, sound design, and visual effects.

### *Learning Outcomes:*

- Demonstrate a competency of pre-production, shooting, and editing a short narrative film.
- Direct and edit a film of up to 15 minutes (shot on 16mm film, 35mm film, or High Definition Video)
- Participate as a principal crew-member on fellow students' films.

### *Production Goals:*

- Create professional quality producing and directing production books.



- Direct and edit a film of up to 15 minutes (shot on 16mm film, 35mm film, or High Definition Video).
- Participate as a principal crew-member on fellow students' films.

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## FINAL SCREENINGS

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The Final One Year Film will be presented in the NYFA screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

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## CURRICULUM

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<b>SEMESTER ONE</b>		
Course Number	Course Title	Credits
FILM100S	Film Aesthetics I	3
FILM110S	Cinematography I	2
FILM120S	Editing I	1
FILM130S	Production Workshop	3
FILM140S	Screenwriting I	2
FILM210S	Producing I	1
FILM150S	Acting for Directors	1
HATM500S	Cinema Studies	3
<b>TOTAL</b>		<b>16</b>
<b>TOTAL</b>		
<b>SEMESTER TWO</b>		
Course Number	Course Title	Credits
FILM160S	Film Aesthetics II	3
FILM170S	Cinematography II	2
FILM182S	Advanced Production Workshop	3
FILM190S	Editing II	2

FILM200S	Screenwriting II	2
<b>TOTAL</b>	-	<b>12</b>
<b>SEMESTER THREE</b>		
Course Number	Course Title	Credits
FILM220S	Intermediate Film Production	4
FILM230S	Intermediate Film Post Production	2
FILM240S	Elements of Feature Screenwriting	2
FILM250S	Sound Design	2
FILM260S	Master's Thesis Development	2
<b>TOTAL</b>	-	<b>12</b>

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## COURSE DESCRIPTIONS

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All **LIBERAL ARTS & SCIENCE** courses are listed separately.

### SEMESTER ONE:

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#### FILM AESTHETICS I

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This course integrates concepts from the arts, behavioral sciences and humanities to reveal the power of a film director's aesthetic choices to shape a visual narrative. Approaches to composition, camera placement, lens selection, set design and staging action are all examined in depth, as well as how these elements combine to create an intentional mise-en-scène. Students then explore the juxtaposition of imagery, sound and music to build a compelling cinematic montage, and are introduced to the process of working with actors. Multiple class projects reinforce these techniques, culminating in each student directing a

short Semester One film that unifies all concepts learned.

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## CINEMATOGRAPHY I

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In this course, students are introduced to the ways camera and lighting can be used in visual storytelling. Students will be trained in the handling and operation of both 16mm and HD cameras, and will study how shot composition and lens choice can add subtext to a film's narrative. Through intensive in-class exercises, they will learn the principles of image exposure and how fundamental lighting techniques can support a story's mood and tone.

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## EDITING I

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Students are taught multiple aesthetic approaches to editing film and video. They learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Students study both the nuanced effects of editing on storytelling, and then apply them to their own films. The results allow students to apply the psychological and emotional effects of editing to their overall stories.

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## PRODUCTION WORKSHOP

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Working alongside directing, sound and camera instructors, students apply concepts learned in Film Aesthetics I to the on-set environment. With an emphasis on contextualizing dialogue and blocking actors in a physical space, directors interpret short scripts and film them to illuminate subtext and visually

convey meaning. The technical application of production sound, lighting, lenses and editing are given creative purpose, as students rotate crew positions to learn the division of responsibilities within each department. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

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## SCREENWRITING I

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This class introduces students to crafting cinematic images through writing with an emphasis on visual and dramatic storytelling. Students will generate scripts from initial ideas, learn proper formatting, and complete a short film screenplay that will be the culmination of everything learned throughout the semester. Through detailed narrative analysis and instructor-led workshops, the class will explore the nuanced tools of screenwriting - structure, theme, character, conflict, and dialogue - and also receive constructive criticism on their work from their instructor as well as their peers. Students will be encouraged in the advanced methods of story design by writing descriptions of visuals and dramatic action and being exposed to all facets of story.

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## PRODUCING I

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Producing leads students through the entire process of pre-production, including scouting and securing of locations, permits, and casting. Students also learn how to make creative choices from the producer's points of view, identifying target audiences and exploring audience expectations. Students also learn the basics of scheduling and budgeting using industry-approved software to teach

them how to keep their productions in order.

## ACTING FOR DIRECTING

---

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

## SEMESTER TWO:

### FILM AESTHETICS II

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Theories and techniques of directorial aesthetics are expanded to include the control of subjective point-of-view, more advanced approaches to camera movement and the use of thematic imagery. Working with actors is an area of continued exploration, as students take a comprehensive approach to the casting process, script analysis, identifying dramatic beats and character goals, and guiding truthful performances. These topics coalesce in the preparation of a detailed, visually-focused proposal for the upcoming Intermediate Film.

Prerequisite(s): Film Aesthetics I

### CINEMATOGRAPHY II

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Students will take a deeper look at cinematic design and aesthetic while

working with advanced digital cinema cameras and film cameras. Through hands-on workshops and class sessions, they will develop a professional understanding of the roles that exist in the camera, electric, and grip departments. Special attention will be paid to camera movement, color theory, and lighting control, as students use new tools to fine-tune their visual language.

Prerequisite(s): Cinematography I

## ADVANCED PRODUCTION WORKSHOP

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In a series of production exercises, students shoot scenes on 16mm film and HD with the guidance and critique of their instructor. These practice scenes are fully pre-produced (storyboarded, cast, scouted, rehearsed and pre-lighted) and treated as actual productions, produced in tandem with students in the corresponding NYFA MFA Acting For Film Program. Students are more fully trained in the etiquette of the film set, and the intensive collaboration required for a professional film shoot. Filling all of the necessary crew roles, students spend a full production day shooting scenes with a more advanced grip and electric equipment package.

Prerequisite(s): Production Workshop

## EDITING II

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Continuing where Editing 1 left off, students sync and edit with dialogue, and learn more advanced techniques in sound mixing and color correction. Students make creative discoveries as well when they compare the very different versions that are edited from the same material. This necessary training in cutting and re-

cutting properly prepares them to undertake the challenge of picture and sound editing their Intermediate Year One Film.

Prerequisite(s): Editing I

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## SCREENWRITING II

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This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Intermediate Films. Students deepen their understanding of visual and dramatic storytelling through the rewriting process. Students will engage in instructor-led screenplay workshops working with their peers to further their ability to both analyze screenplays and address notes. The goal of this semester is to ultimately increase the writer's understanding of the principles outlined in Screenwriting I.

Prerequisite(s): Screenwriting I

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## PRODUCING II

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Students work on more advanced concepts of scheduling and budgeting, and learn about the nuances of legal contracts, deal memos, and working with guilds and unions. Instructors use case studies to help students hone group problem-solving skills, a film industry must-have. Most notably, as they develop their thesis ideas, they will learn the craft of pitching their project ideas. Students will also begin working on the production books for their upcoming intermediate film shoots.

Prerequisite(s): Producing I

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## SEMESTER THREE:

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## INTERMEDIATE FILM PRODUCTION

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Entering this course with a fully developed script, students work with their instructors to make final preparations for their Intermediate Film shoots. This "green-light" process requires the filmmakers to present a complete production binder containing their shooting script, schedule, budget, casting choices, location agreements and permits, and a director's coverage plan: shot list, storyboards, overhead diagrams and director's notes. Each week during the production period, students come together with their instructors to share the challenges and successes of prior shoots and to prepare for upcoming productions. Students must crew on a set number of their fellow filmmakers shoots.

Prerequisite(s): Film Aesthetics II

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## INTERMEDIATE FILM POST PRODUCTION

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After the production period, students build their films in the editing room. They screen rough-cuts of their films for their directing and editing instructors and receive feedback from their peers before presenting their finished films to an invited audience at the end of the semester.

Prerequisite(s): Intermediate Film Production

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## ELEMENTS OF FEATURE SCREENWRITING

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Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of feature

screenwriting. Topics will expand upon the short film techniques discussed in Screenwriting 1 and 2, including Classic Screenplay Structure, Developing the Feature Film Character, Character Arcs, Dialogue, Theme, Conflict, Text and Subtext, Tone and Genre, Visualization, Exposition, Resolutions, and Scene Beats. By the conclusion of this course, students will develop a feature film script idea that will be fully realized in the second year of the MFA program.

Prerequisite(s): Screenwriting I & II

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### SOUND DESIGN

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Receiving instruction in sophisticated sound design topics, students build Sound Effects, integrate Music and Orchestration, add Atmosphere, adding a polished sound mix to their Year One project.

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### MASTER'S THESIS DEVELOPMENT

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Through in-class exercises and roundtable discussions, students explore story generation and development methods, as they begin shaping ideas for their Thesis Film to be produced in the second year. The short form is distinguished from that of feature films through the screening of short films and feature sequences, and by discussing different approaches to expressing the visual narrative on the page and on screen.

# ONE-YEAR ACTING FOR FILM

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TOTAL CREDITS REQUIRED: 31  
CREDITS

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## OVERVIEW

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One-Year Acting for Film is divided into two semesters. The first semester concentrates on building a foundation in the acting craft, and the second semester works on applying it to screen acting. During the first semester, students participate in a broad array of class work that introduces them to, and trains them in, the leading acting techniques. First semester courses include: Acting for Film, Technique & Scene Study, Voice & Speech, and Movement. These courses build towards a fully realized performance in a staged production. In the first semester, students are armed with the techniques and confidence they need to create believable performances for the camera. Second semester courses build on the work done in the first semester. In addition to attending classes, students apply what they have learned to a series of on camera exercises, both in-class and on-location film shoots. The camera exercises are designed to develop their screen acting ability.

At the end of the semester each student in good standing performs in a digitally taped production, which they will edit and can become a part of their acting reel.

## PROGRAM LEARNING OBJECTIVES

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

Skills learned as a result of successful completion of this program include:

- Critically analyze dramatic texts and apply that analysis when creating characters and delivering a performance.
- Display a working practice of consistent, dependable and repeatable acting technique with clarity, focus, and variety in physical life, articulation, and vocal range.
- Synthesize skills of analysis and technique to create characters with believable moments, and emotional and psychological depth.
- Display professional etiquette and key performance skills while working collaboratively and independently in live and on-camera environments.
- Interpret, analyze, and evaluate performance across diverse cultural lenses.
- Create original work in performance with a unique creative voice and knowledge of technical and aesthetic tools of the major disciplines of the cinematic arts.

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## YEAR ONE OVERVIEW

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Students undergo a thorough regimen of class work and film acting that lays the groundwork for a professional life in the film arts.

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## SEMESTER ONE OBJECTIVES

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From the first day of class, students are immersed in a hands-on education. They rapidly learn the fundamental creative and technical skills they need to act in motion pictures. All students participate in an intensive sequence of classes in Technique & Scene Study I (Plays), Acting for Film I, Voice & Speech I, Movement I, Filmcraft and Great Performances.

### *Learning Outcomes::*

- Understand the fundamental principles of acting for film.
- Develop a foundation in scene study and acting techniques.
- Identify practical tools of script and text analysis.
- Survey and examine film performances and film acting styles
- Experience a variety of vocal and movement techniques as they apply to acting for film

### *Production Goals:*

- Present scenes and monologue in class.
- Shoot in-class on camera exercises for weekly critique.
- Participate in a Film Craft shoot.
- Participate in shoot with filmmaking students.

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## SEMESTER TWO OBJECTIVES

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

### *Learning Outcomes::*

- Develop further understanding of a variety of vocal and movement work.
- Refine skills in acting for film
- Gain exposure to basic visual media production
- Analyze and understand contemporary screenplays.
- Understand the skills used by actors for auditioning (for both television and film) and the marketing tools used by actors
- Develop a more thorough understanding of the craft of acting through the study and in depth exploration of a specific Stanislavski based methodology

### *Production Goals:*

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



## CURRICULUM

SEMESTER ONE		
Course Number	Course Title	Credits
ACTI100S	Technique & Scene Study I (Plays)	4
ACTI110S	Acting for Film I	4
ACTI120S	Voice & Speech I	2
ACTI130S	Movement I	2
ACTI140S	Filmcraft	2
ACTI150S	Great Performances	3
<b>TOTAL</b>		<b>17</b>
SEMESTER TWO		
Course Number	Course Title	Credits
ACTI200S	Technique & Scene Study II	4
ACTI210S	Acting for Film II	4
ACTI220S	Voice & Speech II	2
ACTI230S	Movement II	2
ACTI240S	Introduction to Business of Acting and Audition Technique	2
<b>TOTAL</b>		<b>14</b>

## COURSE DESCRIPTIONS

### SEMESTER ONE

#### TECHNIQUE & SCENE STUDY I

Technique & Scene Study I provides students with the building blocks which lay a solid foundation from which to go deeper into the craft. Students in this course will examine the Stanislavski based methodologies including but not limited to

Chekhov, Strasberg, Hagen, and Meisner. Students will practice relaxation, concentration and specificity exercises as well as learn to analyze scripts and break them down into credits or 'beats'. Students will work on monologues and short scenes from plays applying the techniques they have studied.

#### ACTING FOR FILM I

This course introduces the beginning Acting for Film student the skills necessary for creating a fully realized performance. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette is also addressed. Students collaborate in a supervised Production Workshop with film students, which is a full immersion production approach to Acting for Film instruction.

#### VOICE & SPEECH I

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

## MOVEMENT I

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

## FILMCRAFT

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

## GREAT PERFORMANCES

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Students will view and participate in discussion of pivotal film performances and develop an appreciation and technical understanding of the methods, choices and effects of various styles of acting. This course seeks to give the student a reference point for key film performances and a working vocabulary of historically important films. Each film viewed becomes a common

reference point and teaching example of significant and quality work.

## SEMESTER TWO

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### TECHNIQUE & SCENE STUDY II

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This course will allow students to continue to explore acting and technical skills through studying an advanced level of one of the Stanislavski based methodologies: Chekhov, Strasberg, Hagen, Adler or Meisner. Upon studying the technique, the student will then apply the skill to contemporary scenes. The course will culminate in an in-class presentation at the end of the semester. to use active verbs to create dynamic performances. 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.

### ACTING FOR FILM II

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This course teaches intermediate Acting for Film skills necessary for creating a fully realized performance. Students will prepare a script and digitally tape a variety of scenes during class. Students edit their own exercises and scenes to better understand how the mechanics of a performance effect the final edit. Edited exercises and scenes will be screened for critique in class. Students will also do pre-production prep in class as well as rehearse final scenes for shoot. Students will be intensively involved in production as well as acting throughout the shoot days. They will edit their own scenes for a final screening.

Prerequisite(s): Acting for Film I

## VOICE & SPEECH II

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

Prerequisite(s): Voice & Speech I

## MOVEMENT II

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Expanding upon the techniques and skills learned in Movement I, students will continue their exploration to refine their ability to express character and emotion through the body. Continuing the use of multiple approaches to movement and its analysis, which includes and is not limited

to, Viewpoints, Composition work, Contact Improvisation, Dance, Yoga, Laban Movement Analysis, Grotowski, Chekhov Technique, Movement II will refine and expand students' proficiency of their physical instrument.

This course will focus on applying physicalization to character through improvised and scripted performance. Prerequisite(s): Movement I

## INTRODUCTION TO BUSINESS OF ACTING AND AUDITION TECHNIQUE

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This course introduces One-Year students to Business of Acting skills. Students will learn about headshot photographers, writing resumes, researching and targeting appropriate agencies and managers, as well as honing auditioning skills for today's industry. Students will participate in mock, on-camera audition situations for critique. Prerequisite(s): Successful completion of semester 1 courses

# ONE-YEAR SCREENWRITING FOR FILM & TV

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TOTAL CREDITS REQUIRED: 34  
CREDITS

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## OVERVIEW

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The One-Year Screenwriting program offers a comprehensive look at the art of screenwriting through writing courses, as well as courses in film studies. Students will be assigned several writing projects, which will be critiqued by their peers during in-class workshops.

## LEARNING OBJECTIVES

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Upon graduation from the One Year Screenwriting Program, students will be able to:

- Demonstrate a working knowledge of cinematic storytelling principles, tools and techniques for the plotting, writing, and creating of characters, stories and scenes.
- Create and present a portfolio of screenplays, story ideas and treatments for original film, and television projects that reflect the writer's unique voice.
- Employ a methodology for the delivery of scripts and treatments at various stages of development in adherence to deadlines.
- Demonstrate competent story analysis by providing oral and written critiques to other writers.
- Analyze patterns in genres and through film history.
- Demonstrate the ability to present oral presentations (pitches) for original stories, and gaining a working knowledge of personal branding and networking skills.

- Work with producers, development executives, actors, editors and directors in the film and television industries.

## SEMESTER ONE OBJECTIVES

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During Semester One, students will be introduced to the tools and skills necessary for writing successful screenplays for both film and television. Students are encouraged to be creative, but are also taught to think of the screenplay as the definitive industry tool for articulating ideas or concepts to a production team, including producers, financiers, directors, and actors. Clarity can be as important as creativity. Standard formatting and industry expectations will be studied and analyzed during writing workshops and lectures. Students will study what makes for a good story and learn to seek stories in the world around them. Introduction to Film will also provide students with a theoretical and historical perspective on the film industry and screenwriting over the past one hundred years.

### *Learning Outcomes:*

At the end of Semester One, students will know how to:

- Demonstrate proficiency with classic screenplay structure, character arcs, theme, conflict, flashbacks, voiceover, subtext, style, tone, visualization, discipline, and genre through examination of films and film scenes and writing practice scenes.
- Write in industry-standard screenplay format.

- Write an entire first draft of an original feature-length film script.
- Explore the history and techniques of filmmaking.
- Build stories around a variety of inspirations, ranging from art and current events to legends/folklore and social media.
- Write a treatment for a feature film story.
- Write spec episodes of existing half-hour and hour-long television shows.

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

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

- A feature length film screenplay.
- A one-hour television drama spec script OR a half-hour comedy spec script.
- Short treatments for three possible feature length films.

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## SEMESTER TWO OBJECTIVES

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The second semester challenges students to develop their craft artistically and technically, and to progress beyond their first projects in both film and television. In an advanced workshop, students will do a detailed breakdown and then write a second original script. They will then learn the basics on how to compile notes and plan a rewrite. Students are expected to share revised or newly written material in workshops. In addition, students will broaden their understanding of the medium of television by developing material for an original TV series pilot script. Students will write a short film. They will then study acting techniques and write, direct, and edit a scene from their own short film in order to achieve a better understanding of how the written word translates to the screen. Students will also study the Business of

Screenwriting and how to navigate the entertainment industry as they gain a deeper understanding of the entertainment industry. In Genre & Storytelling students will explore the conventions and expectations of genre storytelling.

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## YEAR-END STAGED READINGS

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One-Year Writing students will celebrate the completion of their program with a night of staged readings of their written work. The readings will be developed in conjunction with actors, and will be held at NYFA's own theater.

### ***Learning Outcomes::***

At the end of Semester Two, students will know how to:

- Write a short film.
- Direct a short scene.
- Write an original television pilot.
- Construct a proposal for an original television series.
- Compile and strategize for notes received on an original script.
- Plot a feature film through a detailed breakdown.
- Act in a short scene.
- Employ storytelling conventions and expectations of standard Hollywood film genres.
- Write industry caliber script coverage.
- Examine entertainment industry methods, practices, and players by following the trades.
- Find an internship in Hollywood.

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

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

- A detailed beat breakdown and first draft of a second original screenplay.
- A list of notes and strategies for a rewrite.

- A screenplay for a short film.
- A digital film of a short scene.
- A pilot script and a series proposal/bible for an original television series.
- Ideas for two additional television series

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## CURRICULUM

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<u>Semester One</u>	<u>Credits</u>
SCRE100S Elements of Screenwriting	5
SCRE110S Writing the Television Spec	4
SCRE120S Writing the Feature Film Screenplay I	3
SCRE130S Story Generation	2
HATM100S Introduction to Film Aesthetics	3
 <u>Required</u>	 <u>17</u>

<u>Semester Two</u>	<u>Credit</u>
SCRE200 The Business of	3
SCRE210 Writing the Television Pilot	4
SCRE220 Writing the Feature Film	4
S Screenplay II	
SCRE230 Genre & Storytelling	3
SCRE240 Script to Screen	3
<u>Required</u>	<u>17</u>

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## COURSE DESCRIPTIONS

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### SEMESTER ONE

#### ELEMENTS OF SCREENWRITING

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and locations, and to

develop action sequences. Students will explore topics including: Classic Screenplay Structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

#### WRITING THE TELEVISION SPEC

This television workshop is a fast-paced, intensive workshop program that introduces students to the fundamentals of the TV world and TV writing. The class work consists of individual writing, reading aloud of student work in class, and workshop discussions. By the end of the course, each student will have written a draft of either a one-hour television spec script or a half-hour spec script, for an existing show. Students will be encouraged to write through difficult spots with the belief that getting to “The End” is more important than polishing along the way. Workshop sessions will simulate a TV writers’ room, and will be an environment in which students evaluate their own and their classmates’ work. A constructive, creative and supportive atmosphere will prevail, where students will guide and encourage each other in their writing.

#### WRITING THE FEATURE FILM SCREENPLAY I

Writing the Feature Film Screenplay I is a fast-paced, intensive workshop that introduces



students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from *Elements of Screenwriting* and apply it to the creation of their own feature-length scripts. By the end of the course, students will develop and write a first draft of a feature-length screenplay.

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### STORY GENERATION

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Story Generation is designed to help writers become what the film industry needs most: prolific sources of movie ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for various genres and mediums, from film to television and emerging media, like comics or web series. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become versatile, adaptable and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will develop several feature film treatments to be used in *Writing the Feature Film Screenplay II*.

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### INTRODUCTION TO FILM

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This seminar teaches students to identify the techniques used by cinematic innovators in the history of filmmaking. Through screenings and discussions, students will grow to understand how filmmakers approached the great challenge of telling stories with moving images from silent films to about 1960. The course explores ways that the crafts of directing (particularly shot construction), cinematography, acting and editing developed over that period. Students are then

challenged to identify which techniques they are learning in their own ongoing film projects, and when these were developed within that historical continuum.

## SEMESTER TWO

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### THE BUSINESS OF SCREENWRITING I

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This class introduces students to the practices and players of the entertainment industry from a historical perspective. Students learn about the birth of film as a dramatic medium and how the major studios—the juggernaut of a new industry—grew out of this development. By studying the roots of the film industry, students will also learn how the business works today. Also addressed is the role of the screenwriter in the process and business of filmmaking. In-class lectures and primary-source research projects are supplemented with guest lectures from prominent figures in the entertainment industry.

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### WRITING THE TELEVISION PILOT

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In this advanced television workshop, students will create an original episodic television series, including completing a series proposal and the script for the pilot episode. Topics will include: introducing your central character and core cast, creating a series “template,” creative solutions to providing back story, and building the show's world and tone. Students will learn from individual writing, group workshops, short lectures, television screenings, and story analysis to create two pieces of writing. The workshop portion of the class will be constructed to simulate a TV writers’ room, with students reading, evaluating, and assisting each other from “breaking story,” building outlines, all the way to a completed draft.



The primary goal of the class will be for students to leave with a series proposal and a full draft of a television pilot script for an original show, either one-hour or half-hour. Students will also generate additional series ideas that they will take with them into the second year of the program.

***Prerequisite(s): Writing the Television Spec***

## WRITING THE FEATURE FILM SCREENPLAY II

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Writing the Feature Screenplay II builds upon knowledge gained in Writing the Feature Film Screenplay I, by teaching students the value of advanced plotting. Students will plot their next feature screenplay in detail, developing a full breakdown before writing a first draft. When their script is done, the students will compile the notes they've received, and start thinking about changes they would make in a rewrite.

***Prerequisite(s): Writing the Feature Film Screenplay I***

## GENRE & STORYTELLING

---

Genre & Storytelling is a critical studies course focused on exploring different genres of film. Through out-of-class screenings, lectures, and in-class scene breakdowns, students will begin to identify the models and audience expectations of different genres, starting from broad categories like comedy and drama and then moving into more specific genres like adventure horror and romantic comedies.

## SCRIPT TO SCREEN

---

Script to Screen is designed to help writing students see what happens to their words

when they go into Production. The class is divided into two components: Acting for Writers and a fifteen-week Filmmaking Seminar. Acting for Writers introduces students to the theory and practice of the acting craft. By exploring how actors build characters and performances based upon the information provided in a film script, writers will learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue, characters and action writing.

The Filmmaking Seminar trains students in the fundamentals of film directing, which in turn facilitates an understanding of the filmmaking process as it relates to screenwriting. It is our belief that a student who actually picks up a camera, blocks a scene and directs actors from a script is far better prepared to then write a screenplay. If a writer has actually translated a shot on the page into a shot in the camera, then the writer has a much sharper perspective on the writing process.

Students will write a short film and learn the basics of that form. Hands-on classes in directing, editing, cinematography, and production give an overview of the creative and technical demands of telling a story with moving images. Then, working in small crews, students will shoot one of the scenes from their short film using digital video cameras. Afterward, students will edit their footage on Avid.

# ONE-YEAR PRODUCING

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TOTAL CREDITS REQUIRED: 35.5

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## OVERVIEW

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The One-Year Producing Program is designed to provide students with an in-depth knowledge of the contemporary realities of how producing works for film and television with an emphasis on creative thinking and strategic leadership skills. Students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film arts. The curriculum is extremely comprehensive, teaching students the creative aspects of producing, as well as the more technical side of line producing. Students gain a practical understanding of the entertainment industry and the tools needed to successfully navigate it.

## SEMESTER ONE OBJECTIVES

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Producers are confronted with a number of visual, dramatic, financial, legal, logistical, managerial and technical challenges. From the first day of class, students are immersed in a hands-on education on how to work through these challenges. Through an intensive sequence of classes and workshops, and with encouragement from their instructors, students rapidly learn the fundamental creative and technical skills they need to produce film and television.

### *Learning Outcomes::*

- Introduction to the roles, tasks and obstacles faced by film and television producers.

- Introduction of storytelling concepts of elements, conventions, structure and style.
- Understand basic principles of entertainment law.
- Introduction to filmmaking from the perspective of the screenwriter, director, actor and cinematographer and editor.

### *Production Goals:*

- In collaborative groups, students develop, prep, shoot and edit a short film on location.
- Students develop and present a reality television series proposal.
- Each student will write, prep, shoot and edit his or her own short narrative film.

## SEMESTER TWO OBJECTIVES

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The second semester 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 semester culminates in each student pitching and presenting a film or television project at the Producers Pitch Fest.

### *Learning Outcomes::*

- Continue to analyze and master key elements of effective producer's craft.
- Develop and write original film and television pilot treatments.
- Introduction and practice of effective pitching skills.

- Learn critical elements of effective feature film business plans and television show bibles.

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

- In collaborative groups, produce a short documentary.
- Produce a short narrative film for a NYFA filmmaker.
- Develop an effective pitch and feature film business plan or television show bible.

## **CURRICULUM**

<b><i>Semester One</i></b>		<b><i>Credits</i></b>
PROD100S	Producers Craft I	3
PROD110S	Directing for Producers I	2
PROD120S	Cinematography, Lighting & Editing	2
PROD130S	Entertainment Law & Business Practices I	3
PROD140S	Introduction to Screenwriting	3
PROD150S	Producing Reality Television	2
PROD160S	Short Film Production I	2
PROD170S	Sound for Producers	1
<b><u>Required</u></b>		<b><u>18</u></b>

<b><i>Semester Two</i></b>		<b><i>Credits</i></b>
PROD200S	Producers Craft II	3
PROD210S	Pitching, Business Plans & TV Show Bibles	3
PROD220S	Producing Documentaries	2
PROD230S	Writing the TV Pilot Treatment	2
PROD240S	Writing the Feature Treatment	2
PROD250S	Business Affairs	2
PROD260S	Short Film Production II	2
PROD270S	Industry Speaker Series	1.5
<b><u>Required</u></b>		<b><u>17.5</u></b>

## **COURSE DESCRIPTIONS**

### SEMESTER ONE

#### **PRODUCERS CRAFT I**

This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Topics include navigating the studios, television networks and emerging media as well as the relationship between producers and the unions, guilds and talent agencies. From the producer's perspective, students will discuss and analyze their current projects in development or production. Relevant events in the entertainment industry will be presented and analyzed. Students will be introduced to and trained on the industry-standard software used by producers, Movie Magic Scheduling and Movie Magic Budgeting.

## DIRECTING FOR PRODUCERS I

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Effective producers create a collaborative and artistic production environment that enhances each director's skills and provides the support needed to make the best possible project. Students will work in collaborative groups to develop and shoot a short film. In addition, each student will direct his or her own individual mise-en scene. Students will learn the basics of film directing and how to collaborate to tell a visual, narrative story. Students will learn film production standards and practices, working with basic production documents, working with actors and the fundamentals of telling a story through a camera.

## CINEMATOGRAPHY, LIGHTING & EDITING

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Students will learn the basics of live-action motion picture cinematography in a hands-on workshop environment. They will gain an overview of working with film and video cameras, lighting, image construction and composition. Students are instructed in the basic techniques of digital editing. They will learn the basics of motion picture editing and post production techniques. They will gain an overview of non-linear editing, post-production audio, basic visual effects and professional post-production workflow.

## ENTERTAINMENT LAW & BUSINESS PRACTICES I

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This course is an overview of contract law and its impact on the entertainment industry. Producing students will study legal issues regarding television, films, recordings, live performances and other aspects of the entertainment industry. Topics include copyright law, intellectual property and talent

representation. Students will be introduced to finance, marketing and distribution models for both studio and independent films.

## INTRODUCTION TO SCREENWRITING

---

Producing students will gain firsthand knowledge of fundamental screenwriting techniques and will develop strategies in communicating with the producer's key collaborator in story development, the screenwriter. Each student will develop and write a five page original narrative script to be produced in the Short Film Production I course.

## PRODUCING REALITY TELEVISION

---

Students will learn the basics of producing for reality television, and the genre's relationship to other platforms and formats through the analysis of existing successful reality programming. Students will develop, create and pitch an original reality television proposal.

## SHORT FILM PRODUCTION I

---

Producing students will develop, prep and shoot their own individual short films. Students will receive instruction in a workshop setting on the fundamentals of sound recording. Working in teams, students will function as crew on each other's productions. Scripts will be developed in Introduction to Screenwriting and finalized in this course. In the early part of Semester Two, students will edit and prepare their projects for a final screening.

## SOUND FOR PRODUCERS

---

Motion picture sound is often overlooked and taken for granted. In this course, students will learn about the fundamentals of both production sound and post-production sound and gain an understanding of how sound can enhance their stories. In a studio environment, students will get hands-on experience working as sound mixers as well as boom operators. They will also gain knowledge in how to add sound effects, music and dialog replacement to their films.

## SEMESTER TWO

### PRODUCERS CRAFT II

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This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, film festivals, networks and ratings and analyzing U.S. and international tax incentive and rebate programs. Students develop professional-caliber resumes, cover letters and lists of references. They will formulate a plan to secure an internship and participate in a supervised internship for academic credit.

***Prerequisite: Producers Craft I***

### PITCHING, BUSINESS PLANS & TV SHOW BIBLES

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Through in-class examples, students are introduced to effective pitching styles and instructed on how to pitch to investors and development executives. Students will develop a brief and effective pitch of the material they choose to pitch at the Producers Pitch Fest. Each student will practice and gain critical and fundamental pitching skills. Through lectures and analysis of case studies, students will learn the critical skills to develop

effective feature film business plans and television show bibles. The feature business plan or television show bible developed in this course will be presented at the Producers Pitch Fest.

***Prerequisite: Producers Craft I***

### PRODUCING DOCUMENTARIES

---

This course offers producing students an introductory exposure to documentary storytelling and filmmaking. Working in small collaborative teams, students will pitch, develop and shoot a short documentary.

***Prerequisite: Short Film Production I***

### WRITING THE TV PILOT TREATMENT

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Students will revisit how the television industry operates and how television programs are pitched and developed. Each student will develop and write an original television pilot treatment.

***Prerequisite: Introduction to Screenwriting***

### WRITING THE FEATURE TREATMENT

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Through in-class instruction and critique, students will develop storytelling skills within the industry-standard format of the film treatment. In a workshop setting, each student will develop and write a detailed feature film treatment. Students will also have the option of beginning the screenplay writing process in the last part of this course.

***Prerequisite: Introduction to Screenwriting***

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## BUSINESS AFFAIRS

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Students analyze and discuss legal topics such as contract negotiations, marketing projects to financiers and distributors, and audience and research testing.

***Prerequisite(s): Entertainment Law & Business Practices I***

## SHORT FILM PRODUCTION II

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Students will further develop critical line producing skills. Working with NYFA filmmaking students, producing students will line produce a filmmaker's Year One Film.

***Prerequisite: Short Film Production I***

## INDUSTRY SPEAKER SERIES

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These informative sessions feature discussions with producers and other industry professionals. Each session includes a Q&A, providing each student access to first-

hand impressions of real world circumstances faced by working industry professionals.

***Prerequisite: Producers Craft I***

# ONE-YEAR DOCUMENTARY FILMMAKING

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TOTAL CREDITS REQUIRED: 38  
CREDITS

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## OVERVIEW

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The One-Year Documentary Filmmaking Program is an accelerated, hands-on certificate program designed to immerse students in the study of non-fiction filmmaking. Based on an academic year, the curriculum is divided into three semesters. During the first semester, students will learn the art and technique of visual storytelling through both in-class instruction, lectures and hands-on learning. As the year progresses, students will produce films of increasing complexity and depth. By the end of the third semester, students will have produced several shooting/editing exercises and short documentary projects ranging from two to ten minutes in length and a One-Year Final Documentary project of up to twenty minutes in length. While the emphasis of the program is on hands-on immersion in the art of documentary filmmaking, students will also receive instruction in film studies and the industry as a whole.

While students do not need any documentary filmmaking experience to attend this program, it is strongly recommended that they come to the first day of class with at least one idea for a non-fiction observational project. These ideas will serve as a starting point for subsequent work in the program. If students do not have a story idea, they will be assisted by instructors to formulate one. Students should be ready, willing and able to work diligently and learn within a fast-paced and focused environment.

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## STUDENT LEARNING OUTCOMES

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The overall educational objective of the One-Year Documentary Filmmaking Certificate Program is to provide a structured, creative environment for students to develop and evolve as artists. Within that broad description are several specific educational objectives. Students will learn to develop, direct, shoot and edit their own film projects and be given the opportunity to further enhance their skills by acting as crewmembers on their peers' films. Film structure and history will be examined during in-class lectures. Students will be expected to deliver all projects by the deadlines set. Upon successful completion of the program, students will:

- Demonstrate the ability to work independently and collaboratively in a high-pressure creative environment
- Demonstrate a working knowledge of digital video cameras and sound equipment
- Demonstrate proficiency in documentary producing and directing
- Research, write and pre-visualize a documentary project
- Successfully perform the functions of director, producer, director of photography, sound mixer and editor on student documentary productions
  - Exhibit proficiency with digital picture and sound editing software
  - Identify and examine concepts of documentary film history, practices and standards.

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## SEMESTER ONE

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### *Project 1: Film Grammar:*

The grammar developed in the early days of filmmaking remains the foundation of all visual storytelling. This basic film grammar consists of master, medium and close up shots, tilts and pans, and other camera movements.



Students will be introduced to these concepts by shooting a series of in-class exercises. These various elements can create a sense of a film's time and space, set a mood, even suggest a character's state of mind. Each student will make a short film of 50 seconds to one minute using a single camera while paying close attention to the choice of composition, lenses, distances and angles. This project emphasizes how the relationship of the subject to the camera creates drama and informs the audience about the character and action. *Four hours to shoot, no sound, no crew. Done in conjunction with Camera class.*

### ***Project 2: Observational Film***

Each student produces a visual portrait of a person, place or activity. Students are challenged to observe the subject closely and find the most effective shots for revealing the subject to an audience through image alone. Use of camera angle, shot size, focal length and editing patterns are emphasized. Each student directs, shoots and edits a film of up to 2 minutes.

*One day to shoot, no sound, no crew. Music and/or voiceover can be added in edit. . Done in conjunction with Directing, Camera and Editing classes.*

### ***Project 3: Documentary Research, Development of Idea & Pre-Interviews***

Field research, interactions with experts and identifying possible interviewees are effective ways to find the story within the student's chosen topic. Students learn different ways to research through public and private archives, libraries and other sources of information. They then choose to contact and pre-interview at least two subjects for their Year One Documentary projects. These findings provide first-hand information on the topic and the choice of subjects (interviewees) and help students to focus on their next two film projects; Character and Social Issue (in Term Two).

*Done in Connection with Writing and Research classes.*

### ***Project 4: Montage Film***

Montage style editing is used to move the story or idea forward. It can be used to great effect in the compression of time and to create visual collisions or unexpected continuations between shots. In the editing room, students will cut the images to work in harmony with rhythm and pacing. Music may be added in post for this 3-minute film.

*Two day shoot. Sound can be added in post. Done in conjunction with Directing, Camera and Editing classes.*

### ***Project 5: Character Film***

Each student is challenged to build a portrait using image and sound. Students are encouraged to reveal the character through his/her actions rather than by way of scenes or talking heads. Each student directs, shoots and edits a film of up to 5 minutes.

*5 days to shoot with crew and sync sound. Done in conjunction with Directing, Camera, Sound and Editing classes*

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## SEMESTER TWO

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### ***Project 1: Location Story/MOTS (Man on the Street)***

Each student directs and shoots an event at a selected location capturing the essential moments unfolding over the course of a few hours. They look beyond factual content and reveal the heart of the event through appropriate coverage while incorporating the characteristics of the location to enhance the visual appeal of the film. Handheld shooting, motivated camera moves and shooting for editing in an uncontrolled situation are emphasized. Students are challenged to think on their feet, to solve location issues and to adapt to last-minute changes. Footage shot will be reviewed in class.

### ***Project 2: Compilation Film***

Documentaries are frequently a potent combination of visual and aural elements from original footage to archival moving and still images, graphics, and animation. Each student creates a 5-minute compilation film that combines different types of footage such as interviews, stock footage, and stills. This exercise emphasizes directorial and editorial control to actively engage an audience and express a point of view. The ability to conceive and construct visual and aural juxtapositions and metaphors using these various elements is emphasized.

### ***Project 3: Social Issue Film***

Documentaries are playing an increasingly important role in the public conversation about many pressing social issues. Often working in conjunction with activist organizations, these films are creating a new level of civic engagement. No documentary education would be complete without the opportunity to make a film of this type. Each student selects a social/political/ethical issue or investigative topic that brings a fresh perspective or chooses to document a local story that has larger implications. Students are encouraged to use interviews and narration as building blocks for this project. They learn to get to the essence of an issue through incisive interview techniques the expression of viewpoint.

### ***Project 4: Documentary Research, Development of Idea & Pre-Interviews for Year One Documentary***

Original, field, library, and Internet research, interactions with experts and identifying possible interviewees are effective ways to find first a topic of interest and then a specific story to develop within that topic for the Year One Documentary. Students learn different ways to research through public and private archives,

libraries and other sources of information. They then contact and pre-interview at least two subjects for their Year One Documentary projects. These findings provide first-hand information on the topic and the choice of subjects and help students finalize a vision and a focus for their films.

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## SEMESTER THREE

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### ***Project 1: Year One Film***

The culmination of the first year of the Documentary program is the creation of a short documentary of the student's own choosing. Through research, writing and planning, each student produces a documentary of up to 15 minutes in length. Students will also be introduced to the world of reality television, a commercial offshoot of documentary filmmaking that requires many of the same skills and provides many employment opportunities.

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## YEAR-END SCREENINGS

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The Year One Documentaries are presented in a screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

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## CURRICULUM

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### **Semester One**

### **Credits**

DOCU100S	Directing the Documentary	1.5
DOCU110S	Camera & Lighting I	2
DOCU120S	Editing I	3
DOCU130S	Production Sound	1.5
DOCU140S	Writing the Documentary I	3

HATM100S Introduction to Film Aesthetics 3

**Required** **14**  
**Semester Two** **Credits**

DOCU200S Directing the Documentary 1.5

DOCU210S Camera & Lighting II 1.5

DOCU220S Editing II 3

DOCU230S Post Production Sound 1.5

DOCU240S Writing the Documentary I 1.5

DOCU250S The Business of 3

**Required** **12**

**Semester Three** **Credits**

DOCU300S Producing the Documentar 3

DOCU310S New Media 3

DOCU320S Editing III 3

DOCU330S Visual Effects & Graphics 3

**Required** **12**

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## COURSE DESCRIPTIONS

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### SEMESTER ONE

#### DIRECTING THE DOCUMENTARY I

This hands-on directing course establishes a foundation for all future film projects. Through lectures, screenings and assignments students explore documentary techniques, genres and styles.

They learn to develop an idea from concept through post-production as they produce and direct six short documentaries: Mise en scene, Observational, Personal Voice, Montage and Character. Students will leave this course with a greater understanding of cinematic language in relation to storytelling as well as the fundamentals of coverage and story structure.

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### CAMERA & LIGHTING I

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In this course, students master basic camera and lighting skills in 16mm and digital video photography, touching on technical details such as aperture, shutter speed, focus, frame rates, white balance, video latitude, gels, and filters. In hands-on lighting sessions, students learn to work with and enhance available and natural light situations, as well as traditional lighting for interviews and controlled situations. With the help of simple to more complex hands-on exercises, students become progressively more fluent with camera and lighting techniques and begin to focus on the role cinematography plays in telling and enhancing non-fiction stories.

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### EDITING I

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Documentary films often find their true forms in the editing room. This makes the editing process extremely important because a story may take a different shape after the footage has been shot. In this course, students learn the fundamentals of using digital editing software while exploring the particular challenges of documentary storytelling. Through lectures, discussions and assigned projects, they will cover digital workflow, basic editing techniques and the logging and organization of their footage. Some class hours are devoted to guiding students through the process of editing their own short film assignments.

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### PRODUCTION SOUND

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This course provides hands-on training in the most commonly used digital sound equipment. Students will master recording techniques such as setting proper gain levels and sample rates for synch and non-synch sound. This course covers field recording, wild sound and mic techniques for voices. The class emphasizes the

importance of recording usable location sound for a smooth transition into post-production. Students learn to solve problems in various controlled and uncontrolled situations, in environments such as on-location and sit-down interviews.

## WRITING THE DOCUMENTARY I

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Documentaries, just like narratives, tell stories. This course covers the importance of writing as a storytelling and planning tool. Students are introduced to the basic story elements: character, conflict, story structure, dramatic arc and theme. The course introduces different ways of telling stories: with words (commentary, narration) and without words (character's actions, scenes, situations). This class covers the process of planning, defines what logline, synopsis, approach and point of view are and teaches how to convey them in writing.

## SEMESTER TWO

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### DIRECTING THE DOCUMENTARY II

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Research and development skills are an essential part of every documentary. Students will learn the sources that documentary filmmakers use and will be guided by their instructor. They will need to find people to interview for information and for later, possible on-camera interviews. Students will conduct preliminary interviews in their field of inquiry. They will do searches for archival materials and stock footage they would like to use and learn how to incorporate them into their compilation film. Interview techniques and ways to gain the trust of interviewees will be covered. They will integrate this information into their interview film. By the end of this course, students will have designed

a visual and audio plan for shooting their Year One Final Documentary.

*Prerequisite(s): Directing the Documentary I, Writing the Documentary I, Camera & Lighting I, and Production Sound*

## CAMERA & LIGHTING II

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Students are introduced to more sophisticated HD cameras and hybrid cameras (still & video) and techniques. Through workshops, this class further immerses students in the technical and creative demands of cinematography in relation to documentary storytelling. They will learn the importance of shooting B-Roll. Students will be able to go beyond getting a basic image and focus on how to visually convey aspects of the story such as tone, mood, place and relationships. Advancing their understanding of lighting in special situations is an essential component of this class. They will gain practice in the "running and gunning" style used by many documentary filmmakers. By the end of this course students will understand how cinematography serves their individual stories and will have a preliminary shot list to use for their upcoming shoot.

*Prerequisite(s): Camera & Lighting I, and Directing the Documentary I*

## EDITING II

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In this course, students learn intermediate and advanced editing techniques to shape and form their films. The goal is for students to master the process so that they have confidence in their storytelling abilities and a range of tools with which to express their own point of view. Students will meet to critique their classmates' work. In addition, students will be introduced to graphic design principles as they relate to credits and titles for their films. By the end of

this class, students will have gained a greater understanding of how to transform the raw footage of their films into compelling, lively stories.

***Prerequisite(s): Editing I***

***Students will have finished preproduction on their One Year Final Documentary by the end of this semester.***

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## POST PRODUCTION SOUND

This class covers the technical side of syncing sound with picture and selecting appropriate sound effects to enhance the authenticity of the film. Students will learn how to use sound editing software. Cleaning up dialog and cutting voice-over to picture are important skills for students to enhance their storytelling techniques. They will also gain hands-on experience recording and editing narration and voice-over. Students will be introduced to sound design as it relates to achieving the appropriate emotional tempo and mood for each scene. Students will learn to find and select music cues (both source and score) and sound effects. The culmination of the class is to combine all of the above elements for a professional sound mix.

***Prerequisite(s): Production Sound***

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## WRITING THE DOCUMENTARY II

In this course, students learn to convey the essential elements of their own story through a properly formatted proposal, synopsis and treatment narrative that uses visual language and personal style. Once that has been accomplished, students are ready to break down the treatment into a scene-by-scene shooting script. This course goes deeper into the process of writing the documentary film. From research to shooting to editing, the subject matter may continue to reveal itself and evolve over time. The writer may be revising

the script until post-production starts. In addition, students will learn to write grant proposals for funding as well as to develop a preliminary pitch from the treatment for later use in marketing.

***Prerequisite(s): Writing the Documentary I***

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## THE BUSINESS OF DOCUMENTARIES

Students will learn to plan and prepare for the work that follows after finishing their film. This course will cover some of the legal and budget issues and marketing challenges that lay ahead of any new filmmaker. They will develop the skills to revise their budget, polish their business plan and develop a pitch while in class. Students learn the steps needed to have their films accepted into the ever-changing world of competitions and film festivals. They must know how to negotiate the rights for festival screenings of their film and any music, stock footage or photos it contains. Different kinds of distribution channels (theatrical, iTunes, YouTube, etc.) will be examined. Through class discussions, students will gain valuable skills to decide what distributors they wish to target for their films and how to reach them.

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## SEMESTER THREE

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### PRODUCING THE DOCUMENTARY

The producer takes care of the business side of making a documentary film. This course looks at the roles and responsibilities of executive producers to line producers from preproduction to post. The coursework will include creating a schedule, determining critical path and putting together a budget. How best to manage time and resources, understand the issues with copyrights,

clearances, permits, releases, insurance and Fair Use are important considerations for any production. Students will learn how to create a business plan, apply for grants and other funding and how to obtain fiscal sponsorship as a 501C.

***Prerequisite(s): Directing the Documentary I; Writing the Documentary, Camera & Lighting I; and Production Sound***

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### NEW MEDIA

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This class provides an overview of how the Internet is changing how we create, produce, sell and distribute films and TV programs. The internet is a place for content creation in narrative and documentary styles of storytelling through web series and webisodes. Netflix, Yahoo, Google, CNN and others have developed original video programming that competes with the type of content people have historically seen on television, on-demand and through pay-per-view. Mobile devices have also become capable of offering video content. In this course, students will develop a sense of the filmmaking challenges and opportunities presented by new media and how they can adapt their style of storytelling to it.

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### EDITING III

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NYFA instructors will work weekly with individual students to oversee post-production of each student's One Year Documentary project. Classes and individual meetings with directing and editing instructors will teach students how to transcribe and organize footage and create first assemblies, rough cuts and final finished cuts of their documentaries.

***Prerequisite(s): Editing I & II, Post Production Sound***

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### VISUAL EFFECTS & GRAPHICS I

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This course introduces the basics of color correction, visual effects and graphics. Students will create simple graphics and title sequences for their one year documentaries. In a series of hands-on exercises with their instructors, students learn more advanced post-production techniques including title creation, color correction, accommodating poor quality footage, animating photos and maps, creating textures and lower thirds. Software used includes avid, after effects and photoshop. ***Prerequisite(s): Directing the Documentary I & II, Editing I & II***

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### ONE-YEAR FINAL DOCUMENTARY POST PRODUCTION

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Students will have post-production time for editing their film's picture and sound and to produce the final cut of their Year One film. In a series of hands-on exercises with their instructors, students learn more advanced post-production techniques including title creation, color correction, accommodating poor quality footage, animating photos and maps, creating textures and lower thirds. Software used includes Avid, After Effects and Photoshop. NYFA instructors will work weekly with individual students to oversee post-production of each student's Final Documentary project.



# ONE-YEAR PHOTOGRAPHY

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TOTAL CREDITS REQUIRED: 30  
CREDITS

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## OVERVIEW

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The One-Year Photography program at the New York Film Academy is a full-time, conservatory-based program designed to be completed in two semesters.

In this program, students will master a broad range of photographic tools while gaining a thorough awareness of the history of the medium. Graduates are equipped with the creative and business skills to succeed in a competitive marketplace, whether they choose to specialize in a commercial, fine art or documentary discipline.

At NYFA, students engage with a diverse international student body and a core faculty of working professionals. The One-Year Photography program includes visits to museums, galleries and studios, along with guest lectures and critiques by photographers, artists and curators. The photography department embraces all lens-based media, offering a unique curriculum that includes digital and film-based photography as well as the moving image.

Students who successfully complete the One-Year in Photography program acquire:

- A comprehensive knowledge of digital cameras and optics
- In-depth experience with a wide range of digital image creation, processing and printing techniques
- Expertise in contemporary business practices
- A comprehensive awareness of and expertise with lighting
- Mastery of Adobe Photoshop and Lightroom

- Knowledge of the history of photography, aesthetics and technology
- Comprehension of aesthetic theories of photography and experience with their practical application
- The ability to work independently in a high-pressure creative environment
- A portfolio of images which shows technical excellence and conceptual depth

The photography department faculty members are committed to students and their futures as successful image-makers. Through demanding, hands-on coursework, instructors help students keep pace with technological change and push them to excel at all the skill sets needed to compete in the marketplace.

Instructors foster the development of students' personal style so that NYFA graduates distinguish themselves as visual artists in the professional arena.

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## SEMESTER ONE OVERVIEW

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The main goal of the first semester is to develop core photography skills using the DSLR camera for assignments. As students shoot and edit, they are immersed in the theory and history of photography. Analyzing and critiquing images, students develop the skills to conceptualize, compose, expose and edit powerful images using light and perspective to underscore content.

Students are encouraged to think beyond convention and choose lighting that enhances the emotional and dramatic impact of an image. They explore a vast array of both artificial and natural sources of illumination



and learn techniques to employ them in images.

Using Adobe Photoshop and Lightroom as the standard digital darkroom tools, students gain proficiency in image editing and RAW processing under the tutelage of industry experts.

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## SEMESTER ONE OBJECTIVES

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### *Project Goals:*

- Develop and participate in a community of creative peers capable of providing invaluable critical feedback
- Explore and develop a personal visual style
- Conceptualize, produce and edit a set of work that defines the student's personal narrative
- Research, conceptualize, shoot, edit and output a photographic essay
- Produce a multimedia piece incorporating still photography and sound

### *Learning Outcomes::*

- Acquire a working mastery over the DSLR and standard lenses for still imaging
- Become familiar with shooting video on the DSLR
- Test aperture ranges, shutter speeds, lenses, lighting tools and filtration options on a wide variety of subjects
- Understand the components of exposure
- Thoroughly test the limits of over- and underexposure and RAW processing and their effects on the look of an image
- Develop working digital darkroom skills using Adobe Photoshop and Lightroom
- Become accomplished at gathering audio for multimedia stories
- Understand basic color management and be able to output accurate prints to modern inkjet printers
- Recognize the characteristics of light and make creative use of basic lighting tools and camera positions
- Understand and apply theories of aesthetics, semiotics, design, composition and color

- Examine the history of photography and photo technology from its inception to today

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## SEMESTER TWO OVERVIEW

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The second semester builds on students' basic skills and challenges them to refine their technical, aesthetic and business practices. Students work intensively with studio lighting on a wide variety of assignments. Art direction and design elements are employed to create distinctive visual styles. Students expand their repertoire of techniques with light and shadow as they work with professional strobe lighting and grip hardware, as well as inexpensive and unconventional practical sources of light. The use of the moving image as a natural extension of still photography is explored in depth.

In post-production, students move beyond basic color and tone correction into sophisticated compositing methods, dynamic range extension, and advanced retouching and masking techniques. Students thoroughly explore the creative potential of nontraditional image-making technology.

As students examine a wide range of imaging disciplines, they also experience the essential business elements that professional photographers oversee routinely, including research, assignments, bidding, stock imagery, studio organization, contracts, exhibitions and licensing.

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## SEMESTER TWO OBJECTIVES

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### *Project Goals:*

- Apply professional business practices to each project, including bidding, releases, scheduling, casting, licensing and contracts

- Develop and produce a body of fine art images for exhibition that show conceptual depth and technical savvy
- Conceptualize, shoot, edit and critique commercial photo projects—working with models, art directors, hair and makeup artists, sets and professional lighting equipment

### ***Learning Outcomes::***

- Thoroughly test a wide variety of lenses and alternative image-capture devices
- Refine lighting skills that can be applied under any condition using a comprehensive array of tools
- Become acquainted with commercial business practices, ethics and legal issues
- Develop expert digital imaging skills using Adobe Photoshop and Lightroom
- Examine the history of photography and photo technology
- Expand and refine aesthetic sensibilities in composition, color, design and lighting
- Explore the wide range of output options available

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## CURRICULUM

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<b><i><u>Semester One</u></i></b>	<b><i><u>Credits</u></i></b>
PHOT100S Photography I	3
PHOT110S Imaging I	3
PHOT120S Ways of Seeing I	3
PHOT130S Vision & Style I	3
PHOT140S Shooting Practicum	2
<b><u>Required</u></b>	<b><u>14</u></b>

<b><i><u>Semester Two</u></i></b>	<b><i><u>Credit</u></i></b>
PHOT200S Photography II	3
PHOT210S Imaging II	3
PHOT220S Ways of Seeing II	3
PHOT230S Vision & Style II	2
PHOT240S Production Practicum	2
PHOT250S Applied Photography	3
<b><u>Required</u></b>	<b><u>16</u></b>

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## COURSE DESCRIPTIONS

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### SEMESTER ONE

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#### PHOTOGRAPHY I

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A hands-on course focusing on key camera and lighting skills across a series of lectures, demonstrations, assignments and peer critiques. An essential skills component of the program, Photography I introduces students to the mechanics of cameras, lenses, DSLR operation, and basic lighting for still and video imaging. Students will master the interrelated components of exposure and be able to adjust them to achieve a desired aesthetic based on an assessment of lighting conditions; effectively compress and expand time within a still image through the precise use of shutter speed to blur or freeze motion; apply the distorting properties of lenses based on focal length, angle of view, depth of field, magnification, and sharpness across the picture plane; be able to identify aesthetic approaches and construct dynamic compositions; correctly identify and exploit the direction, quality, and color of natural and artificial continuous and strobe light sources; correctly configure and handle a DSLR camera for video use; understand the aesthetic construction and narrative value of a basic vocabulary of shot types in cinematography. Learning how to correctly apply these skills will open up a world of creative opportunity.

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#### IMAGING I

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An intensive introduction to Adobe Photoshop as a digital darkroom tool, and

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. Students will also learn the entire process of digital workflow with Lightroom: from RAW processing through output for print and web page. Basic video editing will be introduced beginning with timelapse and stop motion, using Adobe Premier Pro. Along with lectures and demonstrations, Imaging I allows plenty of lab time to practice and master image-editing skills.

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### WAYS OF SEEING I

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Students study, analyze and critique the work of master photographers, both past and present. 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. Examining master photographers' techniques, aesthetics and approaches segues into students' individual shooting and research projects.

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### VISION & STYLE I

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This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine, and critique. Students will define and develop a personal, iconic visual style and specific area of interest, studying master bodies of work across both genres as examples. The primary focus will be on still photography, but the use of the moving image

will also be explored through class assignments.

Students will become familiar with principles of graphic design, composition, color, editing, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the most salient origins for their ideas, and start to conceive how their work might fit into the context of current practices and attitudes.

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### SHOOTING PRACTICUM

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A unique, hands on course in which students develop core professional skills and techniques during several location shoots with different instructors. Covering a wide range of genres along with aesthetic, logistical and technical challenges, students will have the opportunity to work directly with instructors, practically applying new skills across a range of assignments of increasing complexity.

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### SEMESTER TWO

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### PHOTOGRAPHY II

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Students will explore the conventional lighting tools from hot and cool continuous sources, studio and portable strobe lighting, professional grip hardware along with a variety of unconventional sources. To consolidate this knowledge, class discussions will be based around topics such as three-point lighting, soft and hard light, color temperature, gels, diffusion and light-shaping tools. Students are also given the opportunity to further their video skills as they work on music video and

continuity projects.  
***Prerequisite(s): Photography I***

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## IMAGING II

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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 will also explore a range of possibilities for printing images.

Students will receive in-depth training in visual perception, advancing their ability to see and orchestrate subtle differences in tone and color with the end goal of developing a unique personal palette and visual style. They will learn to composite entirely new visual worlds using transformations, layer masks, tone, texture and color matching. Furthering their skills in RAW processing, students will learn commercial retouching and advanced color and tone control within multiple color spaces. This course further demystifies color management enabling students to achieve consistently accurate results throughout their work. We also look at RGB, CMYK and LAB color spaces, conversions and workflow configuration and students will learn non-linear editing on Adobe Premier Pro for their video projects.

***Prerequisite(s): Imaging I***

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## WAYS OF SEEING II

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We live in a world of images, so understanding how we use them to create a narrative and effect cultural change is essential to the study of photography.

Students will continue their investigation into the work of the most influential image-makers

throughout the history of photography to contemporary times. This course also asks students to: examine how different technologies (such as the 35mm camera and digital revolution) have shaped photography and continue the dialogue / debate about photography as art and art as commerce.

***Prerequisite(s): Ways of Seeing I***

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## VISION & STYLE II

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Vision and Style II guides students through the development of a cohesive body of personal work that most accurately represents the area of interest that they will pursue as image-makers after graduation. In the early weeks of the course, students must submit a final project proposal to the entire faculty for approval.

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 mounting and presentation method, plan and execute their final exhibition of images printed to professional exhibition standards, assign prices and decide on editions, and assemble an exhibition catalog.

Visits to and analysis of current gallery and museum exhibitions will also play a major role. ***Prerequisite(s): Successful completion of semester 1 courses***

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## PRODUCTION PRACTICUM

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This course gives students the opportunity to put their knowledge of lighting and photography into action during a series of location shoots, and to receive individual

guidance from instructors as they edit, print, sequence, and prepare their portfolios and final exhibition of images.

Students will receive lighting demonstrations in class and hands-on shooting time with instructors on location. This course also explores digital editing techniques and looks at ways for students to increase their web presence to get their work out into the wider world.

***Prerequisite(s): Photography I, Imaging I, and Shooting Practicum***

## APPLIED PHOTOGRAPHY I

Creating outstanding work and delivering to brief are the keys to becoming a successful professional photographer.

This comprehensive course introduces students to the business / 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 so much more.

***Prerequisite(s): Successful completion of semester 1 courses***

# ONE-YEAR CINEMATOGRAPHY

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TOTAL CREDITS REQUIRED: 30  
CREDITS

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## OVERVIEW

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The New York Film Academy (NYFA) One-Year Cinematography Certificate Program is a two semester conservatory-based, full-time non-degree program. The curriculum is designed to immerse prospective Cinematographers in all aspects of the discipline. The One-Year Cinematography Certificate Program provides a creative setting with which to challenge, inspire, and develop the talents of aspiring Cinematographers. Students follow an intensive curriculum and achieve multiple Learning Outcomes. This regimen presupposes no prior knowledge of cinematography, but aims to have students confident in the fundamentals of exposure, composition, set-etiquette and lighting by the end of the year.

Throughout the program, a combination of classroom experience, practical hands-on workshops, individual and collaborative projects, and instructor-led productions provide a rigorous forum for students to develop their technical skills and artistic identities. In the spirit of fostering collaboration, there will be a screening hosted each semester to showcase the cinematographer's work to NYFA students from the Filmmaking and Producing programs. In the first semester students will develop their lighting and cinematography skills for a number of formats including 35mm still photo, 16mm black & white and color film, and high definition video. Directing and History of Cinematography classes provide further insight into the craft of storytelling.

Students will photograph five individual projects, and have the option to collaborate on a Filmmaker's semester one film. These projects will allow students to practice their skills in the field as well as develop essential collaborative skills with the Filmmakers.

Semester two builds in complexity, introducing 35mm and the Red digital camera systems, soundstage lighting techniques, as well as more advanced lighting and grip instruments. Instructor-led productions mentor students on these new systems in the field stressing professionalism and industry-standard set operations. Concurrently, students prepare to embark on more ambitious films with the potential to collaborate with the students in the Filmmaking program. At the end of the second semester, each student will have photographed three projects for their showcase reel.

Students will 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 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.

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## SEMESTER ONE

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During the first semester, students learn the fundamentals of the art and craft of Cinematography. Topics covered will include optics, light metering techniques for both



incident and spot meters, loading and utilizing 16mm and HD video cameras, basic lighting, fundamentals of composition, color theory and film chemistry, and camera movement using the basic dolly.

Cinematography students will be expected to complete five projects during their first semester. Their first project will be a story told through a series of still shots photographed on 35mm black & white film. The second project will be the *Mise-En-Scène* Film photographed in black & white on 16mm film with the option to use a basic lighting package. In the third project, the *Continuity* Film, students will use the 16mm Arriflex SR camera, and will begin using more sophisticated grip and light-shaping techniques. This project will focus on shot design and creating a scene that can be cut together according to the rules of classical continuity editing. Collaboration with directing students in the *Filmmaking* program is encouraged in the fourth project. Shot on high definition video, the *Music* Film is the students' fourth project. They will choose a piece of music and create a project that interprets it. Before undertaking this project, students will study the theory and practice of digital cinematography.

For their fifth project, Cinematography students will use the Red Scarlet digital cinema camera to shoot a short project of their choice. They are encouraged to collaborate with *Filmmaking* and *Producing* students on these shorts films, as well as supporting their classmates' projects by working in key crew positions.

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## SEMESTER ONE OBJECTIVES

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### *Learning Outcomes::*

- Design and execute images specific to narrative productions.

- Demonstrate technical control over the basic elements of photography, including exposure, lighting and composition.
- Prepare basic pre-production materials to support the production of a short film.
- Demonstrate basic skills in the roles of Camera Assistant, Gaffer and Key Grip.
- Explore the progression of technology and broad artistic trends throughout the history of filmmaking.
- Successfully complete a variety of short film projects, managing each project through the pre-production, production and post-production phases.

### *Production Goals:*

- Photograph a 35mm still photo project, two short 16mm films, an HD music project, and the Semester One Project using a digital cinema camera.
- Crew on colleagues' films in key creative positions including Gaffer, Key Grip, Camera Assistant, and Camera Operator.

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## SEMESTER TWO

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The second semester in the Cinematography program is designed to help students move beyond simply capturing an image, and instead begin painting with light. As students' ability increases, so does their tool set. Students learn how to build and operate a professional 35mm camera package, as well as advanced Red digital cinema equipment.

The Red camera system provides the core platform around which the second semester is centered. Students will have multiple opportunities during class time to master the extraordinary tools the Red camera offers, including speed-ramping in camera, slow motion at high frame rates, and a RAW image workflow.

During the semester, students will photograph three projects outside of class. They will begin with the 35mm Film, photographed on this



classic high-resolution format. Students are encouraged to concentrate on a short project that maximizes production value and presents a strong visual design. The student will determine the format of the project, with options including a short narrative, music video, or spec commercial. Cinematographers are encouraged to collaborate with fellow New York Film Academy students on this project. For their second film, the Sunrise/Sunset Project, students will shoot using only the natural light available at the beginning and end of the day. Working in teams of two, one student will shoot at sunrise, while the other will photograph a project at sunset. Emphasis is placed on the preparation and planning necessary to accomplish the students' goals in this short time frame.

At the end of the first year, Cinematography students will photograph the Semester Two Project using a Red digital cinema camera. Students are again encouraged to collaborate with a director or producer in the production of this film. This project may be up to 10 minutes in length, and should showcase the many skills and techniques that the students have learned throughout the program. Together these three projects will contribute to a professional show reel, as the students prepare to enter the professional world.

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## SEMESTER TWO OBJECTIVES

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### *Learning Outcomes:*

- Demonstrate the ability to collaborate with a director and a crew in a high-pressure creative environment.
- Employ lighting and grip techniques to create visual consistency within a scene.
- Demonstrate safe and effective use of a wide array of professional camera, lighting and grip systems, and utilize these tools effectively in the production of several short projects.

- Utilize a production workflow that allows the creative team to maintain control over the image through all phases of production, from principal photography through to final distribution.
- Maintain a consistent look for each short film, and manage the look throughout each step of the production process

### *Production Goals:*

- Photograph the Sunrise/Sunset Project using only natural light.
- Photograph a showcase project using 35mm motion-picture film.
- Photograph a short project using the Red digital cinema camera.
- Crew in key positions on classmates' projects.

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## CURRICULUM

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### *Semester One*

### *Credits*

CINE100S Form & Function I	1
CINE110S History of	2
CINE120S Introduction to Motion Picture Camera	3
CINE130S Fundamentals of	2
CINE140S Cinematography	2.5
CINE150S Post-Production for Cinematographers I	2
CINE160S Directing for	2

### Required

14.5

### *Semester Two*

### *Credits*

CINE200S Form & Function II	1
CINE210S History of	2
CINE220S 35mm Cinematography	1.5
CINE230S Advanced Lighting	2

CINE240S	Cinematography	2.5
CINE250S	Post-Production for Cinematographers II	2
CINE260S	Stage Lighting	2.5
CINE270S	Steadicam & Camera Assistant Seminar	1
CINE280S	Advanced Motion Picture Camera Technique	1
<b><u>Required</u></b>		<b><u>15.5</u></b>

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## COURSE DESCRIPTIONS

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### SEMESTER ONE

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#### FORM & FUNCTION I

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This course provides an exploration of both the technical and artistic elements of film and digital motion picture cinematography. Students will examine the form and content of images from different media, including the work of professional cinematographers, and evaluate their own projects in a workshop environment. This course also serves as a “home room”, providing a forum where students can discuss their experiences on set, plan upcoming shoots, and bring in outside material they find relevant to their studies. This is the place where individual and group projects will be prepared, screened and critiqued.

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#### HISTORY OF CINEMATOGRAPHY I

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This course looks at the development of the art of cinematography, with an eye toward the progression of the cinematographic form from early silent cinema to modern film production. Students will screen classic films and discuss how techniques of storytelling have changed as technology has evolved. By learning the history

of the art form, students will be able to supplement the topics learned in other classes, as well as draw inspiration for their own films.

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#### INTRODUCTION TO MOTION PICTURE CAMERA TECHNIQUE

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In this class, students will learn best practices for building and utilizing the cameras in the New York Film Academy cinematography curriculum, including 16mm film, HD, and Red Scarlet digital cinema cameras. Classes will also cover methods for pulling focus, controlling depth of field, choosing the right lens for a given shot, processing theory and keeping camera reports.

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#### FUNDAMENTALS OF LIGHTING

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Students will be introduced to the basic tools and techniques of motion picture lighting. Beginning with the safe operation of lighting and grip equipment, students then apply this technical knowledge towards their aesthetic decisions in lighting. Beyond the technical aspects of the art form, students learn how to light for mood and genre. Topics including three-point lighting, high-key vs. low-key lighting, day vs. night scenes, and day exterior scenes will all be explored from both a subjective and practical approach. Measuring exposure, color temperature, controlling contrast, creating depth in the image, and further topics will be demonstrated in this class to provide students the tools they need to create the look and feel required to tell the story.

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#### CINEMATOGRAPHY PRACTICUM I

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In this course, students will take all of the camera, lighting, and storytelling techniques they have been learning and “field test” them. Under direct faculty supervision, students will

be given the opportunity to shoot and edit several commercial, music videos and short narrative projects. These scenes will be taken through a full pre-production process and treated as professional productions. Students will rotate through crew positions on each shoot, giving them a chance to work in different key positions including Gaffer, Camera Assistant and Key Grip in real-world situations.

### POST-PRODUCTION FOR CINEMATOGRAPHERS I

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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. This class will teach cinematographers the basics of digital editing, including use of the Avid editing system and the proper methods for handling digital media. Students will explore the creative possibilities of editing and develop an understanding of the relationship between the editor, director and cinematographer.

### DIRECTING FOR CINEMATOGRAPHERS

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Through lectures, discussions, in-class exercises, outside readings, and film viewings, students will learn about the job of the director and gain an overview of the film production process. They will examine the basic elements and format of the contemporary screenplay. Emphasis will be placed on interpreting screenplays in order to communicate narrative, character, theme, and tone through the tools of lighting, blocking, and camera technique. Students will create pre-production materials including shot lists, storyboards, schedules, and overhead diagrams.

## SEMESTER TWO

### FORM & FUNCTION II

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Continuing to function as a "home room" for the cinematography students, this course provides a forum for students to prepare and screen their individual projects, and examine contemporary issues in the world of professional motion picture photography. Emphasis is placed on rigorous critique process where the students' work is evaluated and discussed.

*Prerequisite(s): Form & Function I*

### HISTORY OF CINEMATOGRAPHY II

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Continuing from the first semester, students focus on studying the masters of cinematography. Students will examine some of the great collaborations between directors and cinematographers, screening films from different eras and discussing how these pivotal films have influenced the development of the art form over the years. Assignments and discussions will analyze the elements of visual style employed in both classic and contemporary films. *Prerequisite(s): History of Cinematography I*

### 35MM CINEMATOGRAPHY

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Students are trained in the proper use and operation of 35mm cameras and accessories (such as the Panavision Panaflex), applying the skills they have learned in 16mm and digital photography to this classic high-resolution format. This class will demystify the process of designing and shooting scenes on 35mm, as students deepen their knowledge of shot design, framing, composition, staging, camera movement, lens choice, and lighting while exploring this new format. Students will photograph test footage in class, and explore

how the film footage can be shaped in the telecine session as it is transferred to a digital image. *Prerequisite(s): Directing for Cinematographers*

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### ADVANCED LIGHTING

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Building upon the basic lighting skills learned in the first semester, students continue to develop an eye for creating and controlling increasingly complex lighting setups. Working with new equipment such as HMI lights and Kino-Flo fluorescent fixtures, students will learn how to create sophisticated and nuanced lighting setups that convey tone and mood while serving a storytelling function. *Prerequisite(s): Fundamentals of Lighting*

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### CINEMATOGRAPHY PRACTICUM II

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Combining all the elements of the second semester program in a practical hands-on workshop, these production exercises allow students to shoot scenes with a New York Film Academy instructor serving as director. The more sophisticated tools available to students during the second semester will allow greater creative options for the team to explore. Once again, students will rotate through crew positions, allowing them to cultivate their “real world” experience with the 35mm and Red camera packages. *Prerequisite(s): Cinematography Practicum I*

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### POST-PRODUCTION FOR CINEMATOGRAPHERS II

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Color correction is a technology that has been quickly developing into its own discipline. As a cinematographer, knowledge of these new color sciences and the possible uses and manipulations in post-production are important skills to develop. Students will be introduced to basic color theory and concepts,

which will inform their use of current digital color correction software. Students will explore the world of post-production from a cinematographer’s perspective by examining production workflow, modern digital formats (including the Red Epic), and the use of current digital tools to create unique looks for a project. *Prerequisite(s): Post-Production for Cinematographers I*

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### STAGE LIGHTING WORKSHOP

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Focusing on the specific craft of set lighting, students will learn the fundamentals of designing shots and lighting in a sound stage environment. Under the supervision of an experienced director of photography, students will gain first-hand experience with designing daytime and nighttime interior lighting schemes inside the controlled environment of a soundstage. Advanced dollies will be incorporated into the workshop, expanding the students’ ability to execute precise camera moves. *Prerequisite(s): Fundamentals of Lighting*

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### STEADICAM & CAMERA ASSISTANT SEMINAR

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This course examines the critical and challenging vocations of both the Camera Assistant and Steadicam Operator. Led by experienced professionals from both crafts, the Camera Assistant seminar exposes students to the details of the trade, including prepping gear for film and digital camera checkouts, advanced focus pulling, proper slating technique, and best practices for film inventory and paperwork. Students will be 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 history of this revolutionary

camera support system, and examine the theory and practice of effectively moving the camera in a narrative context.  
*Prerequisite(s): Successful Completion of Semester 1 Courses*

## ADVANCED MOTION PICTURE CAMERA TECHNIQUE

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Here students will learn the 35mm and Red Epic camera systems before they have the opportunity to use them in the Cinematography Practica and their individual projects. Advanced dollies are introduced, broadening the student's options to include vertical "boom" moves. Topics will include setting up the cameras in multiple configurations, lens selection, workflow and the relationship of the camera operator, dolly grip and focus puller. *Prerequisite(s): Introduction to Motion Picture Camera Technique*

# LIBERAL ARTS & SCIENCES COURSES

## (CERTIFICATE PROGRAMS)

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### OVERVIEW

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This section lists Liberal Arts & Science courses offered to AFA and Certificate Filmmaking, Acting, Screenwriting, Producing, Photography, & Game Design students.

<i>Courses</i>		<i>Credits</i>
ARHU100S	The Great Screenplays	3
ARHU120S	Ethics of Video Games	3
ARHU130S	Dramatic Writing	3
ARHU150S	Screenwriters & Playwrights	3
ARHU160S	Shakespeare	3
HATM100S	Introduction to Film Aesthetics	3
HATM120S	History of Video Games	3
HATM140S	History of Acting	3

### COURSE DESCRIPTIONS

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#### THE GREAT SCREENPLAYS

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The Great Screenplays focuses on exploring Academy Award-winning American and foreign screenplays. Through in-class screenings, readings of screenplays, lectures, and discussions, students will gain a deeper understanding of how the art of screenwriting has evolved since the 1920s.

#### ETHICS OF VIDEO GAMES

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Ethics refers to standards of right and wrong in society. Students study and debate ethics in play experiences and how play is a way of learning about the real world. Students learn about meta-game behavioral issues such as cheating, violence, and the four types of players found in online worlds - Explorers, Achievers, Socializers, and Killers.

#### DRAMATIC WRITING

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This course will introduce students to classic dramatic texts (plays and films), as well as their contemporary stylistic counterparts or adaptations. This “classic first, contemporary next” method will help to first ground students in the basics of dramatic storytelling, and then to develop the dynamic analytical skills needed for insightful discussions, stimulating performance approaches, and innovative storytelling explorations.

#### SCREENWRITERS & PLAYWRIGHTS

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A comparative review of popular dramatic works and their authors presents students with theories to develop an aesthetic criteria for criticism and to create dramatic works for our current media environment.

#### SHAKESPEARE

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Shakespeare is to acting what ballet is to dance. Once a student learns how to think, breathe, speak, and move like a Shakespearean character, that actor is ready to take on any role, be it ancient or contemporary. Modern Shakespeareans distinguish themselves by having a love and

curiosity for the extraordinary use and structure of language as a means of storytelling. The fundamental concepts of scansion, meter, rhetoric, and text analysis, will be applied to sonnets, monologues and scenes, thereby giving the students an applicable technique when encountering any heightened text.

### INTRODUCTION TO FILM AESTHETICS

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This course examines the aesthetic elements of cinema such as *mise-en-scène*, cinematography, editing, sound, and narrative structure. Focus will be on the identification, appreciation, and analysis of these aesthetic elements along with an examination of how they work collectively to give a film meaning.

### HISTORY OF VIDEO GAMES

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Although the medium of video games is only forty years old, it already has a rich history that influences the industry today. An understanding of the history of video games is essential to the future game designer, not only because it serves as a common foundation for those who work in the industry, but only by understanding the mistakes and successes of the past will future game developers create the great games of tomorrow.

### HISTORY OF ACTING

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The course traces the historical and theoretical evolution of acting. Starting with the Greeks and Romans, students will examine the origins of acting from Shakespeare's time to the present day. The course also considers the contribution and theoretical discourse of key acting figures such as Diderot, Stanislavski, Meyerhold, Brecht, Artaud and Grotowski, and concludes with an examination of the history of acting styles and techniques for film and new media.



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# COMMUNITY EDUCATION PROGRAMS

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# COMMUNITY EDUCATION PROGRAM ADMISSIONS POLICY

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## OVERVIEW

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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.

All transcripts and supporting materials must be submitted digitally.

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## REQUIRED APPLICATION MATERIALS

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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

Please note that New York Film Academy cannot return any application materials to students once they are received.

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

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## APPLICATION

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Students must submit a completed certificate program application. Applications are available online at: [www.nyfa.edu/applications/short-term1.php](http://www.nyfa.edu/applications/short-term1.php).

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## APPLICATION FEE

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

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## PROOF OF HIGH SCHOOL COMPLETION

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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.

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## PROOF OF ENGLISH PROFICIENCY

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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.
- For short-term and long-term non-degree

certificate programs, NYFA will accept a positive language evaluation via phone or Skype in lieu of the other requirements.

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.

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## ADMISSION STIPULATION

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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.

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## REQUIREMENTS FOR STUDENTS RE-APPLYING TO NYFA

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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 through Summer 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 or have been administratively 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 Admissions Review Office\*.

**Students who have withdrawn or have been administratively 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 Admissions Review Office\*

- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

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

- Petition to the Admissions Review Office\*
- 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 Master's degree program (MA or MFA) and apply for a new Master's degree program will require:**

- All admissions materials as stated in the general Master's degree admissions policy are required.
- Students may only apply for a term that begins at least 3 full semesters after graduation from the first master's program.
- Students may appeal the 3-semester waiting period requirement by submitting an appeal for a waiver for exceptional cases.

**Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:**

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

**Students who have successfully completed any NYFA program and apply to begin any new NYFA program will require:**

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

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

- All admissions materials as stated in the relevant NYFA program admissions policy are required
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

**Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their**

conditions for return at the time of their withdrawal.

Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.

\* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance.
- The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable.

# EIGHT-WEEK FILMMAKING

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TOTAL CREDITS REQUIRED: 6

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## OVERVIEW

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This program is divided into two four-week sections. The first four weeks of the program are divided between in-class hands-on instruction and the production of three short films by each Student. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use Arriflex 16mm cameras, Lowell lighting packages, and Digital editing with Avid.

The first week students will learn the basic tools of filmmaking and begin shooting a series of film projects. Following production and post-production, students screen their work with their classmates and instructors and engage in critiques and discussion. All films in the first four weeks are non-synchronous, with the third film accompanied by a music track.

During the second four weeks of the program the student devotes his or her time solely to the Final Film project- a film of up to ten minutes with one or two tracks of sound. Students edit their project using Avid on Mac computers.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

## PROGRAM OBJECTIVES:

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The educational objectives in the Eight-Week Filmmaking Certificate Program are to teach students the art and craft of filmmaking and to instruct students through a strict regimen

consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

## EXPECTED LEARNING OUTCOMES

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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 16mm cameras and motion picture production
- The ability to write and pre-visualize a screenplay
- In-depth experience working as a director, producer, assistant director, director of photography, assistant cameraperson, gaffer, and grip on student productions
- Sufficient mastery of Avid editing software to edit a short film of up to ten minutes in length
- Knowledge of and experience with practical application of aesthetic film theory.

## PROJECT REQUIREMENTS

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The Eight-Week Filmmaking Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Project 1 - Mise-en-scène Film
- Project 2 - Continuity Film
- Project 3 - Music Film
- Project 4 - Checkovian Film
- Project 5 - Final Film

## AREAS OF STUDY

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WEEKS 1-4

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## DIRECTING

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The core of the Eight Week Program, Directing introduces students to all major aspects of filmmaking. Students will learn concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. Directing will be the forum for preparing, screening and critiquing three short films.

## HANDS-ON CAMERA

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

## EDITING

---

This Area of Study presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Editing will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate Avid editing software, which they will use to edit their own films. Classes are

supplemented with individual consultations at the computer.

## WRITING

---

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

## WEEKS 5-8

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### ADVANCED DIRECTING

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A continuation of Directing. Students expand upon lessons already learned with a focus on the preproduction of their Final Film projects.

### ADVANCED EDITING

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Advanced Editing prepares students for the challenges inherent in cutting a more complex narrative film with dialogue and multiple sound tracks. Finally, students will participate in a session entitled "Building the Reel."

### ADVANCED WRITING

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In Advanced Writing, students learn to incorporate what they've learned about visual storytelling with the art of crafting dialogue for a sync-sound film. Scripts for the Final Film will be written, and revised in a workshop environment.

# EIGHT-WEEK ACTING FOR FILM

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TOTAL CREDITS REQUIRED: 6

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## OVERVIEW

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This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

## PROGRAM OBJECTIVES

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In the Eight-Week Acting for Film program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement
- Acting for Film

## EXPECTED LEARNING OUTCOMES

---

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Develop a fundamental knowledge of and experience in the art and craft of acting for film.
- Examine multiple modern and classical approaches to performance, script interpretation and character formation.

## COURSE DESCRIPTIONS

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## ACTING FOR FILM

---

Acting for Film provides students an environment to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production Workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor's role in a shoot.

## SCENE STUDY

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Students learn to analyze scripts and break them down into credits or "beats". They develop a grounding in establishing a character based on their own experiences and imagination. Students will incorporate all of the disparate disciplines learned in all other Areas of Study in an in-class, filmed scene presentation. Scheduled rehearsals average five hours per week.

## MONOLOGUES

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Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements that make a successful

monologue and prepare pieces to be audition ready.

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### VOICE AND MOVEMENT

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Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. They will also experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught to help the students find expression and freedom within the physical instrument.

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### AUDITION TECHNIQUE

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Students will practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

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### SPECIAL TOPICS

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Students will have the opportunity to attend special lectures, which illuminate current topics in the Industry and Craft. These lectures will be announced in advance and rotate on a seasonal basis.

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## CURRICULUM

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Course Number	Course Title	Credits
ACTI018.1S	Acting for Film	2.4
ACTI018.2S	Scene Study	1.2
ACTI018.3S	Acting Technique	0.6
ACTI018.4S	Voice & Movement	0.6
ACTI018.5S	Monologues	0.6
ACTI018.6S	Special Topics - Comedy/Improv	0.3
ACTI018.7S	Special Topics - Business of Acting/Auditioning	0.3
<b>TOTAL</b>	-	<b>6</b>

# EIGHT-WEEK SCREENWRITING

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TOTAL CREDITS REQUIRED: 6

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## OVERVIEW

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This intensive program is a full-time eight-week commitment to learning the craft of screenwriting. With strict adherence to the rituals of writing and learning, students will have the opportunity to develop a feature length screenplay of 90 to 120 pages.

The program is divided into two classes: The Elements of Screenwriting (lecture/seminar) and Screenwriting Workshop. Classes stress fundamental writing concepts and techniques. Topics covered during the program will include:

- Classic screenplay structure
- Character arcs
- Heroes
- Dialogue
- Theme
- Conflict
- Flashbacks
- Voiceover
- WGA format
- Subtext
- Style and tone
- Visualization
- Discipline
- Genre
- Dramaturgy
- Cinematic syntax

## PROGRAM OBJECTIVES

---

The educational objectives in the Eight-Week Screenwriting Certificate Program are to fully immerse students in an intensive and focused

Area of Study, providing a solid structure for writing and meeting deadlines in addition to learning the craft of writing by gaining an understanding of concepts such as story, structure, character, conflict and dialogue.

## EXPECTED LEARNING OUTCOMES

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Students will gain knowledge of and hands-on experience with screenwriting, the process of revision, writing dialogue, the business of screenwriting, classic screenplay structure, character arcs, theme, conflict, flashbacks, voice-over, subtext, style and tone, visualization, discipline, genre, and WGA format.

## PROJECT REQUIREMENTS

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The Eight-Week Screenwriting Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Complete a first draft of a feature length screenplay

## AREAS OF STUDY

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### ELEMENTS OF SCREENWRITING

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Through lectures, in-class exercises, outside readings, classroom discussions, and film viewings, Elements of Screenwriting introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and

locations, and to develop action sequences. Topics will also include: Classic screenplay structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

### WRITING THE FEATURE FILM SCREENPLAY

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Writing the Feature Film Screenplay is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length scripts. Students will develop and write a first draft of a feature-length screenplay.

# EIGHT-WEEK PHOTOGRAPHY

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TOTAL CREDITS REQUIRED: 6

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## OVERVIEW

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The 8-Week Photography Program is an intensive exploration of photography in the digital age. Students are immersed in the art and craft of still photography, and are introduced to the tools necessary to capture great images and refine them through digital processing using Adobe Lightroom. Students will develop the skills necessary to research, compose, and capture digital photographic projects. They are encouraged to be creative, and are also taught to think of each project as a concise statement of artistic, documentary, and/or journalistic intent. Students will be guided to expand their repertoire of techniques with light and shadow, working with professional lighting and grip hardware as well as inexpensive and unconventional practical sources of light and shadow.

Investigation of the most influential image-makers throughout the history of photography to the present is also a major component of this program. Students examine master photographers' techniques, aesthetics and approaches, using these to inform their own projects.

No significant prior experience in photography is assumed. The program brings everyone to the same level very quickly, beginning with the fundamentals and filling the inevitable gaps in the understanding of those who have some experience.

## PROGRAM OBJECTIVES

---

The educational objectives in the 8-Week Photography Certificate Program are to teach students the art and craft of digital photography and to instruct students through hands-on discipline – consisting of lectures, seminars, and total immersion workshops – to excel in the creative art of photography.

Students will:

- Produce two bodies of work using various light sources (including daylight, hot lights and strobes) and grip hardware.
- Produce competent images with a basic level of awareness of the unique characteristics of light
- Edit and organize their images using Adobe Lightroom.
- Use Lightroom to output prints (contact sheets, proofs and final prints).
- Compose an essay discussing the possibilities of the photographic medium in the year 2062.

## EXPECTED LEARNING OUTCOMES

---

Upon successful completion, students are expected to be able to:

- Apply working knowledge of their digital cameras to digital image capture under various conditions.
- Demonstrate knowledge of working with various light sources (including daylight, hot lights and strobes) and grip hardware.
- Demonstrate an awareness of the unique characteristics of light and apply this to their images.
- Demonstrate proficiency in Adobe Lightroom as a file organization and global image adjustments tool.
- Apply basic knowledge of theories of aesthetics, semiotics, design, composition and color and

application of these to students' images and assessment of images.

- Competently discuss technical, artistic and cultural and social currents and influential image-makers throughout the history of photography as well as an examination of master photographer's techniques, aesthetics and approaches.

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## PROJECT REQUIREMENTS

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In the 8-Week Digital Photography Program, students are expected to complete assignments on a weekly basis as well as successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- 10 images in either fine art, commercial or documentary genres.
- Complete a 250-word essay.
- 10 images printed using ink jet printers.

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## AREAS OF STUDY

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### WAYS OF SEEING

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Ways of Seeing is a comprehensive study, analysis, and critique of the work of master photographers, their techniques, aesthetics and approaches, equipping students to choose the most effective means of realizing their own projects. Students are guided to analyze the cultural and societal impact of photography, and the evolution of the medium.

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### PHOTOGRAPHY

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Photography is a technical practicum in contemporary digital SLR camera systems and an introduction to the technique and aesthetics of lighting using available and continuous lighting and

portable and studio strobe sources. Students are taught to be aware of the unique characteristics that light can take: direct, diffused, reflected and/or tempered by atmosphere.

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### IMAGING

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An intensive introduction to Adobe Lightroom as an image library management system and a RAW digital editing tool. Students will learn digital workflow with Lightroom from RAW processing through output for print and web page as well as importing their images into Photoshop for basic editing.

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### PHOTOGRAPHER'S CRAFT

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Photographer's Craft 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 visual style and specific area of interest, studying master bodies of work across genres as examples. Students will examine principles of graphic design, composition, color, editing, sequencing and presentation through writing, journaling, drawing, research and photographic assignments in commercial, documentary and fine art genres.

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### SHOOTING LAB

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A unique, hands on Area of Study in which students develop core professional skills and techniques during several location shoots with different instructors. Covering a wide range of genres along with aesthetic, logistical and technical challenges, students will have the opportunity to work directly with instructors, practically applying new skills across a range of assignments of increasing complexity.



# SIX-WEEK ACTING FOR FILM

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TOTAL CREDITS REQUIRED: 6

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## OVERVIEW

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The Six-Week Acting for Film 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. This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

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## PROGRAM OBJECTIVES

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In the Six Week Acting for Film program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
  - Technique
  - Voice
  - Movement
  - Acting for Film
- 

## EXPECTED LEARNING OUTCOMES

---

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Develop a fundamental knowledge of and experience in the art and craft of acting for film.

- Examine multiple modern and classical approaches to performance, script interpretation and character formation.
- 

## COURSES

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### ACTING FOR FILM

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Acting for Film provides students an environment to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production Workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor's role in a shoot.

### SCENE STUDY

---

Students learn to analyze scripts and break them down into credits or "beats". They develop a grounding in establishing a character based on their own experiences and imagination. Students will incorporate all of the disparate disciplines learned in all other Areas of Study in an in-class, filmed scene presentation. Scheduled rehearsals average five hours per week.

## ACTING TECHNIQUE

---

Students will practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

## VOICE & MOVEMENT

---

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. They will also experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught to help the students find expression and freedom within the physical instrument.

## MONOLOGUES

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Students will work on assigned and chosen monologues to practice text analysis, and

character creation skills learned thus far. Students will understand the structure and particular elements that make a successful monologue and prepare pieces to be audition ready.

## SPECIAL TOPICS

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Students will have the opportunity to attend special lectures, which illuminate current topics in the Industry and Craft. These lectures will be announced in advance and rotate on a seasonal basis.

# SIX-WEEK FILMMAKING

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TOTAL CREDITS REQUIRED: 4

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## OVERVIEW

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This program is divided into two periods. The first period of the program is divided between in-class hands-on instruction and the production of three short films by each student. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use Arriflex 16mm cameras, Lowell lighting packages, and Digital editing with Avid.

The first week students will learn the basic tools of filmmaking and begin shooting a series of film projects. Following production and post-production, students screen their work with their classmates and instructors and engage in critiques and discussion. All films in the first four weeks are non-synchronous, with the third film accompanied by a music track.

During the second period of the program, students devote their time solely to the Final Film project- a film of up to ten minutes with one or two tracks of sound. Students edit their project using Avid on Mac computers.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

## PROGRAM OBJECTIVES

---

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

## EXPECTED LEARNING OUTCOMES

---

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of 16mm cameras and motion picture production.
- The ability to write and pre-visualize a screenplay.
- In-depth experience working as a director, producer, assistant director, director of photography, assistant cameraperson, gaffer, and grip on student productions.
- Sufficient mastery of Avid editing software to edit a short film of up to eight minutes in length.
- Knowledge of and experience with practical application of aesthetic film theory.

## PROJECT REQUIREMENTS

---

The Six-Week Filmmaking Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1 - Mise-en-scène Film

Project 2 - Continuity Film  
Project 3 - Music Film  
Project 4 - Final Film

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## AREAS OF STUDY

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### DIRECTING

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The core of the Six Week Program, this Area of Study introduces students to all major aspects of filmmaking. Students will learn to concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. Directing will be the forum for preparing, screening and critiquing three short films.

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### HANDS-ON CAMERA

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In Hands-On Camera, students undergo intensive training in the use of the 16mm non-sync motion picture cameras and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they

progress through the program, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

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### EDITING

---

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

---

### WRITING

---

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

# SIX-WEEK DOCUMENTARY FILMMAKING

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TOTAL CREDITS REQUIRED: 4

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## OVERVIEW

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The Six-Week Documentary Filmmaking Program is an intensive program that combines in-class instruction and hands-on production workshops where students put into practice what they learned in the classroom.

During the first two weeks, students learn the basic tools of documentary filmmaking. They take classes in Producing, Directing, Camera, Lighting, Sound Recording, and Editing. They apply what they learned by creating a two-minute individual observational film, and by producing two short group projects in production workshops under the guidance of their instructors. Following production and post-production of each project, students screen their work with their classmates and instructors and engage in critiques and discussion.

Throughout the session, each student devotes time to developing and pre-producing his/her final documentary in and outside the classroom—a film of up to eight minutes in length with at least two tracks of sound. Students crew on their classmates' final documentaries. They edit their projects using Avid on Mac computers.

Production and Post-production hours outside of class time are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should

the students, that these hours will vary from student to student.

## PROGRAM OBJECTIVES

---

The educational objectives of the Six-Week Filmmaking ~ Documentary Focus Certificate Program are to teach students the art and craft of Documentary Filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, total immersion workshops, and supervised editing to excel in the creative art of documentary storytelling.

## EXPECTED LEARNING OUTCOMES

---

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- The fundamentals of developing, producing and directing a short documentary.
- Experience working as a director, producer, cinematographer, sound mixer, and editor on student productions.
- An in-depth experience working with Digital video cameras and sound recording equipment.
- Sufficient mastery of Avid Digital editing software to edit a short film of up to 10 minutes in length.
- Sufficient knowledge of sound design, multiple track laying, and sound mixing to complete and enhance the Final Documentary.
- Knowledge of aesthetic film theory, and documentary ethics, and experience with practical application of the same.

## PROJECT REQUIREMENTS

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The Six-Week Documentary Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Project 1 – Observational Film
- Project 2 – Interview Project
- Project 3 – Location Project
- Project 4 – Final Documentary

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## AREAS OF STUDY

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### PRODUCING & DIRECTING THE DOCUMENTARY

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This Area of Study is the spine of the six-week documentary program and establishes a foundation for all projects. Through lectures and screenings, students explore documentary techniques, genres and styles. They learn to develop an idea from concept through post-production as they produce and direct a two-minute individual observational film, two group projects shot in the Documentary Production Workshop, and an individual final documentary on a topic of the student's own choosing. Students will leave with a greater understanding of cinematic language in relation to storytelling, as well as the fundamentals of coverage, story structure, directing and line producing.

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### CAMERA AND LIGHTING

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In *Camera & Lighting*, students master basic camera and lighting skills in the Digital video format, touching on technical details such as aperture, shutter speed, focus, frame rates, white balance, video latitude, gels, and filters. In hands-on lighting sessions, students learn to work with and enhance available and natural light situations, as well as traditional

lighting for interviews and controlled situations. With the help of simple to more complex hands-on exercises, students become progressively more fluent with camera and lighting techniques, and begin to focus on the role cinematography plays in telling and enhancing non-fiction stories.

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## SOUND

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*Sound* provides hands-on training with recording sync and non-sync sound using basic and most commonly used Digital equipment. It emphasizes the importance of recording usable location sound for a smooth transition into post-production. This Area of Study raises and answers the questions: What do I have to record while shooting? How can I best record it? What sounds do I need for a successful mix? In post-production, students gain an understanding of sound design and its role in storytelling. They train in recording narration, laying multiple tracks, and sound mixing. They apply these skills to their Final Documentaries.

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### DOCUMENTARY PRODUCTION WORKSHOP

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All-day workshop sessions are group experiences that immerse students in a learn-by-doing environment. Students put into practice the concepts introduced in *Producing and Directing the Documentary*, *Camera & Lighting*, *Sound*, and *Editing*. Workshop I emphasizes observational filming, film language, and basic coverage; Workshop II highlights controlled situations such as shooting and directing the interview, lighting, and production sound. Students explore the cinematic coverage of a scene based on its structure and the dramatic needs of its key moments and thematic ideas. Workshop III takes place on location and emphasizes

storytelling and coverage in an ‘uncontrolled situation.’

## EDITING

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Documentary films often find their true forms in the editing room. This makes the editing process extremely important because a story may take a different shape after the footage is reviewed. In this Area of Study, students learn the fundamentals of Avid editing while exploring the particular challenges of documentary storytelling. Some class hours are devoted to guiding students through the process of editing projects produced and shot in the Documentary Production Workshop, as well as the students’ Final Documentaries.

**The program concludes with a guest speaker event and screenings of all final documentaries.**



# FOUR-WEEK FILMMAKING

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TOTAL CREDITS REQUIRED: 3

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## OVERVIEW

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This program is structured around the production of three short films. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use HD and Arriflex 16mm cameras, Lowell lighting packages, and digital editing.

The first week students will learn the basic tools of filmmaking and begin shooting a series of film projects. Following production and post-production, students screen their work with their classmates and instructors and engage in critiques and discussion. All films are non-synchronous, with the third film accompanied by a music track.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

## PROGRAM OBJECTIVES

---

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 16mm cameras and motion picture production
- The ability to write and pre-visualize a screenplay
- In-depth experience working as a director, producer, assistant director,

director of photography, assistant cameraperson, gaffer, and grip on student productions

- Sufficient mastery of Avid Digital editing software to edit a short film of up to five minutes in length
- Knowledge of aesthetic film theory and experience with practical application of the same

## PROJECT REQUIREMENTS

---

The Four-Week Filmmaking Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1 - Mise-en-scène Film

Project 2 - Continuity Film

Project 3 - Music Film

Students must successfully complete every Area of Study with a passing grade or better. In order to receive a Certificate of Completion students must also adhere to the Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The Four-Week Filmmaking Program does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than four weeks. Classes are taught in either a lecture, seminar, or laboratory format. Students are also scheduled for hours of practicum. For the designation of instruction hours lab and practicum are treated as "studio hours" as is customary in visual arts studies.

## AREAS OF STUDY

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## DIRECTING

---

The core of the Four Week Program, this Area of Study introduces students to all major aspects of filmmaking. Students will learn to concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. This Area of Study will be the forum for preparing, screening and critiquing three short films.

## HANDS-ON CAMERA & LIGHTING

---

In Hands-On Camera & Lighting, students undergo intensive training in the use of Film and/or HD Digital motion picture cameras, lighting and sound equipment and their accessories.

## EDITING

---

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

## WRITING

---

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

# FOUR-WEEK DIGITAL EDITING

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TOTAL CREDITS REQUIRED:3

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## OVERVIEW

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This program is designed to immerse students comprehensively in both the technical craft and the conceptual art of Digital postproduction. Students learn the fundamentals of non-linear editing on their own Avid Media Composer Station. In addition to giving students a firm grounding in the craft of editing, the course gives students the opportunity to become Avid Certified Users with an Avid Certification test on the last day of the program. The first two weeks of the course cover the Avid's Media Composer 101 Editing Essentials and Media Composer 110 Effects Essentials, which will give students a strong grounding in all the skills necessary for successful editing in an Avid environment. In addition to learning how to set up projects, input/output media, trim and create effects, students will be doing additional creative projects throughout the course, including a dialogue scene, a music video and a movie trailer. In the third and fourth weeks of the class, students will learn professional sound design and mixing in ProTools, as well as compositing and basic animation in Adobe AfterEffects and Adobe PhotoShop.

## PROGRAM OBJECTIVES

---

The educational objectives in the Four-Week Digital Editing Certificate Program are to teach students the art and craft of Digital editing and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of Digital editing.

## EXPECTED LEARNING OUTCOMES

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Students gain an in-depth understanding of Avid Media Composer, ProTools, Adobe Photoshop, and Adobe AfterEffects. They gain hands-on experience in multiple aspects of the art and craft of Digital editing. Students will be prepared to take the User Certification Tests for Avid Media Composer and Avid Effects Essentials.

## PROJECT REQUIREMENTS

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The Four-Week Digital Editing Program requires successful completion of several editing assignments. Students will be thoroughly evaluated in their progress as artistic film editors. Students will complete assigned projects and complete the Avid Certification Tests in partial fulfillment of the graduation requirements.

## AREAS OF STUDY

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### DIGITAL EDITING THEORY AND PRACTICE

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This Area of Study presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate Avid Digital editing software including DVD Studio Pro, Motion, Compressor, Soundtrack Pro and Adobe Photoshop. Advanced technical elements

including sound design, color correction, DVD menu creation, and working with multiple media types will be investigated in depth. Classes are supplemented with individual consultations at the computer.

# FOUR-WEEK ACTING FOR FILM

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TOTAL CREDITS REQUIRED: 3

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## OVERVIEW

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This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

## PROGRAM OBJECTIVES

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In the Four-Week Acting for Film Program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement
- Acting for Film

## EXPECTED LEARNING OUTCOMES

---

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Knowledge of and experience in the art and craft of acting for film.
- Exposure to multiple modern and classical approaches to performance, script interpretation and character formation.

## COURSE DESCRIPTIONS

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## ACTING FOR FILM

---

Acting for Film provides students an environment to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor's role in a shoot.

## SCENE STUDY

---

Students learn to analyze scripts and break them down into credits or "beats". They develop a solid grounding in establishing a character based on their own experiences and imagination. Students will incorporate all of the disparate disciplines learned in all other Areas of Study in an in-class, filmed scene presentation.

## MONOLOGUES

---

Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements, which make a successful monologue and prepare pieces to be audition ready.

## VOICE & MOVEMENT

---

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. They will also experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught to assist students in finding freedom and expression in the physical instrument.

## AUDITION TECHNIQUE

---

Students will practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

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## CURRICULUM

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Course Number	Course Title	Credits
ACTI014.1S	Acting for Film	1.2
ACTI014.2S	Scene Study	0.6
ACTI014.3S	Acting Technique	0.3
ACTI014.4S	Voice & Movement	0.3
ACTI014.5S	Monologues	0.3
ACTI014.6S	Special Topics - Comedy/Improv	0.15
ACTI014.7S	Special Topics - Business of Acting/Auditioning	0.15
<b>TOTAL</b>	-	<b>3</b>

# FOUR-WEEK PHOTOGRAPHY

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TOTAL CREDITS REQUIRED: 3

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## OVERVIEW

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The 4-Week Photography Program is an intensive exploration of photography in the digital age. Students are immersed in the art and craft of still photography, and are introduced to the tools necessary to capture great images and refine them through digital processing using Adobe Light room.

In hands-on areas of study, students will develop the skills necessary to research, compose, and capture digital photographic projects. They are encouraged to be creative, and are also taught to think of each project as a concise statement of artistic, documentary, and/or journalistic intent. Students will be guided to expand their repertoire of techniques with light and shadow, working with professional lighting and grip hardware as well as inexpensive and unconventional practical sources of light and shadow.

Investigation of the most influential image-makers throughout the history of photography to the present is also a major component of this program. Students examine master photographers' techniques, aesthetics and approaches, using these to inform their own projects.

No significant prior experience in photography is assumed. The program brings everyone to the same level very quickly, beginning with the fundamentals and filling the inevitable gaps in the understanding of those who have some experience.

## PROGRAM OBJECTIVES

---

The educational objectives in the 4-Week Photography Certificate Program are to teach students the art and craft of digital photography and to instruct students through hands-on discipline - consisting of lectures, seminars, and total immersion workshops - to excel in the creative art of photography.

Students will:

- Produce two bodies of work using various light sources (including daylight, hot lights and strobes) and grip hardware.
- Produce competent images with a basic level of awareness of the unique characteristics of light
- Edit and organize their images using Adobe Lightroom.
- Use Lightroom to output prints (contact sheets, proofs and final prints).
- Compose an essay discussing the possibilities of the photographic medium in the year 2062.

## EXPECTED LEARNING OUTCOMES

---

Upon successful completion, students are expected to be able to:

- Apply working knowledge of their digital cameras to digital image capture under various conditions.
- Demonstrate knowledge of working with various light sources (including daylight, hot lights and strobes) and grip hardware.



- Demonstrate an awareness of the unique characteristics of light and apply this to their images.
- Demonstrate proficiency in Adobe Lightroom as a file organization and global image adjustments tool.
- Apply basic knowledge of theories of aesthetics, semiotics, design, composition and color and application of these to students' images and assessment of images.
- Competently discuss technical, artistic and cultural and social currents and influential image-makers throughout the history of photography as well as an examination of master photographer's techniques, aesthetics and approaches.

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## PROJECT REQUIREMENTS

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In the Four-Week Photography Workshop, students are expected to complete assignments on a weekly basis. In one of two final projects they will produce 6 final images in either fine art, commercial or documentary genres. In other Areas of Study, they are expected to complete a 250-word essay and a different body of 6 images.

Students must successfully complete every Areas of Study with a passing grade or better. In order to receive a Certificate of Completion students must also adhere to the Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy. Satisfactory completion of 3 credit credits is required for graduation from the New York Film Academy's Eight-Week Photography Workshop. This is an accelerated full-time program.

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## AREAS OF STUDY

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## PHOTOGRAPHY

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This Area of Study encompasses lecture, demonstration, shooting assignments on location or in the studio, and critique. Students learn the mechanics of cameras and lenses and the components of exposure. They are taught to be aware of the unique characteristics that light can take: direct, diffused, reflected and/or tempered by atmosphere.

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## IMAGING

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An intensive introduction to Adobe Lightroom as an image library management system and a RAW digital editing tool. Students will learn digital workflow with Lightroom from RAW processing through global adjustments.

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## WAYS OF SEEING

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The crux of the curriculum, Ways of Seeing is a study, analysis, and critique of the work of master photographers, their techniques, aesthetics and approaches. Students are guided to analyze the cultural and societal impact of photography, and the evolution of the medium.

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.

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## VISION & STYLE

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Vision & Style 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 begin to define and develop a personal visual style and specific area of interest, studying master bodies of work across genres as examples.

Students will examine principles of graphic design, composition, color, editing, sequencing and presentation through writing, journaling, drawing, research and photographic assignments in commercial, documentary and fine art genres.

## SHOOTING LAB

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Students develop core professional skills and techniques during several location shoots with different instructors in this unique, hands-on Area of Study.

A wide range of genres is covered, along with aesthetic, logistical and technical challenges. Students will have the opportunity to work directly with instructors, practically applying new skills across a range of assignments of increasing complexity.

# FOUR-WEEK PRODUCING

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TOTAL CREDITS REQUIRED: 3

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## OVERVIEW

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This program will provide an overview of the contemporary realities of the film and television production industry, while emphasizing creative thinking and strategic leadership skills. Topics covered during the program include Producers Craft, Screenwriting Fundamentals, Directing for Producers, Entertainment Law, Branding & Marketing, Cinematography & Lighting, Final Cut Editing and Sound Design. During this time, students will create both an MOS short, as well as have the opportunity to shoot his or her own original narrative short film or crew on a classmate's short film.

## PROGRAM OBJECTIVES

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Students must successfully complete every Area of Study with a passing grade or better; participate in the group MOS short film; and shoot and deliver his or her own individual short narrative film or participate as crew on a classmate's short film, in order to receive a Certificate of Completion. Students must also adhere to the Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The Four-Week Evening Producing does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than four weeks.

## EXPECTED LEARNING OUTCOMES

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Skills learned as a result of successful completion of this program include:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
- Analysis of key elements of effective producer's craft.
- Introduction to filmmaking from the perspective of the screenwriter, director, editor, cinematographer and sound designer.
- Understanding of the basic principles of entertainment law.
- Explore branding and marketing

## AREAS OF STUDY

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### PRODUCERS CRAFT

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This Area of Study is designed to give students insight into the duties and responsibilities of the producer. Both creative producing and production management will be introduced and discussed. Students will analyze each phase of a project, including development, production, post-production and marketing and distribution. Student will learn and experience firsthand a rigorous film project 'green light' process.

### SCREENWRITING FUNDAMENTALS

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Effective producers must have a basic understanding and familiarization with the elements of storytelling. With respect to what elements are present and essential in a

screenplay worthy of production, students will learn dramatic story structure, theme, tension and conflict. They will be introduced to and will analyze the log line, structure, dialogue and character arc. Each student will develop and write his or her own original short narrative script.

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### DIRECTING FOR PRODUCERS

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The director's vision shapes the look and feel of a film. He or she is responsible for turning the words of a script into images on the screen. Through directing exercises, this class will allow producers to understand how directors organize their vision. Students are introduced to storyboards, overheads and shot lists, as well as working with actors and key crewmembers. In crews, students develop, prep, shoot and edit one 3-minute silent short film. In addition, each student will shoot his or her script developed in Screenwriting Fundamentals OR he or she will participate in the shoot of a classmate's short film.

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### ENTERTAINMENT LAW

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Entertainment Law explores the legal and business issues related to film and television for creative producers and it surveys the many legal doctrines that shape the entertainment industry and explores how those various doctrines interact. Topics will include free speech, defamation, invasion of privacy, publicity rights, copyright and fair use. Particular attention is paid to intellectual property. Students will be introduced to standard contract formats. Fair Use and contractual relations in the entertainment industry. Students will explore the clearances and releases needed for the depiction of people or their works in films, including likeness, crowd notice, locations, names and artwork. The Area of Study is designed to

enable non-lawyers to understand how various relevant areas of law, including copyright, trademark, defamation and privacy/publicity rights, impact their projects.

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### BRANDING & MARKETING

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In Branding & Marketing, students will learn necessary creative and conceptual skills to develop a brand. Students will be introduced to and will analyze mission statements and will develop his or her own. Each producer will discern the type of projects he or she wants to develop and where in the entertainment industry this work will fit creatively and fiscally.

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### HANDS-ON CAMERA & LIGHTING

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In Hands-On Camera & Lighting, producing students learn fundamental skills in the art of cinematography. They will be introduced to cameras and supporting equipment and how to handle them, including how to assemble, disassemble and pack the gear. Students will shoot screen tests for focus, exposure, lens perspective, slow/fast motion, contrast and lighting in preparation for the 3-minute short film and the individual short films.

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### EDITING

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Editing presents students with multiple aesthetic approaches to editing film and video. Students will learn to operate Avid digital editing software. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Lectures are supplemented with individual consultations at the computer.

## SOUND DESIGN

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In Sound Design, producing students are introduced to and discuss voiceover, sound effects and music as viable and common means to enhance story. This Area of Study is designed to afford students the knowledge and skills to execute professional-grade, single-system, production sound recording sessions, as well as instruct the student on how production sound relates to the overall structure of film sound. Students practice a series of hands-on exercises with professional recording equipment under the guidance of the instructor. All exercises are recorded and played back during class time. In addition, students will “listen to” film clips without images and will practice the identification and classification of film sound.

# TWELVE-WEEK EVENING FILMMAKING

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TOTAL CREDITS REQUIRED: 4

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## OVERVIEW

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This program comprises evening classes and weekend production sessions that take place over a twelve-week period. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use Arriflex 16mm cameras, Digital video cameras, Lowell lighting packages, and Digital editing with Avid.

After each screening classmates and instructors engage in critiques and discussion. Throughout the Evening Program, students meet with instructors for one-on-one consultations. All films are non-synchronous but the final film will include multiple sound tracks. Following production and post-production of the final project, students screen their work with their classmates, instructors, and invited guests.

Students will spend an additional ten to forty hours a week beyond class time on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

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## PROGRAM OBJECTIVES

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The educational objectives in the Twelve-Week Evening Filmmaking Certificate Workshop are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

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## EXPECTED LEARNING OUTCOMES

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Skills learned as a result of successful completion of this workshop include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of 16mm cameras and motion picture production.
- The ability to write and pre-visualize a screenplay.
- In-depth experience working as a director, producer, assistant director, director of photography, assistant cameraperson, gaffer, and grip on student productions
- Sufficient mastery of Avid Digital editing software.
- Knowledge of and experience with practical application of aesthetic film theory.

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## PROJECT REQUIREMENTS

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The Twelve-Week Evening Filmmaking Workshop requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Project 1 - Mise-en-scène Film
- Project 2 - Continuity Film
- Project 3 - Music Film

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## AREAS OF STUDY

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### FILMMAKING

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The core of the Twelve Week Evening program, Filmmaking introduces students to all major aspects of filmmaking. Students will learn to concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. This Area of Study will be the forum for preparing, screening and critiquing four short films.

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### WRITING

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

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### HANDS-ON CAMERA & LIGHTING

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

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### HANDS-ON EDITING

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



# TWELVE-WEEK EVENING DIGITAL EDITING

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TOTAL CREDITS REQUIRED: 4

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## OVERVIEW

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This program is designed to immerse students comprehensively in both the technical craft and the conceptual art of Digital postproduction. Students learn the fundamentals of non-linear editing on their own Avid Station.

During the first six weeks, students become acquainted with the basic project settings including logging and capturing of audio and video, and setting scratch disks. Each student will receive raw footage for scenes, which he/she will be working on throughout the program. Additional sessions will focus on editing within the timeline, toolbox functions, and advanced techniques such as the trim window.

Editorial concepts and theories such as match cuts, jump cuts, and temporal and spatial continuity will be covered in depth. Tools and techniques for building better performances as well as mood and effect will be examined in class exercises.

The second half of the program encompasses sound design, media management, output options, alternative media types, and other sophisticated tools.

The final component of the program consists of an in depth examination of the other programs contained within the Avid Studio system. This includes, DVD Studio Pro, Soundtrack Pro, Compressor and Motion. Students will also learn some fundamentals of Adobe Photoshop to assist in the creation of

their final project, a professional-quality DVD that integrates projects created in Avid.

## PROGRAM OBJECTIVES

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The educational objectives in the Twelve-Week Evening Digital Editing Certificate Program are to teach students the art and craft of Digital editing and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of Digital editing.

## EXPECTED LEARNING OUTCOMES

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Students gain an in-depth understanding of Avid, DVD Studio Pro, Adobe Photoshop, Compressor, and Motion software. They gain hands-on experience in multiple aspects of the art and craft of Digital editing.

## PROJECT REQUIREMENTS

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The Twelve-Week Digital Editing Program requires successful completion of several editing assignments. Students will be thoroughly evaluated in their progress as artistic film editors. Students will complete assigned projects and export a reel to DVD in partial fulfillment of the graduation requirements.

## AREAS OF STUDY

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DIGITAL EDITING THEORY &  
PRACTICE

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This Area of Study presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work.

*Digital Editing Theory & Practice* will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate Avid Digital editing software including DVD Studio Pro, Motion, Compressor, Soundtrack Pro and Adobe Photoshop. Advanced technical elements including sound design, color correction, DVD menu creation, and working with multiple media types will be

investigated in depth. Classes are supplemented with individual consultation at the computer.

# TWELVE-WEEK EVENING ACTING FOR FILM

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TOTAL CREDITS REQUIRED: 4

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## OVERVIEW

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This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

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## EXPECTED LEARNING OUTCOMES

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Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
  - Develop a fundamental knowledge of and experience in the art and craft of acting for film.
  - Examine multiple modern and classical approaches to performance, script interpretation and character formation.
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## PROJECT REQUIREMENTS

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- In the Twelve-Week Evening Acting for Film program students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:
    - Scene Study
    - Technique
    - Voice
    - Movement
    - Acting for Film
- 

## CURRICULUM

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Course Number	Course Title	Credits
ACTI012.1S	Acting for Film	1.6
ACTI012.2S	Scene Study	1.2
ACTI012.3S	Acting Technique	0.4
ACTI012.4S	Voice & Movement	0.4
ACTI012.5S	Monologues	0.4
<b>TOTAL</b>	-	<b>4</b>

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## COURSE DESCRIPTIONS

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### ACTING FOR FILM

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Acting for Film introduces students to an environment where they can begin to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production Workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor's role in a shoot.

## SCENE STUDY

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Students learn the process of analyzing scripts and break them down into credits or “beats”. They develop an initial foundation in establishing a character based on their own experiences and imagination. Students incorporate all of the disparate disciplines learned in all other Areas of Study in their scenes for class work. Scheduled rehearsals average five hours per week.

## ACTING TECHNIQUE

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Students will practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

## VOICE & MOVEMENT

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Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. They will also experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught to help the students find expression and freedom within the physical instrument.

## MONOLOGUES

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Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements that make a successful monologue and prepare pieces to be audition ready.

# TWELVE-WEEK EVENING SCREENWRITING

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TOTAL CREDITS REQUIRED: 4

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## OVERVIEW

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This program focuses on fundamental writing concepts and techniques. Topics covered during the Areas of Study include: classic screenplay structure, character arcs, heroes, dialogue, theme, conflict, flashbacks, voiceover, WGA format, subtext, style and tone, visualization, discipline, genre, dramaturgy, and cinematic syntax. During this time, students have the opportunity to develop a feature length screenplay idea under the supervision of a professional screenwriter. Students will engage in discussion and critique of their writing and their classmates' writing at each workshop.

## PROGRAM OBJECTIVES

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The educational objectives in the Twelve-Week Evening Screenwriting Certificate Program are to fully immerse students in an intensive and focused Areas of Study, providing a solid structure for writing and meeting deadlines in addition to learning the craft of writing by gaining an understanding of concepts such as story, structure, character, conflict and dialogue.

## EXPECTED LEARNING OUTCOMES

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Students will gain knowledge of and hands-on experience with screenwriting, the process of revision, writing dialogue, the business of

screenwriting, classic screenplay structure, character arcs, theme, conflict, flashbacks, voice-over, subtext, style and tone, visualization, discipline, genre, and WGA format.

## PROJECT REQUIREMENTS

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The Twelve-Week Evening Screenwriting Program requires that each student prepare a draft of an original screenplay in partial fulfillment of the graduation requirements.

## AREAS OF STUDY

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### ELEMENTS OF SCREENWRITING

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Through lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this Area of Study introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and locations, and to develop action sequences. Topics will also include: Classic screenplay structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

## SCREENWRITING WORKSHOP

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Screenwriting Workshop is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length scripts. Students will develop and write a first draft of a feature-length screenplay.

# TWELVE-WEEK EVENING PRODUCING

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TOTAL CREDITS REQUIRED 4

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## OVERVIEW

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This program will provide an overview of the contemporary realities of the film and television production industry, while emphasizing creative thinking and strategic leadership skills. Topics covered during the Area of Study include Branding and Marketing, Directing, Entertainment Law, Final Cut Editing, Camera & Lighting, Producer's Craft, Screenwriting Fundamentals and Sound Design. During this time, students have the opportunity to create both an MOS short, as well as a narrative project, focusing on the relationship between dialogue and dramatic action, utilizing skills learned in the Sound Design Area of Study.

## EXPECTED LEARNING OUTCOMES

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Skills learned as a result of successful completion of this program include:

- Introduction to the roles, tasks and obstacles faced by film and television producers
- Analysis of key elements of effective producer's craft.
- Introduction to filmmaking from the perspective of the screenwriter, director, editor, cinematographer and sound designer.
- Understanding of the basic principles of entertainment law.
- Explore branding and marketing

Students must successfully complete every Area of Study with a passing grade or better in

order to receive a Certificate of Completion, students must also adhere to the Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The Twelve-Week Evening Producing Program does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than twelve weeks.

## COURSE DESCRIPTIONS

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### PRODUCER'S CRAFT

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Producer's Craft serves as the mainstay of the creative producing program, introducing students to the language and practice of producing and filmmaking. Through a combination of lecture, screening and handouts, students learn the fundamental producing skills needed to begin to understand creative producing in an increasingly complex global marketplace. This pivotal class prepares students for each of their digital-film projects and is the venue for screening and critiquing their work. Students learn how to bring stories all the way from development through post-production and beyond. The creative producers are afforded an opportunity to develop their skills and voices through their creative instincts, all the while developing their communication and problem-solving abilities. The basics of Pitching, Development, Schedules and Budgets along with Basic Finance, Distribution, Packaging and Marketing principles are studied. Also major industry news stories that impact production are



discussed.

## SCREENWRITING FUNDAMENTALS

The writing portion of the producing program adheres to the philosophy that good producers must have a basic understanding and familiarization with the elements of storytelling to enhance producing abilities. With respect to recognition of what elements are present and essential in a screenplay worthy of production, they must comprehend the dramatic structure, theme, tension and conflict, as well as an understanding of logline, film genre, structure, dialogue, character arc, and commerciality, all necessary to begin to understand the ever important screenplay “coverage” used in every film production company.

## HANDS ON CAMERA & LIGHTING

Students learn fundamental skills in the art of cinematography. Students shoot and screen test for focus, exposure, lens perspective, slow/fast motion, contract and lighting during their first week of class.

## SOUND DESIGN

In this class, producing student learn to incorporate voice-over, sound effects and music into their final film project. Students will have access to NYFA’s extensive library of sound effects and sound recording equipment.

## EDITING

Students will learn the language of editing and the organization of film and sound material. Films are shot digitally and edited digitally with Avid on Apple computers. While

students learn to use the nonlinear editing software, the emphasis is on the craft of editing which challenges students to create cogent sequences that best serve the story.

## DIRECTING FOR PRODUCERS

Through directing exercises, this class will allow producers to understand how directors organize their vision. Students learn the necessity of shot lists, storyboards, floor plans and working with actors. In crews, students develop, prep, shoot and edit two three-minute short films. Through immersion in the director’s craft, student producers quickly understand and confront the complexity and commitment required of this discipline, and complete the Area of Study with the ability to recognize those qualities that are necessary in directors to get the best out of any screenplay.

## ENTERTAINMENT LAW

Entertainment Law explores the legal and business issues related to film and television for creative producers. Students will study legal issues regarding television, films, recording, live performances and other aspects of the entertainment industry. Topics include copyright law, intellectual property and talent representation.

## BRANDING/MARKETING FOR PRODUCERS

Branding/Marketing for Producers provides students with the managerial and administrative skills necessary to be a creative and conceptual professional. Students will work with finance, marketing and distribution. Students will learn to discern the type of work he or she wants to make and where in the world of film and television this work will fit creatively and fiscally.

# TWELVE-WEEK EVENING PHOTOGRAPHY

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TOTAL CREDITS REQUIRED 4

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## OVERVIEW

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The Twelve-Week Photography Program 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, aesthetics of photography.

As students master core elements of the craft through constant shooting, editing, and critique, they are immersed in master works across every genre in the history of the medium. Students also shoot assignments in multiple genres, including fine art, documentary, fashion, street photography, 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 our 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.

## PROGRAM OBJECTIVES

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The educational objectives for the Twelve-Week Evening Photography Program is that students will gain knowledge of and hands-on experience with DSLR cameras, the digital workflow with Lightroom, photojournalism, and commercial photography.

## EXPECTED LEARNING OUTCOMES

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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.
- Ability to shoot and edit multimedia and HD video projects.
- 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, Premiere Pro) 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.

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## PROJECT REQUIREMENTS

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The Twelve-Week Evening Program requires that each student prepare ten final images that must be printed for their final projects in partial fulfillment of the graduation requirements.

Students must successfully complete every Area of Study with a passing grade or better in order to receive a Certificate of Completion, students must also adhere to the Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The Twelve-Week Evening Photography Program does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than twelve weeks.

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## AREAS OF STUDY

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### PHOTO I

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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 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; discovering 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. The aesthetics of lighting, portable strobes, using and modifying natural light with reflectors and diffusers, and the basics of studio lighting will be covered as well.

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### IMAGING I

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Imaging I is an intensive introduction to Lightroom as a RAW digital editing and image library management system. Students will learn the entire process of digital workflow with Lightroom: from RAW processing to keywording, rating, and tagging, through output for print and web pages. The aesthetics of post-processing, the relationship between contrast and saturation, and techniques for directing view attention through luminosity, saturation, and sharpness will be learned in depth. Along with lectures and demonstrations, Imaging I allows plenty of lab time to practice and master image-editing skills.

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### VISION & STYLE I

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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, studying master bodies of work across the fine art, documentary/photojournalism, and commercial genres as examples. The final project gives students the opportunity to draw on their experience with these three major practice areas to create a style of their own choosing.

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### SHOOTING LAB

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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 will 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.

# ONE-WEEK FILMMAKING

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TOTAL CREDITS REQUIRED: 1

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## OVERVIEW

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This program begins with an intensive study in filmmaking, which encompasses both directing and screenwriting, and cinematography. Each student will write, direct, and edit his/her own project. They will also assist their classmates as key crewmembers on theirs. These individual film projects are edited on Avid under the supervision of an instructor.

Following production and post-production, students screen their work with their classmates, instructors, and invited guests and engage in critiques and discussion.

## PROGRAM OBJECTIVES

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The educational objectives in the One-Week Filmmaking Program are to introduce students to the art and craft of filmmaking and to instruct students through a strict regimen of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

## EXPECTED LEARNING OUTCOMES

---

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment
- Knowledge of Digital cameras and motion picture production

- In-depth experience working as both director and cinematographer on student production
- Experience with Avid Digital editing software
- Knowledge of aesthetic film theory and experience with practical application of the same

## PROJECT REQUIREMENTS

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The One-Week Filmmaking Program requires that each student complete one film project in partial fulfillment of the graduation requirements.

## AREAS OF STUDY

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### FILMMAKING

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The core of the One Week Program, Filmmaking introduces students to the basic principles of writing and directing the short film. As writers, students will shepherd a story from initial idea through the treatment, outline, and finally shooting script. As directors, students will focus on the fundamentals of visual storytelling. They will learn concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats as well as shot selection and composition. This

Area of Study will be the forum for preparing, screening and critiquing one short film.

### HANDS-ON CAMERA AND LIGHTING

---

In this Area of Study, students undergo intensive training in the use of Digital video cameras and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they progress, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

### HANDS-ON EDITING

---

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

# ONE-WEEK MUSIC VIDEO

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TOTAL CREDITS REQUIRED:1

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## OVERVIEW

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Music Video can be one of the most accessible ways that individuals can begin a career in directing. By its very nature, the music video is stylistic, expressive, evocative, and free of many of the constraints of standard filmmaking.

From day one, students are fully immersed in various facets of making a music video. Students work with digital cameras beginning on their first day in school, and by the end of the course, edit their own version of a short music video which was conceived, produced and shot by the class as a group.

The class may make a video for an up-and-coming band or they may shoot highly stylistic footage for an already published song. Students are taught the most essential elements of what goes into making a music video, including: choosing the right band and the right song, creating the look of the video and its overall aesthetic style, planning the music video in storyboards, learning how to shoot and keep the film in sync with the lyrics and editing, and adding visual special effects. The workshop begins with an intensive study in music video style, shooting, and editing techniques. During this time there will be an in-class playback demonstration. This will prepare students for the class project that they will shoot in the middle of the week. The end of the week will be devoted to post-production during which each student will edit his or her own version of the music video using the material shot by the group. There will be a final screening of all the students' work open to family and friends.

The One-Week Music Video 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 one week.

## PROGRAM OBJECTIVES

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The educational objectives in the One-Week Music Video Program is to give students an understanding of the requirements and rigors of directing music videos, as well as the exhilaration of seeing a completed project. The One-Week Music Video Workshop was designed to serve the needs of different types of students. For students contemplating a longer-term education in filmmaking or a career in the industry, it is an excellent introduction. While some students are simply interested in learning about how music videos are made. The limitations of a one-week course should be apparent, given that many people spend years studying music video and perfecting their craft.

## EXPECTED LEARNING OUTCOMES

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Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Knowledge of Digital cameras and music video production.
- In-depth experience working as both director and cinematographer on student production.



- Experience with Avid Digital editing software.
- Knowledge of aesthetic film theory and experience with practical application of the same.

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## PROJECT REQUIREMENTS

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The One-Week Music Video Program requires that each student participate in the completion of one music video in partial fulfillment of the graduation requirements.

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## AREAS OF STUDY

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### MUSIC VIDEO HISTORY

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This class will give students a historical perspective on music videos, including works by acclaimed music video directors such as Spike Jonze and Michel Gondry. Students will also learn about different types of music videos.

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### HANDS-ON CAMERA

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In this area of study, students undergo intensive training in the use of Digital video cameras and their accessories. Through hands-on workshops and film tests, students will understand the operations and functions of the camera, and learn about lenses, focal length and exposure.

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### HANDS-ON LIGHTING

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In this course, students study the art of lighting normal and special situations. Students learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles. Various lighting types will be discussed,

including key, fill, backlight, kicker, diffusion, sort and bounce lights.

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### HANDS-ON EDITING

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Students are introduced to the fundamental concepts of film editing, both practical and aesthetic. They will apply the information learned in class to their individual film projects. In this class, students will learn editing terminology, use of digital editing system, process of editing from dailies to final cut, cutting styles, continuity editing, editing with music, and sound design.

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### PITCH SESSION

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Each student will pitch his/her concept to the entire class. The class votes on which video should be done. Criteria for voting should be centered around feasibility.

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### PRODUCTION WORKSHOP

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In this class, students are introduced to the technical aspects of filmmaking, as well as the basic storytelling tools. Students learn about staging, composition, rules and tools of continuity in the use of lenses, lighting, performance, and editing.

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### SCREENING AND CRITIQUE

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Upon completion of each film assignment, the students screen their work in class for instructor/classmate feedback. 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

# ONE-WEEK ACTING FOR FILM

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TOTAL CREDITS REQUIRED: 1

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## OVERVIEW

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This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

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## EXPECTED LEARNING OUTCOMES

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Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
  - Knowledge of and experience in the art and craft of acting for film.
  - Exposure to multiple modern and classical approaches to performance, script interpretation and character formation.
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## PROJECT REQUIREMENTS

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In the One-Week Acting for Film Program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement
- Acting for Film

## COURSE DESCRIPTIONS

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### ACTING FOR FILM

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Acting for Film introduces students to an environment where they can begin to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in a Production Workshop with film students.

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### SPECIAL TOPICS

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Special Topics offers students the opportunity to explore key acting topics in an in-depth lecture/workshop format. Topics covered relate to the craft and/or industry and give students current insights to apply to a career or further studies. Classes that may be offered include Acting Technique, Scene Study, Voice and Movement, and Monologues.

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## CURRICULUM

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Course Number	Course Title	Credits
ACTI001.1S	Acting for Film	0.4
ACTI001.2S	Scene Study	0.2
ACTI001.3S	Acting Technique	0.1
ACTI001.4S	Voice & Movement	0.1
ACTI001.5S	Text Analysis	0.05
ACTI001.6S	Monologues	0.05
ACTI001.7S	Special Topics - Comedy/Improv	0.05
ACTI001.8S	Special Topics - Business of Acting/Auditioning	0.05
<b>TOTAL</b>	-	<b>1</b>

# DIRECTORY

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## CAMPUS HOURS & ADDRESS

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**Front Desk** 9 am - 8 pm, Monday - Saturday  
**Administrative Offices** 9 am - 6 pm, Monday - Friday

**Library** 10am - 6pm, Monday- Thursday  
10 am - 6 pm, Friday  
10 am - 5 pm, Saturday

**Main Campus & Mailing Address:**

420 Lincoln Rd., Ste. 200 Miami Beach, FL 33139 Telephone: 305-534-6009

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## ONLINE PUBLICATIONS

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Institutional Website: <http://www.nyfa.edu>  
Course Catalog: <http://catalogs.nyfa.edu/florida.html>  
Student Handbook: <http://hub.nyfa.edu/handbooks>  
Digital Room Boards: <http://hub.nyfa.edu/boards>  
Academic Calendar: <http://www.nyfa.edu/admissions/school-calendar>  
FAQ's: <http://www.nyfa.edu/about/faq.php>  
Student Hub: <https://hub.nyfa.edu>

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## STUDENT SERVICES

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Academic Support: <http://www.nyfa.edu/bfa/academic-support.php>  
Housing Information: <http://www.nyfa.edu/admissions/housing.php>  
BFA Resources: <http://www.nyfa.edu/bfa/resources.php>  
Financial Aid: [http://www.nyfa.edu/admissions/financial\\_aid.php](http://www.nyfa.edu/admissions/financial_aid.php)  
International Students: [http://www.nyfa.edu/admissions/international\\_student.php](http://www.nyfa.edu/admissions/international_student.php)  
Veteran Affairs: <http://www.nyfa.edu/veterans>  
Transfer Students: <http://www.nyfa.edu/admissions/transfer-students.php>  
Counseling: <https://hub.nyfa.edu/counseling/sb/treatment-agreement>  
Health Alerts: <https://hub.nyfa.edu/health-alert>

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## ADMINISTRATIVE RESOURCES

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*President*

Michael Young, MFA  
New York Campus  
[myoung@nyfa.edu](mailto:myoung@nyfa.edu)

*Senior Executive Vice President*

David Klein, MFA  
New York Campus  
[david@nyfa.edu](mailto:david@nyfa.edu)

*Dean of Campus, South Beach*

Maylen Dominguez, MFA  
[maylen.dominguez@nyfa.edu](mailto:maylen.dominguez@nyfa.edu)

*Director of Operations*

Michael Caputo, BFA  
New York Campus  
[caputo@nyfa.edu](mailto:caputo@nyfa.edu)

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## ACADEMIC RESOURCES

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*Vice President, Academic Affairs*

Sonny Calderon  
Los Angeles Campus  
[sonny.calderon@nyfa.edu](mailto:sonny.calderon@nyfa.edu)

*Compliance Officer*

Helen Burkart  
New York Campus  
[helen.burkart@nyfa.edu](mailto:helen.burkart@nyfa.edu)

*Title IX Coordinator*

Carley Bowers  
[carley.bowers@nyfa.edu](mailto:carley.bowers@nyfa.edu)

*Registrar*

*Alicia Ramcharran - Black*  
[sbregistrar@nyfa.edu](mailto:sbregistrar@nyfa.edu)

*Program Coordinator*

Ryan Blanco  
[ryan.blanco@nyfa.edu](mailto:ryan.blanco@nyfa.edu)

*Librarian*

Josh Moorman  
[josh.moorman@nyfa.edu](mailto:josh.moorman@nyfa.edu)

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## STUDENT RESOURCES

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*Bursar's Office*

Brenda Bai  
New York Campus  
[brenda@nyfa.edu](mailto:brenda@nyfa.edu)

*International Office*

Liliana Brown  
[liliana.brown@nyfa.edu](mailto:liliana.brown@nyfa.edu)

*Director of Financial Aid*

Lissa Wayne  
[l.wayne@nyfa.edu](mailto:l.wayne@nyfa.edu)

*Financial Aid South Beach Coordinator  
and Bursar*

Rodrigo Castro  
[rodrigo.castro@nyfa.edu](mailto:rodrigo.castro@nyfa.edu)

*Enrollment Management, South Beach*

George Papapanagiotu  
[george.papas@nyfa.edu](mailto:george.papas@nyfa.edu)

*Director for Latin American Recruitment*

Gil Matos  
[gil.matos@nyfa.edu](mailto:gil.matos@nyfa.edu)

*Outreach and Admissions Specialist*

Thomas Cole  
[Thomas.cole@nyfa.edu](mailto:Thomas.cole@nyfa.edu)

*Veterans Affairs*

Johns Powers  
Los Angeles Campus  
[John.powers@nyfa.edu](mailto:John.powers@nyfa.edu)

*Campus Therapist*

Viviana Elgueta  
[viviana.elgueta@nyfa.edu](mailto:viviana.elgueta@nyfa.edu)

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## PRODUCTION, POST -PRODUCTION & EQUIPMENT

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*Post Production Manager*

Eduardo Santa Maria  
[Eduardo.Maria@nyfa.edu](mailto:Eduardo.Maria@nyfa.edu)

*Equipment Room Manager*

Kevin Ondarza  
[Kevin.Ondarza@nyfa.edu](mailto:Kevin.Ondarza@nyfa.edu)

*Director of Operations South Beach*

Jordi Valdes  
[jordi.valdes@nyfa.edu](mailto:jordi.valdes@nyfa.edu)

# FACULTY

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The New York Film Academy typically hires faculty with a minimum of a Bachelor's degree to teach undergraduate courses, and a minimum of a Master's or terminal degree to teach graduate courses. Faculty who do not possess formal degrees may be hired based on the professional experience and expertise they offer. In these cases, a Degree Qualifications Rubric is completed and stored in their file, to document how their professional experience qualifies them to teach their course.

Instructors at the New York Film Academy teach across various departments, and are listed below under the department in which they are teaching the most classes.

<b>FACULTY MEMBER:</b>	<b>COURSE(S) TAUGHT:</b>	<b>DEGREES/ DIPLOMAS HELD &amp; AWARDING INSTITUTION:</b>
Adam Coplan	FILM131S, FILM141S, FILM191S, FILM291S, FILM311S, FILM271S, FILM321S, FILM540S, FILM600S, FILM702S, FILM742S, FILM812S	-MFA in Creative Writing from National University
Adriana Alegre	NASC201S, NASC211S, NASC321S	-PHD in Biological Sciences from National University of Cordoba
Alejandro Fuster	FOUN151S	-BSc in Mathematic from Las Villas Central University
Ali Pour Issa	FOUN141S, HATM101S, FOUN121S, HATM201S, ARHU211S, HATM500S	-MA in Dramatic Literature from University of Tehran -MFA in Dramaturgy & Dramatic Criticism from Yale University
Barbara Sloan	ACTI131S, ACTI181S, ACTI530S	-Nathan Hale High School Diploma, Tulsa, OK. -Kundalini Yoga Certification -Hot Yoga Certification -Sivananda Certification -Limon & Grahmn Modern Dance Techniques two-year program, New World School of the Arts
Cesar Gracia	ACTI151S, ACTI351S	-Certificate in Television Production Operations from Miami Lakes Educational Center
Daniel Abrusci	FILM211S, FILM250S, FILM282S	-Bachelor in Audio Production from SAE Institute -Master in Audio Post Production from CICE
Eduardo Santa-Maria	FILM121S, FILM161S, FILM261S, ACTI141S, FILM120S, FILM230S, FILM190S	-BFA in Film from The Art Institute -M.S in Mass Communication from FIU
Franco Pejoves	ACTI630S	-B.A in Political Science from FIU
Ika Santamaria	Short Term Film and Acting Workshops	-Certificate in Theater from Teatro Libre
Gerald Owens	ACTI241S, ACTI261S, ACTI720S, ACTI510S	-MFA in Acting & Directing from FAU
Herschel Faber	FILM101S, FILM371S, FILM231S, FILM131S, FILM752S, FILM742S	-B.S in Biology from FSU -B.A in Creative Writing from FSU
Iris Pitaluga	SOSC211S, ARTHU500S	-Master's in Psychology from NSU
Kevin Berriz	FILM111S, FILM241S, FILM281S, FILM362S, FILM510S, FILM570S	-MFA in Film Production from California Institute of the Arts
Kevin Ondarza	FILM111S, FILM241S, ACTI540S, FILM323S	-B.A in English from FIU



Lauren Shapiro	HATM211S	-BFA in Visual Art from FAU -MFA in Visual Art from UM
Luisa Ibanez	ACTI870S, FILM231S, FILM232S, FILM252S, FILM382S, FILM381S,	-B.S in Social Studies in Communication from University of Lima, Peru
Maha McCain	ACTI 121S, ACTI171S, ACTI220S	-B.A in Drama from College of Wooster -MFA in Acting from Ohio University
Mark Mocaabee	ACTI341S, ACTI231S, ACTI281S, ACTI820S, ACTI640S, ACTI800S	-B.S in Communications from UM -MFA in Screenwriting from UM
Mark Woods	FOUN101S, FOUN131S, FOUN121S, ARHU211, FOUN141S, HATM101S, HATM500S, ARHU510S, HATM100S	-B.A in Liberal Arts from FIU -M.A in Education from University of South Wales -PHD in Film from University of South Wales
Marcos Davalos Loor	FILM371S, FILM452S, FILM820S, ACTI870S	-MFA in Producing from The American Film Institute Conservatory
Marlene Marcos	ACTI241S, ACTI151S, ACTI830S	-BFA in Theater from FIU
Michelle Caravia	-ACTI432S	-MA in Music from New England Conservatory of Music
Miguel Parga	FILM361S, FILM101S, FILM151S, FILM152S, FILM730S, FILM670S, ACTI331S, FILM130S, FILM220S, FILM160S	-BFA in Theater from NYU
Neil Butterfield	ACTI111S, ACTI500S	-B.A in Theater from State University of New York -M.S in International Business from NOVA Southeastern University
Oleg Kheyfets	ACTI161S, ACTI600S, ACTI700S	-M.S in Physics from Moscow Pedagogical University -MFA in Theatre Directing from Vakhtangov Theatre Academy
Patrice Arenas	ACTI121S, ACTI171S, ACTI520S, ACTI620S	-BFA in Theatre from FSU -MFA in Theatre Arts from University of Pittsburgh
Peter Bayloff	FILM321S, FILM271S, FILM710S, FILM742S, ACTI730S, ACTI810S, ARHU510S, FILM150S, FILM200S	-B.A in English/Film Studies from UF -MFA in Theatre from UF
Paul Tei	ACTI281S, ACTI710S, ACTI740S, ACTI610S, ACTI510S	-MFA in Directing Theater from DePaul University
Ronald Baez	FILM242S, FILM252S, FILM692S, ACTI141S, FILM260, ACTI870S	-B.A in Liberal Studies from FIU
Sandra Arntz	-SOSC201S, SOSC211S, SOSC331S, ARHU500S	-B.S in Psychology from Grand Valley State University -MA in Psychology from Northern Illinois University -PHD in Psychology from Northern Illinois University
Thomas Bazar	ACTI231S, ACTI610S, ACTI500S	-B.A in Theatre Arts from California Polytechnic University -MFA in Playwriting from Goddard College

# CAMPUS CRIME & SAFETY

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## JEANNE CLERY DISCLOSURE OF CAMPUS SECURITY POLICY & CAMPUS CRIME ACT

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On an annual basis, New York Film Academy prepares an Annual Security Report (ASR) to comply with the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act. The ASR may be prepared in cooperation with the Clery Coordinator(s), President, Senior Executive Vice President, Director of Operations, Dean of Campus,, and Title IX Coordinator, as well as local law enforcement agencies surrounding NYFA's campus; and is distributed via email to every enrolled student and current employee by October 1st of every year.

The ASR 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. The crime statistics published in the ASR are recorded in accordance with the standards and guidelines used by the FBI Uniform Crime Reporting Handbook, Violence Against Women Act (VAWA), and relevant state laws. See [the list below](#) for definitions of reportable crimes.

Incidents reported to Campus Security Authorities , Miami Beach and/or Miami-Dade Police Departments, or 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 ASR 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 Campus Security Authorities. Campus Security Authorities 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 ASR which is published by the Clery Coordinator in coordination with the persons listed above. The annual crime statistics are published in the ASR 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.

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## REPORTABLE CLERY CRIMES DEFINITIONS

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As per the National Incident-Based Reporting System Edition of the Uniform Crime Reporting (UCR) Program:

**Rape:** 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. Sexual penetration means 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, or by a sex-related object.

**Fondling:** The touching of the private body parts of another person for the purpose of sexual gratification, forcibly and/or against that person's will; or, not forcibly or against the person's will where the victim is incapable of giving consent because of his/her youth or because of his/her temporary or permanent mental or physical incapacity.

**Incest:** Non-forcible sexual intercourse between persons who are related to each other within the degrees wherein marriage is prohibited by law.

**Statutory Rape:** Non-forcible sexual intercourse with a person who is under the statutory age of consent.

**Aggravated Assault:** An unlawful attack by one person upon another for the purpose of inflicting severe or aggravated bodily injury. This type of assault usually is accompanied by the use of a weapon or by means likely to produce death or great bodily harm. It is not necessary that injury result from an aggravated assault when a gun, knife, or other weapon is used which could or probably would result in a serious potential injury if the crime were successfully completed.

**Arson:** Any willful or malicious burning or attempt to burn, with or without intent to defraud, a dwelling, house, public building, motor vehicle or aircraft, personal property, etc.

**Burglary:** The unlawful entry of a structure to commit a felony or a theft. For reporting purposes this definition includes: unlawful entry with intent to commit a larceny or a felony; breaking and entering with intent to commit a larceny; housebreaking;

safecracking; and all attempts to commit any of the aforementioned.

**Motor Vehicle Theft:** The theft or attempted theft of a motor vehicle. (Classified as motor vehicle theft are all cases where automobiles are taken by persons not having lawful access even though the vehicles are later abandoned-including joy riding).

**Murder and Nonnegligent Manslaughter:** The willful (non-negligent) killing of one human being by another.

**Manslaughter by Negligence:** The killing of another person through gross negligence.

**Robbery:** The taking or attempting to take anything of value from the care, custody, or control of a person or persons by force or threat of force, violence, and/or causing the victim fear.

**Weapon Law Violations:** The violation of laws or ordinances dealing with weapon offenses, regulatory in nature, such as: manufacture, sale, or possession of deadly weapons; carrying deadly weapons, concealed or openly; furnishing deadly weapons to minors; aliens possessing deadly weapons; all attempts to commit any of the aforementioned.

**Drug Abuse Violations:** Violations of state and local laws relating to the unlawful possession, sale, use, growing, manufacturing, and making of narcotic drugs. The relevant substances include, but are not limited to: opium or cocaine and their derivatives (morphine, heroin, codeine); marijuana; synthetic narcotics (Demerol, methadone); and dangerous non-narcotic drugs (barbiturates, Benzedrine).

**Liquor Law Violations:** The violation of laws or ordinance prohibiting: the manufacture, sale, transporting, furnishing, possessing of intoxicating liquor; maintaining unlawful drinking places; bootlegging; operating a still; furnishing liquor to minor or intemperate person; using a vehicle for illegal transportation of liquor; drinking on a train or public conveyance; all attempts to commit any of the aforementioned. (Drunkenness and driving under the influence are not included in this definition.)

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## U.S. DEPARTMENT OF EDUCATION DEFINITIONS

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**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.
  - o 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.

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.

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### FLORIDA STATE DEFINITIONS

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The following is a summary of the definitions applicable to Title IX and the Clery Act offenses (sexual assault, dating violence, domestic violence, and stalking) under Florida state law. More information about the Florida state laws can be found here: <https://www.fdle.state.fl.us/FSAC/Crime-Data/>

**Consent:** Consent is defined in Florida within the criminal statute related to sexual battery. Consent means intelligent, knowing, and voluntary consent and does not include coerced submission. Consent shall not be deemed or construed to mean the failure by the alleged victim to offer physical resistance to the offender. State of Florida statutes clarify that consent is NOT obtained in the following circumstances:

1. The victim is physically helpless to resist.
2. The offender coerces the victim to submit by threatening to use force or violence likely to cause serious personal injury on the victim, and the victim reasonably believes that the offender has the present ability to execute the threat.
3. The offender coerces the victim to submit by threatening to retaliate against the victim, or any other person, and the victim reasonably believes that the offender has the ability to execute the threat in the future.

4. The offender, without the prior knowledge or consent of the victim, administers or has knowledge of someone else administering to the victim any narcotic, anesthetic, or other intoxicating substance that mentally or physically incapacitates the victim.
5. The victim is mentally defective, and the offender has reason to believe this or has actual knowledge of this fact.
6. The victim is physically incapacitated.
7. The offender is a law enforcement officer, correctional officer, or correctional probation officer or is an elected official or any other person in a position of control or authority in a probation, community control, controlled release, detention, custodial, or similar setting, and such officer, official, or person is acting in such a manner as to lead the victim to reasonably believe that the offender is in a position of control or authority as an agent or employee of the government.

For more information about Florida sexual battery statutes visit [www.leg.state.fl.us/Statutes\(Chapter 794\)](http://www.leg.state.fl.us/Statutes(Chapter 794)).

**Rape (Sexual Battery):** Rape and sexual assault are called “Sexual Battery” under Florida criminal law. Sexual Battery is defined as oral, anal, or vaginal penetration by, or union with, the sexual organ of another or the anal or vaginal penetration of another by any other object; however, sexual battery does not include an act done for a bona fide medical purpose.

**Domestic Violence:** is defined as any assault, aggravated assault, battery, aggravated battery, sexual assault, sexual battery, stalking, aggravated stalking, kidnapping, false imprisonment, or any criminal offense resulting in physical injury or death of one family or household member by another

family or household member. Family or household member” means spouses, former spouses, persons related by blood or marriage, persons who are presently residing together as if a family or who have resided together in the past as if a family, and persons who are parents of a child in common regardless of whether they have been married. With the exception of persons who have a child in common, the family or household members must be currently residing or have in the past resided together in the same single dwelling unit.

**Dating Violence:** is defined as violence between individuals who have or have had a continuing and significant relationship of a romantic or intimate nature. The existence of such a relationship shall be determined based on the consideration of the following factors:

1. A dating relationship must have existed within the past 6 months;
2. The nature of the relationship must have been characterized by the expectation of affection or sexual involvement between the parties; and
3. The frequency and type of interaction between the persons involved in the relationship must have included that the persons have been involved over time and on a continuous basis during the course of the relationship.

The term does not include violence in a casual acquaintanceship or violence between individuals who only have engaged in ordinary fraternization in a business or social context.

**Stalking:** is defined as a person who willfully, maliciously, and repeatedly follows, harasses, or cyberstalks another person. As used in this section, the term:

1. Harass means to engage in a course of conduct directed at a specific person which causes substantial emotional

distress to that person and serves no legitimate purpose.

2. Course of conduct means a pattern of conduct composed of a series of acts over a period of time, however short, which evidences a continuity of purpose. The term does not include constitutionally protected activity such as picketing or other organized protests.
3. Credible threat means a verbal or nonverbal threat, or a combination of the two, including threats delivered by electronic communication or implied by a pattern of conduct, which places the person who is the target of the threat in reasonable fear for his or her safety or the safety of his or her family members or individuals closely associated with the person, and which is made with the apparent ability to carry out the threat to cause such harm. It is not necessary to prove that the person making the threat had the intent to actually carry out the threat. The present incarceration of the person making the threat is not a bar to prosecution under this section.
4. Cyberstalk means to engage in a course of conduct to communicate, or to cause to be communicated, words, images, or language by or through the use of electronic mail or electronic communication, directed at a specific person, causing substantial emotional distress to that person and serving no legitimate purpose.
5. A person who willfully, maliciously, and repeatedly follows, harasses, or cyberstalks another person commits the offense of stalking, a misdemeanor of the first degree, punishable as provided in s. 775.082 or s. 775.083.
6. A person who willfully, maliciously, and repeatedly follows, harasses, or cyberstalks another person and makes a credible

threat to that person commits the offense of aggravated stalking, a felony of the third degree, punishable as provided in s. 775.082, s. 775.083, or s. 775.084.

7. A person who, after an injunction for protection against repeat violence, sexual violence, or dating violence pursuant to s. 784.046, or an injunction for protection against domestic violence pursuant to s. 741.30, or after any other court-imposed prohibition of conduct toward the subject person or that person's property, knowingly, willfully, maliciously, and repeatedly follows, harasses, or cyberstalks another person commits the offense of aggravated stalking, a felony of the third degree, punishable as provided in s. 775.082, s. 775.083, or s. 775.084.
8. A person who willfully, maliciously, and repeatedly follows, harasses, or cyberstalks a child under 16 years of age commits the offense of aggravated stalking, a felony of the third degree, punishable as provided in s. 775.082, s. 775.083, or s. 775.084.
9. A law enforcement officer may arrest, without a warrant, any person that he or she has probable cause to believe has violated this section.
10. A person who, after having been sentenced for a violation of s. 794.011, s. 800.04, or s. 847.0135(5) and prohibited from contacting the victim of the offense under s. 921.244, willfully, maliciously, and repeatedly follows, harasses, or cyberstalks the victim commits the offense of aggravated stalking, a felony of the third degree, punishable as provided in s. 775.082, s. 775.083, or s. 775.084.
11. The punishment imposed under this section shall run consecutive to any former sentence imposed for a conviction for any offense under s. 794.011, s. 800.04, or s. 847.0135(5).



12. The sentencing court shall consider, as a part of any sentence, issuing an order restraining the defendant from any contact with the victim, which may be valid for up to 10 years, as determined by the court. It is the intent of the Legislature that the length of any such order be based upon the seriousness of the facts before the court, the probability of future violations by the perpetrator, and the safety of the victim and his or her family members or individuals closely associated with the victim.
13. The order may be issued by the court even if the defendant is sentenced to a state prison or a county jail or even if the imposition of the sentence is suspended and the defendant is placed on probation.

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### SECURITY OF AND ACCESS TO CAMPUS FACILITIES

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New York Film Academy's on campus facilities consist of various suites on the second and third floors at 420 Lincoln Road. NYFA is open Monday through Friday, from 8:30 a.m. to 7 p.m., and Saturday, from 9:30 a.m. to 7 p.m. Most Sundays, New York Film Academy remains closed, but may open for a special event. This must be arranged in advance and the hours must be approved by the Dean of Campus. Students, faculty, and staff gain access to NYFA with their identification card. Students, faculty, and staff are required to wear their ID or have them at all times while on campus.

All guests and other 3rd parties are required to check in with the reception desk on the 2nd Floor (Suite 200) in order to gain access to the other floors. New York Film Academy is only open to students, faculty, and staff outside of normal business hours.

Although building management contracts security for the entrance, security personnel have only limited responsibility for campus security and are not responsible for enforcing institution policies or state/ federal laws.

NYFA does not provide dormitory facilities or on-campus housing for students nor does it have any contracts or agreements with residential buildings. Additionally, NYFA does not have any officially recognized student organizations and therefore does not have any recognized student organizations that own or control non-campus housing facilities.

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### MAINTENANCE OF CAMPUS FACILITIES

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Facilities are maintained in a manner that minimizes hazardous conditions. The Operations Department staff regularly inspects the 420 Lincoln Road location to assess and initiate repairs of malfunctioning equipment and other unsafe physical conditions. Other NYFA community members are helpful when they report equipment problems to the Operations Department.

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### CAMPUS SECURITY AUTHORITIES

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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 crimes too; (b) an individual who has significant responsibility for student and campus activities; or (c) an individual who has responsibility for campus security but who do not constitute a campus

police department or a campus security department. Examples of individuals who generally meet the criteria for being CSAs include:

- A dean of students who oversees housing, a student center or student extracurricular activities;
- A chair of a department;
- A director of athletics, all athletic coaches (including part-time employees and graduate assistants);
- An academic advisor or faculty advisor to a student group;
- A student resident advisor or student leader
- A student or employee who monitors access to dormitories or buildings that are owned by recognized student organizations;
- A coordinator of Greek affairs;
- A Title IX coordinator; or
- The director of a campus health or counseling

Generally, 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 email and will include where to report Clery Crimes in a timely manner.

Campus Security Authorities generally receive training on an annual basis at the beginning of the calendar year, and may be conducted through various methods, such as, in-person training, video modules, or on-line training. CSA Training may include information 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.

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### LOCAL LAW ENFORCEMENT JURISDICTION AND AUTHORITY

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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 work with Miami Beach Police Department (MBPD) and Miami-Dade Police Department (MDPD) as needed and New York Film Academy seeks to build relationships with other law enforcement agencies. If a criminal incident were to be reported to Campus Security Authorities, appropriate personnel would investigate and assist in filling the necessary report with the MBPD and/or MDPD..

The Miami Beach and Miami-Dade Police are 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 MDPD and the MBPD provide law enforcement services 24 hours a day, 365 days a year.

Miami Beach Police Department has primary jurisdiction over New York Film Academy's on-campus properties. In response to a call, MBPD will take action it deems appropriate, generally either dispatching an officer to the caller's location or asking the caller to report to the precinct to file a report. The MBPD is responsible for the investigation of any reported crimes and other public safety emergencies. If assistance is required from the Miami Beach Fire Department, they will be

sent by the 911 dispatchers upon receiving an emergency call.

If the MBPD and/or MDPD 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 Campus' Office.

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### GENERAL PROCEDURES FOR REPORTING CRIMES OR EMERGENCIES

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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 Miami Beach and Miami-Dade Police Departments by dialing 9-1-1, 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 MBPD and/or MDPD to also report the incident, as soon as possible, to NYFA Campus Security Authorities.

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### VOLUNTARY CONFIDENTIAL REPORTING OPTIONS

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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. 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 dating violence, domestic violence, sexual assault, stalking, or other forms of sexual misconduct. All reports of sexual misconduct made to CSA or any New York Film Academy employee, with the exception of school therapists, is immediately shared with the Title IX Coordinator.

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### PROCEDURES FOR REPORTING SEXUAL ASSAULT, DOMESTIC VIOLENCE, DATING VIOLENCE, AND STALKING

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New York Film Academy prohibits the offences of domestic violence, dating violence, sexual assault, stalking, and other forms of sexual misconduct 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.

NYFA's Title IX Grievance Policy & Procedure and NYFA's Sexual Misconduct Policy define the behaviors that constitute domestic violence, dating violence, sexual assault, stalking, and other forms of sexual misconduct; provide informal and formal procedures for resolving complaints, which may be followed regardless of whether the

incident occurs on or off-campus when it is reported to NYFA; list on and off-campus resources available for victims; and contain information on the education and prevention programs implemented to address domestic violence, dating violence, sexual assault, stalking, and other forms of sexual misconduct.

To view NYFA's Title IX Grievance Policy & Procedure and NYFA's Sexual Misconduct Policy, please see the policies in this Catalog.

NYFA encourages members of the community to report sex-based discrimination or sexual misconduct to law enforcement. If requested, the Title IX Coordinator can provide assistance in notifying Miami Beach and Miami-Dade Police Departments, 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 to the Title IX Coordinator. A report can be made by phone, email, or in person, or virtually. Students may also report to a faculty or staff member other than the Title IX Coordinator. All NYFA employees (faculty and staff) are expected to report incidents of sexual misconduct to the Title IX Coordinator. NYFA employees are encouraged to disclose all information, including the names of individuals involved, even when the person has requested anonymity. NYFA Counseling Services, available to students only, are able to keep information confidential, per licensing agreement regulations.

Carlye Bowers

Interim Title IX Coordinator

Telephone Number: 212-674-4300

Email: [SBtitle9@nyfa.edu](mailto:SBtitle9@nyfa.edu)

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 reports 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 recurrence, and remedy its effects.

On an annual basis, NYFA provides written notification via email to students, faculty, and staff about existing counseling, health, mental health, victim advocacy, legal assistance, visa and immigration assistance, student financial aid and other services available to victims, both within the institution and in the community. For more information on reporting options and resources, contact the Title IX Coordinator or review NYFA's Title IX Grievance Policy & Procedure and NYFA's Sexual Misconduct Policy.

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### SEX OFFENDER NOTICE

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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: Florida Department of Law Enforcement Sexual Predators and Offenders at: 1-888-357-7332.

The State of Florida requires all sexual offenders and predators will be required by law to re-register, in person, twice a year. Effective Dec. 1, 2005, in accordance with the Florida Jessica Lunsford Act, H.B. 1877 all sexual offenders and predators that are enrolled, employed, or carrying on a vocation at an institution of higher education in the State of Florida, shall also provide to the department the name, address, and county of each institution, including each campus attended, and your enrollment and employment status.

You can find sexual offenders/predators in your neighborhood with a map that allows you to search by address, intersection, landmark, or school, here: <http://gisweb.miamidade.gov/sexoffenders/>.

Nationwide information is available through the Department of Justice at: <https://www.nsopw.gov>.

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### TIMELY WARNINGS

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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 email blast to all students and employees on campus. Additionally, alerts may be communicated through NYFA's Emergency Alert System, Everbridge, via text message and/or phone call to students, staff,

and faculty. In some cases, alerts may also be posted on the NYFA website homepage ([www.nyfa.edu](http://www.nyfa.edu)) or posted around campus to inform the larger NYFA community, guests, and visitors.

Timely warning notices are generally 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, unless such crimes were reported to Professional Counselors (NYFA Therapists): murder/non-negligent manslaughter, aggravated assault, sex offenses (rape, fondling, incest, statutory rape), burglary, robbery, motor vehicle theft, arson, hate crimes, or drug, liquor, and weapons law violations.

The decision to implement a Timely Warning is made on a case-by-case basis, depending on the facts of the case and the information known to NYFA. 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. Typically, Timely Warnings 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.

In cases involving sexual assault that can be typically reported long after the incident occurred, there is no ability to distribute a Timely Warning to the community. Therefore, sex offenses will also 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 known to New York Film Academy.

The Director of Operations or Dean of Campus, 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. To ensure consistency, a “Timely Warning Decision Matrix” is used to assist in the implementation decision.

Timely Warnings are generally written and executed by the Director of Operations or Dean of Campus, and may be viewed and approved by the President or Senior Executive Vice President prior to distribution. In some cases, the Title IX Coordinator may be responsible for composing a Timely Warning. 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.

A Timely Warning will typically include the following, unless releasing information would risk compromising law enforcement efforts:

- Date and time (or time frame of incident)
- A brief description of the incident
- Information that will promote safety and potentially aid in the prevention of similar crimes

- Subject description(s) when deemed appropriate and if there is sufficient detail. If the only know descriptors are sex and race, then no information about the subject will be provided
- Local law enforcement contact information

Campus officials not subject to the timely reporting requirement are those with significant counseling responsibilities who were providing confidential assistance at the time of report, such as the NYFA Counseling Services.

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### PUBLIC SAFETY BULLETINS

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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 Timely Warning, as outlined above.

A Public Safety Bulletin will generally be sent to the campus community by email blast. A Public Safety Bulletin is generally written by the Dean of Campus, Director of Operations, or Title IX Coordinator, and they are routinely viewed and approved by the President or Senior Executive Vice President prior to distribution. Public Safety Bulletins are distributed to the campus community by the Director of Operations or Webmaster.

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### NATURAL DISASTERS/WEATHER ALERTS

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In addition to Timely Warnings and Public Safety Bulletins, NYFA may initiate Weather



Alerts 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, tornados, hailstorms, or hurricanes. NYFA will utilize the same processes as described above to initiate and disseminate Weather Alerts. 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](http://www.nyfa.edu)), or send email and/or text message updates.

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### EMERGENCY RESPONSE AND NOTIFICATION TO NYFA COMMUNITY ABOUT AN IMMEDIATE THREAT

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New York Film Academy's Emergency Action Plan and Campus Safety and Security Handbook includes information about the institution's physical threat and fire safety procedures, disaster planning and crisis communication plans, and evacuation procedures. 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 document the description of the test/exercise, the date, the time, whether the test was announced or unannounced, and an assessment of the lessons learned. 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 via Paycom , on an annual basis, and to new students during orientation.

NYFA will immediately notify the campus community upon confirmation of a significant emergency or dangerous situation posing an immediate threat to the health and safety of students, faculty, and staff occurring on or around New York Film Academy's on-campus facilities.

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; a shooting incident on or near the campus; hostage/barricade situation, a riot, suspicious package with confirmation of a device, a hurricane, a fire/explosion, suspicious death, structural damage to a NYFA controlled or owned facility, a biological threat (i.e. anthrax), significant flooding, a gas leak, hazardous materials spill, etc.

Confirmation of the existence of an emergency typically involves the response and assessment of a combination of the Director of Operations, Senior Executive Vice President, and Dean of Campus, sometimes in conjunction with other campus officials, local police and first responders and/or the



national weather center. Information received from other campus officials, such as CSAs, and/or external agencies such as first responder agencies, may be used to confirm the existence of an emergency or dangerous situation without the need for further assessment.

Upon confirmation of a significant emergency or dangerous situation (through response, investigation, or collaboration with emergency responders), New York Film Academy will, without delay and taking into account the safety of the community, determine the content of the notification, determine the appropriate segments to receive 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.

Notification message content is determined by one or more of the campus officials listed above and based on the type of incident, the context with which it is occurring, and the immediate danger or threat to the campus community and the need to advise campus community members to take action. NYFA will endeavor to make such notification sufficiently specific so as to enable recipients to take appropriate response to the threat. Templates have been drafted to aid in rapid communication process.

Notification message content generally includes information about the emergency, its exact location, and steps for community members to take to protect themselves by evacuating the affected area if it is safe to do so and/or “shelter-in-place”.

The campus officials, identified above are responsible for determining the appropriate

segments of the campus community to receive the notification based on some of the following factors: location, severity, and time. For example, NYFA may limit the message to a particular segment of the community, if the threat is limited to a particular building. However, given the small size of NYFA’s on-campus properties, in most cases, emergency notifications will be disseminated to the entire campus community.

Generally, follow-up notices/communications will be provided as necessary, by the Director of Operations, during an active incident. When a threat is neutralized or effectively removed, campus community members will be appropriately informed via all or some the communication methods detailed below. The remaining campus officials from the previously identified list, may also be responsible for providing follow up communications, which can include determining the content of the follow-up notification(s), what segment of the campus it should go to, and when it should be communicated.

During situations that present an immediate threat to the health and safety of NYFA community members, NYFA 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 NYFA. These methods of communication include emergency text messages, emails, and/or phone calls via Everbridge, notifications on school monitors, and notifications on the school website ([www.nyfa.edu](http://www.nyfa.edu)); and/or fire alarm and building public-address systems for extreme situations. The Director of Operations, Webmaster, or their designee, is responsible for deploying the notification and notifying first responders, if not already done

so. The Director of Operations has the ability and authority to issue an alert without delay and without further consultation with any other campus official.

The preferred method of reaching all potentially affected parties is via NYFA's emergency alert system, Everbridge. Depending on the situation, the process for deploying a message via this system may require up to 30 minutes or more. If an emergency notification has been implemented, then NYFA is not obligated to implement the timely warning notice procedures.

Emergency information may be posted on NYFA's website ([www.nyfa.edu](http://www.nyfa.edu)) for parents and the larger community to access. The campus officials, identified above, are responsible for determining what information is shared-including any follow-up communications-with the larger community. The Webmaster, or their designee, is responsible for publishing.

NYFA community members are encouraged to notify 9-1-1 and the Operations department 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, NYFA will contact local authorities.

### **EMERGENCY ALERT SYSTEM**

All NYFA students are automatically enrolled in NYFA's alert system, through Everbridge, at the start of their program. Faculty and staff are automatically enrolled at the time of hire. Students, faculty, and staff are notified of their

enrollment and given the opportunity to opt-out or manage their notification preferences. Multiple email addresses and/or phone numbers may be associated with a single account, and therefore, students may add contact information for a parent or guardian to receive alerts.

NYFA conducts a test of the emergency alert system at least once a semester. These tests may be announced or unannounced and are documented through an After Action Report.

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## **EVACUATION PROCEDURES**

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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.

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## **SHELTER-IN-PLACE PROCEDURES**

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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.

### 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

- 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.

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### FIRE SAFETY POLICIES

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Aside from a microwave provided by NYFA, students are not permitted to bring to campus nor use on campus any cooking appliances (e.g. George Foreman grills, toasters, hot plates, etc). For your safety, the following items are prohibited:

- Halogen lighting equipment.
- Electric or gas-powered heaters.
- Hot plates, toasters, or any cooking appliances of any nature.
- Sandwich makers, toaster ovens.
- Candles, incense, smoking and/or drug paraphernalia.
- Flammable decorations such as Christmas lights, etc.
- Furniture, television or microwave not provided by NYFA
- Illegal substances of any nature.
- Explosives, fireworks, weapons of any kind, smoke laden materials, and/or instruments.
- Hoverboards, self-propelled scooters.

New York Film Academy may have the following additional appliances available to students, however, students must seek assistance from any New York Film Academy Staff member:

- Electric kettles with an automatic shut off.
- Irons with automatic shut off.
- Hot air popcorn popper.

- Curling irons with automatic shut off.
- One-cup coffee maker such as a Keurig.

It is unlawful and prohibited to tamper with the operation of any safety equipment. This includes, but is not limited to; smoke detectors, locks, fire extinguishers, window stops, sprinklers, emergency panic bars, stairwell alarms, fire pull stations, and exit signs. Such behavior may result in disciplinary action, criminal prosecution, or any combination.

Employees, students, and 3<sup>rd</sup> party guests of the New York Film Academy are strictly prohibited from smoking in all campus buildings. Smokers must remain 50 feet from any building entrance. Failure to do so may result in a fine and/or disciplinary action.

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### FIRE EVACUATION PROCEDURES

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420 Lincoln Rd building Management is responsible for overall fire safety. Whenever the fire alarm sounds, it should be regarded as an actual emergency unless or until instructed otherwise via the building advanced automated system.

When the alarm sounds, students, staff, and employees are instructed to stay in their current classroom or office and listen for an announcement from building security or the advanced automated system. The announcement shall include the following information:

1. What has occurred.
2. Where it has occurred.
3. What provisions of the building's Emergency Action Plan will be implemented.
4. Why it is necessary to implement this provision of the Emergency Action Plan.

Students and staff should identify the location of exits and stairwells. Maps are in the lobby of each floor located directly outside the elevators. Fire Exits are marked on these maps by a yellow circle and an adjacent yellow square with the words “Fire Exit. If instructions from building security include evacuation, students, staff, and employees should leave the premise via the designated stairways. When evacuating, students, staff, and employees should exit down the stairway on the right side, and remain as quiet as possible. The stairway doors are fire-rated. All doors should be closed while exiting to help prevent the spread of the fire.

In the case that someone should encounter a fire, immediately pull the nearest fire alarm and listen for announcements from building security. Alarms are located next to each of the emergency exits. Do not attempt to extinguish the fire yourself. As soon as it is safe to do so please inform New York Film Academy staff by calling the school’s main number, 305-534-6009.

## REPORTING FIRES

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Call 9-1-1 in the event of a fire emergency. If there is a fire on campus, students, faculty, and staff should first dial 9-1-1 and then dial NYFA’s main number (305-534-6009) and inform the person on the receiving end of the call where the fire is located.

New York Film Academy employees who receive a call regarding a fire emergency are instructed to take the following steps:

1. Confirm that 911 has been called.
2. Determine who is calling, what happened, and where the fire is located.

3. If an instructor is reporting the fire, confirm the current location of their students.
4. After the necessary information has been determined, hang up and immediately notify one of the Director of Operations, Dean of Campus, and/or any other NYFA employee.

## FIRE SAFETY TIPS

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- Do not panic, activate the nearest fire alarm if it has not already be done.
- Do not use the elevators, as they shut down or stop on the floor of the fire.
- Check doors and metal knobs to see if they are hot before you touch them. If they are, do not open the door. If possible, use a wet shirt or towel to cover the crack at the base of the door to prevent smoke penetration.
- If thick smoke is encountered, crawl low to the floor; this will increase your visibility and help avoid inhalation of toxic chemicals from smoke, which can be deadly.
- Taking shallow breaths minimizes smoke inhalation.
- If you are trapped, go to the window to signal for help. If there is a phone, call 911 to report your location. Once you are out of the building, report the location of individuals with disabilities or others needing assistance to emergency personnel. Assemble at least 200 feet from the affected building.
- Individuals with disabilities should look for areas of refuge like stairwells with fire doors or safe areas in classroom buildings.
- Take fire alarms seriously; do not ignore them. Don't worry about taking property with you, time is of the essence.

- Take responsibility for prevention; follow all rules relating to fire safety.

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### RESPONSIBILITY OF NYFA COMMUNITY FOR THEIR OWN PERSONAL SAFETY

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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 Police Department 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 MBPD at the first 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.



