



SOUTH BEACH

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NEW YORK FILM ACADEMY
2020 - 2021
VOLUME 1
<http://www.nyfa.edu>

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

INTRODUCTION

HISTORY

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

MISSION

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

STATEMENT OF PURPOSE

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

VISION/CONTEXT

Visual communication plays an increasingly vital role in our globally-connected lives. Motion picture content in its innumerable

manifestations has entered virtually every aspect of daily life, work, culture, and our constructed environment. Indeed, visual communication is a fast predominant form of communication worldwide. Visual storytelling, in all its historical and evolving forms, has the unique power of allowing us to experience the life of others through the imagination and perspective of the storyteller.

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

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

OBJECTIVES

NYFA has set the following objectives to fulfill:

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

CORE VALUES

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

STUDENT SUCCESS:

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

INTEGRITY:

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

EXCELLENCE:

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

GLOBAL REACH:

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

BOARD OF DIRECTORS

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

LICENSING AND APPROVALS

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

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

Address:

985 Atlantic Avenue, Suite 100, Alameda,
CA 94501

Telephone:
510.748.9001.

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 a provisional license in the state of Florida. Under Provisional Licensure, the institution may advertise, recruit students, accept fees and tuition from or on behalf of students, and hold classes, but may not actually award a degree or a credential requiring one year or more to earn.

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 (NYFA) is a private postsecondary institution, also accredited by the National Association of Schools of Art and Design (NASAD).

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

Sec. 1101 et seq.)

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

STUDENT INTERACTION

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

NOTE ABOUT OUR SCHOOL

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

graduates may go on to become successful in their chosen industry means that they accomplished this on their own, due to their own talent, hard work, and persistence.

DISCLOSURE STATEMENT

The student should be aware that information in this Catalog is subject to change. It is recommended that students considering enrollment check with the Campus Dean to determine if there is any change from the information provided in the Catalog.

STATEMENT OF LEGAL CONTROL

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 Maylen Dominguez. The Dean has the responsibility to manage all aspects of the 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

DEGREES AWARDED

Bachelor of Fine Arts (B.F.A.) degrees in: Filmmaking, Acting for Film, Photography, Screenwriting, & Producing.

Master of Fine Arts (M.F.A.) degrees in: Filmmaking, Acting for Film, & Photography, Screenwriting, Producing, Cinematography, Documentary Filmmaking.

Master of Art (M.A) degree in: Film and Media Production.

In order to graduate, undergraduate (BFA) students must successfully complete every course of study with a passing grade and maintain a cumulative GPA of a "C" (2.0) or higher. Students must also adhere to the Academy's Attendance Policy and Code of Conduct. Students in graduate (MFA and MA) programs must successfully complete and submit all thesis requirements in a timely manner and receive a grade of "B" (3.0) or higher for their thesis requirement.

DIPLOMAS AWARDED

Two -Year and One-Year Certificate Programs:

Acting for Film and Filmmaking

One-Year Certificate Programs:

Screenwriting, Producing, Documentary Filmmaking, Photography, & Cinematography.

Short Term Community Education Certificate Programs:

Twelve-Week Evening: Acting for Film, Filmmaking, Digital Editing, Screenwriting, Producing & Photography.

Eight-Week: Filmmaking, Acting for Film, Screenwriting, & Photography.

Six-Week: Acting for Film (Holiday), Filmmaking, & Documentary Filmmaking.

Four-Week: Acting for Film, Filmmaking, Digital Editing, Photography, & Producing,

One-Week: Acting for Film, Filmmaking, & Music Video

Students must successfully complete every course of study with a passing grade or better. In order to graduate and receive a Certificate of Completion, students must also adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to The New York Film Academy. The School Registrar ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of a Certificate of Completion will be withheld until the student meets all academic and financial obligations.

2020 – 2021 Academic Calendar

Semester	Dates	Orientation Week	Registration	Graduation
Fall 2020	09/14/20 - 01/09/21	09/07/2020 - 09/12/2020	09/08/2020	01/16/2021
WINTER BREAK	12/20/20 - 01/03/21			
Spring 2021	01/19/21 - 05/01/21	01/11/2021 - 01/16/2021	01/11/2021	05/07/2021
Summer 2021	05/10/21 - 08/21/21	05/03/2021 - 05/07/2021	05/03/2021	08/28/2021
Fall 2021	08/30/21 - 12/14/21	08/23/2021 - 08/28/2021	08/23/2021	12/20/2021
WINTER BREAK	12/19/21 - 01/09/22			
Spring 2022	01/10/22 - 04/23/22	01/03/2022 - 01/08/2022	01/03/2022	04/30/2022
Summer 2022	05/02/22 - 08/13/22	04/25/2022 - 04/30/2022	04/25/2022	08/20/2022
Fall 2022	08/29/22 - 12/13/22	08/22/2022 - 08/27/2022	08/22/2022	12/17/2022
WINTER BREAK	12/18/22 - 01/01/23			
Spring 2023	01/09/23 - 04/22/23	01/03/2023 - 01/07/2023	01/03/2023	04/29/2023
Summer 2023	05/01/23 - 08/12/23	04/24/2023 - 04/29/2023	04/24/2023	08/19/2023
Fall 2023	08/28/23 - 12/12/23	08/21/2023 - 08/26/2023	08/21/2023	12/16/2023
Spring 2024	01/08/24 - 04/20/23	01/02/2024 - 01/06/2024	01/02/2024	04/27/2024

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

* Please note: dates are subject to change.

MASTER OF FINE ARTS IN FILMMAKING

Fall 2020

Semester	Dates
Registration	09/08/20
Orientation Week	09/07/20 - 09/12/20
1 st	09/14/20 - 01/09/21
2 nd	01/19/21 - 05/01/21
3 rd	05/10/21 - 08/21/21
4 th	08/30/21 - 12/14/21
5 th	01/10/22 - 04/23/22
6 th	05/02/22 - 08/13/22

Spring 2021

Semester	Dates
Registration	01/11/2021
Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 08/21/21
3 rd	08/30/21 - 12/14/21
4 th	01/10/22 - 04/23/22
5 th	05/02/22 - 08/13/22
6 th	08/29/22 - 12/13/22

Summer 2021

Semester	Dates
Registration	05/03/2021
Orientation Week	05/03/21 - 05/07/21
1 st	05/10/21 - 08/21/21
2 nd	08/30/21 - 12/14/21
3 rd	01/10/22 - 04/23/22
4 th	05/02/22 - 08/13/22
5 th	08/29/22 - 12/13/22
6 th	01/09/23 - 04/22/23

MASTER OF FINE ARTS IN ACTING FOR FILM

Fall 2020

Semester	Dates
Registration	09/08/20
Orientation Week	09/07/20 - 09/12/20
1 st	09/14/20 - 01/09/21
2 nd	01/19/21 - 05/01/21
3 rd	05/10/21 - 08/21/21
4 th	08/30/21 - 12/14/21
5 th	01/10/22 - 04/23/22

Spring 2021

Semester	Dates
Registration	01/11/2021
Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 08/21/21
3 rd	08/30/21 - 12/14/21
4 th	01/10/22 - 04/23/22
5 th	05/02/22 - 08/13/22

Summer 2021

Semester	Dates
Registration	05/03/2021
Orientation Week	05/03/21 - 05/07/21
1 st	05/10/21 - 08/21/21
2 nd	08/30/21 - 12/14/21
3 rd	01/10/22 - 04/23/22
4 th	05/02/22 - 08/13/22
5 th	08/29/22 - 12/13/22

MASTER OF FINE ARTS IN PHOTOGRAPHY

TBA

MASTER OF FINE ARTS IN PRODUCING

TBA

MASTER OF FINE ARTS
IN CINEMATOGRAPHY

TBA

MASTER OF FINE ARTS
IN SCREENWRITING

TBA

MASTER OF FINE ARTS
IN DOCUMENTARY FILMMAKING

TBA

MASTER OF ARTS
IN FILM & MEDIA PRODUCTION

TBA

BACHELOR OF FINE ARTS IN FILMMAKING

Fall 2020

Semester	Dates
Registration	09/08/20
Orientation Week	09/07/20 - 09/12/20
1 st	09/14/20 - 01/09/21
2 nd	01/19/21 - 05/01/21
3 rd	05/10/21 - 08/21/21
4 th	08/30/21 - 12/14/21
5 th	01/10/22 - 04/23/22
6 th	05/02/22 - 08/13/22
7 th	08/29/22 - 12/13/22
8 th	01/09/23 - 04/22/23
9 th	05/01/23 - 08/12/23

Spring 2021

Semester	Dates
Registration	01/11/2021
Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 08/21/21
3 rd	08/30/21 - 12/14/21
4 th	01/10/22 - 04/23/22
5 th	05/02/22 - 08/13/22
6 th	08/29/22 - 12/13/22
7 th	01/09/23 - 04/22/23
8 th	05/01/23 - 08/12/23
9 th	08/28/23 - 12/12/23

Summer 2021

Semester	Dates
Registration	05/03/2021
Orientation Week	05/03/21 - 05/07/21
1 st	05/10/21 - 08/21/21
2 nd	08/30/21 - 12/14/21
3 rd	01/10/22 - 04/23/22
4 th	05/02/22 - 08/13/22

5 th	08/29/22 - 12/13/22
6 th	01/09/23 - 04/22/23
7 th	05/01/23 - 08/12/23
8 th	08/28/23 - 12/12/23
9 th	01/08/24 - 04/20/23

BACHELOR OF FINE ARTS IN ACTING FOR FILM

Fall 2020

Semester	Dates
Registration	09/08/20
Orientation Week	09/07/20 - 09/12/20
1 st	09/14/20 - 01/09/21
2 nd	01/19/21 - 05/01/21
3 rd	05/10/21 - 08/21/21
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6 th	05/01/23 - 08/12/23
7 th	08/28/23 - 12/12/23
8 th	01/08/24 - 04/20/23

BACHELOR OF FINE ARTS IN PHOTOGRAPHY

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6 th	08/29/22 - 12/13/22
7 th	01/09/23 - 04/22/23
8 th	05/01/23 - 08/12/23

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Semester	Dates
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3 rd	01/10/22 - 04/23/22
4 th	05/02/22 - 08/13/22
5 th	08/29/22 - 12/13/22
6 th	01/09/23 - 04/22/23
7 th	05/01/23 - 08/12/23
8 th	08/28/23 - 12/12/23

BACHELOR OF FINE ARTS IN SCREENWRITING

TBA

BACHELOR OF FINE ARTS IN PRODUCING

TBA

BACHELOR OF FINE ARTS IN SCREENWRITING

TBA

BACHELOR OF FINE ARTS IN PRODUCING

TBA

TWO-YEAR ACTING FOR FILM

TBA

TWO-YEAR FILMMAKING

TBA

ONE-YEAR FILMMAKING

Fall 2020

Semester	Dates
Registration	09/08/20
Orientation Week	09/07/20 - 09/12/20
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2 nd	01/19/21 - 05/01/21
3 rd	05/10/21 - 08/21/21

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

Summer 2021

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

ONE-YEAR ACTING FOR FILM

Fall 2020

Semester	Dates
Registration	09/08/20
Orientation Week	09/07/20 - 09/12/20
1 st	09/14/20 - 01/09/21
2 nd	01/19/21 - 05/01/21

Spring 2021

Semester	Dates
Registration	01/11/2021
Orientation Week	01/11/21 - 01/16/21
1 st	01/19/21 - 05/01/21
2 nd	05/10/21 - 08/21/21

Summer 2021

Semester	Dates
Registration	05/03/2021
Orientation Week	05/03/21 - 05/07/21
1 st	05/10/21 - 08/21/21
2 nd	08/30/21 - 12/14/21

ONE-YEAR PHOTOGRAPHY

TBA

ONE-YEAR CINEMATOGRAPHY

TBA

ONE-YEAR DOCUMENTARY FILMMAKING

TBA

ONE-YEAR PRODUCING

TBA

ONE-YEAR SCREENWRITING FOR FILM & TV

TBA

EIGHT-WEEK FILMMAKING

10/05/20 - 12/05/20

EIGHT-WEEK ACTING FOR FILM

09/01/20 – 10/31/2020

EIGHT-WEEK SCREENWRITING FOR FILM & TV

TBA

EIGHT-WEEK PHOTOGRAPHY

TBA

SIX-WEEK DOCUMENTARY

TBD

SIX-WEEK (HOLIDAY) FILMMAKING

TBA

SIX-WEEK (HOLIDAY) ACTING FOR FILM

TBA

FOUR-WEEK FILMMAKING

TBA

FOUR-WEEK ACTING FOR FILM

09/01/2020 – 09/26/2020

FOUR-WEEK PHOTOGRAPHY

TBA

FOUR-WEEK PRODUCING

TBA

FOUR-WEEK DIGITAL EDITING

TBA

ONE-WEEK ACTING FOR FILM

TBA

ONE-WEEK FILMMAKING

TBA

TWELVE-WEEK EVENING ACTING FOR FILM

09/21/20 – 12/12/2020

TWELVE-WEEK EVENING FILMMAKING

09/21/20 – 12/12/2020

TWELVE-WEEK EVENING PHOTOGRAPHY

TBA

TWELVE-WEEK EVENING PRODUCING

TBA

TWELVE-WEEK EVENING SCREENWRITING

TBA

TWELVE-WEEK EVENING DIGITAL EDITING

TBA

2020 - 2021 HOLIDAY BREAKS:

Classes will not be held on these dates

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

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

*Some programs may be excluded from Spring Break, please check with the department heads.

TUITION COSTS & REFUND POLICY

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

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

Students have the option to pay tuition and institutional fees & charges in full, after the student has been accepted and enrolled. **A student is obligated to pay tuition 30 days prior to the start of each semester.**

Please note an annual increase is expected for some tuition and fees.

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

1. Cancellation can be made in person, by electronic mail, by Certified Mail or by termination. To request a refund, a ***Withdrawal Refund Request Form*** must be submitted to the Registrar's office.
2. All monies will be refunded if the school does not accept the applicant or if the student cancels within three (3) business days after signing the enrollment agreement and making initial payment.
3. Cancellation after the third (3rd) Business Day, but before the first class, results in a refund of all monies paid, with the exception of the registration fee.
4. *Partial withdrawal (course)* – A student who officially drops a course during the drop/add period of the semester (first 5 days) will be refunded 100% of the tuition paid and all refundable fees. After the drop/add period of the semester, no refunds are issued for partial withdrawals.
5. *Withdrawal from the College (Full semester)* – A student who officially withdraws before the first day of class from all courses will be refunded the total tuition, plus refundable fees. Students who officially withdraw from all courses during the drop/add period (first 5 days) of the semester will receive a 100% refund plus all refundable fees.
6. Students who officially withdraw after the first 5 days of the semester and on or before the 10th day after the beginning of the semester will receive a 75% refund of tuition paid, plus all refundable fees. Students who officially withdraw from the College after the 10th day of the semester and on or before the 15th day of the semester will receive a 50% refund of tuition paid plus all refundable fees. There

will be no refund after the 15th day of the semester.

7. *Official Notification of Withdrawal* – Students must notify the registrar’s office of their intent to withdraw from active enrollment status. Official notification occurs when a student completes and signs a NYFA withdrawal form. An official withdrawal date is determined by the date the student signs and submits the withdrawal notification and confirmed by the registrar’s office. 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.
8. *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: Last date of an academically-related activity – if records indicate that the student attended; or Date of illness, accident, etc. when student is unavailable to request an official withdrawal; or Beginning of a Leave of Absence if student does not return.

9. Refunds will be made within 30 days of termination of students’ enrollment or receipt of Cancellation Notice from student.

GROUNDS FOR TERMINATION

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

FALL 2020 MASTER OF FINE ARTS

Tuition and Fees	MFA Filmmaking	MFA Acting for Film	MFA Photography	MFA Screen-writing	MFA Producing	MFA Cinematography	MFA Documentary Filmmaking
Registration Fee (Non-Refundable)	\$100.00	\$100.00	\$100.00	\$100.00	\$100.00	\$100.00	\$100.00
Semester One Tuition	\$14,477	\$17,206	\$21,717	\$15,701	\$19,018	\$19,018	\$14,477
Semester One Equipment Usage Fee	\$1,523	-	\$1,142	-	\$1,157	\$1,859	\$1,523
Semester Two Tuition	\$14,477	\$17,206	\$21,717	\$15,701	\$19,018	\$19,018	\$14,477
Semester Two Equipment Usage Fee	\$1,523	-	\$1,142	-	\$1,157	\$1,859	\$1,523
Semester Three Tuition	\$14,477	\$17,206	\$18,909	\$15,701	\$19,018	\$19,018	\$14,477
Semester Three Equipment Usage Fee	\$1,523	-	\$1,180	-	\$1,157	\$1,859	\$1,523
Semester Four Tuition	\$14,969	\$17,206	\$18,909	\$15,701	\$19,018	\$19,018	\$14,969
Semester Four Equipment Usage Fee	\$1,574	-	\$1,180	-	\$1,157	\$1,859	\$1,574
Semester Five Tuition	\$14,969	\$17,206	-	\$15,701	\$19,018	\$19,018	\$14,969
Semester Five Equipment Usage Fee	\$1,574	-	-	-	\$1,157	\$1,859	\$1,574
Semester Six Tuition	\$14,969	-	-	-	\$19,018	-	\$14,969
Semester Six Equipment Usage Fee	\$1,574	-	-	-	\$1,157	-	\$1,574
The Total Charges for First Semester	\$16,000	\$17,306	\$22,959	\$15,801	\$20,275	\$20,977	\$16,000
The Estimated Total Charge for program	\$88,338 - \$103,815 (approx.)	\$86,030 (approx.)	\$81,252 (approx.)	\$78,505 (approx.)	\$95,090 - 114,108 (approx.)	\$95,090 (approx.)	\$88,338 (approx.)
Estimated Total Fees and Charges: (Excluding Optional Fees and Charges)	\$9,291 - 10,918 (approx.)	\$100.00 (approx.)	\$4,644 (approx.)	\$100.00 (approx.)	\$5,785 - 6,942 (approx.)	\$9,295 (approx.)	\$9,295 (approx.)

SPRING 2021 MASTER OF FINE ARTS

Tuition and Fees	MFA Filmmaking	MFA Acting for Film	MFA Photography	MFA Screen-writing	MFA Producing	MFA Cinematography	MFA Documentary Filmmaking
Registration Fee (Non-Refundable)	\$100.00	\$100.00	\$100.00	\$100.00	\$100.00	\$100.00	\$100.00
Semester One Tuition	\$14,477	\$17,206	\$21,717	\$15,701	\$19,018	\$19,018	\$14,477
Semester One Equipment Usage Fee	\$1,523	-	\$1,142	-	\$1,157	\$1,859	\$1,523
Semester Two Tuition	\$14,477	\$17,206	\$21,717	\$15,701	\$19,018	\$19,018	\$14,477
Semester Two Equipment Usage Fee	\$1,523	-	\$1,142	-	\$1,157	\$1,859	\$1,523
Semester Three Tuition	\$14,969	\$17,206	\$18,909	\$15,701	\$19,018	\$19,018	\$14,969
Semester Three Equipment Usage Fee	\$1,574	-	\$1,180	-	\$1,157	\$1,859	\$1,574
Semester Four Tuition	\$14,969	\$17,206	\$18,909	\$15,701	\$19,018	\$19,018	\$14,969
Semester Four Equipment Usage Fee	\$1,574	-	\$1,180	-	\$1,157	\$1,859	\$1,574
Semester Five Tuition	\$14,969	\$17,206	-	\$15,701	\$19,018	\$19,018	\$14,969
Semester Five Equipment Usage Fee	\$1,574	-	-	-	\$1,157	\$1,859	\$1,574
Semester Six Tuition	\$15,477	-	-	-	\$19,018	-	\$15,477
Semester Six Equipment Usage Fee	\$1,627	-	-	-	\$1,157	-	\$1,627
The Total Charges for First Semester	\$16,000	\$17,306	\$22,959	\$15,801	\$20,275	\$20,977	\$16,000
The Estimated Total Charge for program	\$89,338 - \$103,815 (approx.)	\$86,030 (approx.)	\$81,252 (approx.)	\$78,505 (approx.)	\$95,090 - 114,108 (approx.)	\$95,090 (approx.)	\$89,338 - \$103,815 (approx.)
Estimated Total Fees and Charges: (Excluding Optional Fees and Charges)	\$9,395 - 10,918 (approx.)	\$100.00 (approx.)	\$4,644 (approx.)	\$100.00 (approx.)	\$5,785 - 6,942 (approx.)	\$9,295 (approx.)	\$9,395 - 10,918 (approx.)

The tuition breakdown listed above does not reflect any tuition reductions such as scholarships, grants, tuition assistance, etc. If applicable, these individual deductions will be reflected in your tuition

invoice. Students have the option to pay tuition and institutional fees and charges in full, after the student has been accepted. If a student fails to successfully complete a class and is required to retake that class, he or she will be charged no more than the per-credit value based on total tuition charged.

ADDITIONAL FEES AND CHARGES FOR MFA PROGRAMS: The following is an approximation of the additional fees and charges to be paid by the student in order to successfully complete the program. The following suggestions are based on past experience with students, and are completely dependent upon each student's individual usage of resources. Textbooks are not available for purchase at the New York Film Academy; they must be purchased from a third-party vendor.

MFA FILMMAKING	
Year One Production Expenses*	\$3,000.00 - \$12,000.00 (Approx.)
Year Two Production Expenses *	\$3,000.00 - \$12,000.00 (Approx.)
Anticipated Textbook Costs For Full Program	\$100.00 - \$200.00 (Approx.)

MFA ACTING IN FILMMAKING PROGRAM	
Anticipated Textbook Costs For Full Program	\$1,200.00 (Approx.)

MFA PHOTOGRAPHY PROGRAM	
Anticipated Textbook Costs For Full Program	\$100.00 - \$200.00 (Approx.)
Photography Materials	\$500.00 (Approx.)

MFA SCREENWRITING PROGRAM	
Anticipated Textbook Costs For Full Program	\$1,200.00 (Approx.)

MFA PRODUCING PROGRAM	
Production Expenses For Full Program*	\$3,000 - \$12,000.00 (Approx.)
Anticipated Textbook Costs For Full Program	\$100.00-\$200.00 (Approx.)

MFA CINEMATOGRAPHY PROGRAM	
Year One Production Expenses*	\$3,000.00 - \$6,000.00 (Approx.)
Year Two Production Expenses	\$3,000.00 - \$10,000.00 (Approx.)
Anticipated Textbook Costs For Full Program	\$100.00 - \$200.00 (Approx.)

MFA DOCUMENTARY PROGRAM	
Production Expenses For Full Program*	\$3,000.00 - \$6,000.00 (Approx.)

Anticipated Textbook Costs For Full Program	\$100.00-\$200.00 (Approx.)
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***NOTE:** certain cities may require shooting permit fees and/or an additional special endorsement of insurance. These costs can vary. If required, you will be responsible to pay for these elements of your shoot(s). All fees described above are non-refundable.

OPTIONAL FEES AND CHARGES: Housing and transportation are not included in tuition, and vary greatly in cost and quality. Other fees relating to film production (such as prop rental, wardrobe rental, location rental, city permit fees, and other production-laden costs) are not included in tuition. All optional fees and charges are not considered a part of tuition because they are outside expenses and can be purchased from a third party vendor

HEALTH INSURANCE:

All incoming and continuing students attending long-term programs are required to have health insurance for the duration of their course of study. Long-term students will be automatically billed and enrolled in the New York Film Academy 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. Enrollment periods typically coincide with semester start dates. For New York students attending programs with semesters spanning two enrollment periods, students' accounts will be billed twice per semester or once per each 16-week enrollment period.

Please refer to the Rate Chart* below for information on costs of NYFASHIP coverage. *Rates include term premiums and a NYFA administrative fee per term.

Annual (8/30/2020- 9/14/2021)	Fall (8/30/2020- 1/16/2021)	Spring (1/17/2021- 5/08/2021)	Summer (5/09/2020- 9/14/2021)
\$2562.00	\$938.00	\$756.00	\$868.00

PLEASE NOTE: TUITION FEES AND HEALTH INSURANCE FEES ARE SUBJECT TO YEARLY INCREASES

FALL 2020 MASTER OF ARTS

Tuition and Fees	MA in Film & Media Production
Registration Fee (Non-Refundable)	\$100.00
Semester One Tuition	\$14,477

Semester One Equipment Usage Fee	\$1,473
Semester Two Tuition	\$14,477
Semester Two Equipment Usage Fee	\$1,473
Semester Three Tuition	\$14,477
Semester Three Equipment Usage Fee	\$1,473
The Total Charges for First Semester	\$16,950
The Estimated Total Charge for the program	\$43,431 (approx.)
Estimated Total Fees and Charges: (Excluding Optional Fees and Charges)	\$4,419 (approx.)

SPRING 2021 MASTER OF ARTS

Tuition and Fees	MA in Film & Media Production
Registration Fee (Non-Refundable)	\$100.00
Semester One Tuition	\$14,477
Semester One Equipment Usage Fee	\$1,473
Semester Two Tuition	\$14,477
Semester Two Equipment Usage Fee	\$1,473
Semester Three Tuition	\$14,969
Semester Three Equipment Usage Fee	\$1,523
The Total Charges for First Semester	\$16,050
The Estimated Total Charge for the program	\$43,923 (approx.)
Estimated Total Fees and Charges: (Excluding Optional Fees and Charges)	\$4,469 (approx.)

The tuition breakdown listed above does not reflect any tuition reductions such as scholarships, grants, tuition assistance, etc. If applicable, these individual deductions will be reflected in your tuition invoice. Students have the option to pay tuition and institutional fees and charges in full, after the student has been accepted. If a student fails to successfully complete a class and is required to retake that class, he or she will be charged no more than the per-credit value based on total tuition charged.

ADDITIONAL FEES AND CHARGES FOR MA PROGRAM: The following is an approximation of the additional fees and charges to be paid by the student in order to successfully complete the program. The following suggestions are based on past experience with students and are completely dependent upon each student's individual usage of resources. Textbooks are not available for purchase at the New York Film Academy, they must be purchased from a third party vendor.

MA IN FILM & MEDIA PRODUCTION
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Semester One Production Expenses*	\$1,000.00 (approx.)
Semester Two & Three Production Expenses	\$3,500.00 (approx.)
Anticipated Textbook Costs for Full Program	\$100.00 - \$200.00 (approx.)

***NOTE:** Certain cities may require shooting permit fees and/or an additional Special Endorsement of Insurance. These costs can vary. If required, you will be responsible to pay for these elements of your shoot(s). All fees described above are non-refundable.

OPTIONAL FEES AND CHARGES: Housing and Transportation are not included in tuition, and vary greatly in cost and quality. Other fees relating to film production (such as prop rental, wardrobe rental, location rental, city permit fees, and other production-laden costs) are not included in tuition. All optional fees and charges are not considered a part of tuition because they are outside expenses and can be purchased from a third party vendor.

HEALTH INSURANCE:

All incoming and continuing students attending long-term programs are required to have health insurance for the duration of their course of study. Long-term students will be automatically billed and enrolled in the New York Film Academy 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. Enrollment periods typically coincide with semester start dates. For New York students attending programs with semesters spanning two enrollment periods, students' accounts will be billed twice per semester or once per each 16-week enrollment period.

Please refer to the Rate Chart* below for information on costs of NYFASHIP coverage. *Rates include term premiums and a NYFA administrative fee per term.

Annual (8/30/2020- 9/14/2021)	Fall (8/30/2020- 1/16/2021)	Spring (1/17/2021- 5/08/2021)	Summer (5/09/2020- 9/14/2021)
\$2562.00	\$938.00	\$756.00	\$868.00

PLEASE NOTE: TUITION FEES AND HEALTH INSURANCE FEES ARE SUBJECT TO YEARLY INCREASES

FALL 2020 BACHELOR OF FINE ARTS

Tuition and Fees	BFA in Filmmaking	BFA in Acting for Film	BFA in Photography	BFA in Screenwriting	BFA in Producing
Registration Fee (Non-Refundable)	\$100.00	\$100.00	\$100.00	\$100.00	\$100.00
Semester One Tuition	\$14,939.00	\$14,145.00	\$15,375.00	\$12,429.00	\$15,201.00
Semester One Equipment Usage Fee	\$1,546.00	-	\$606.00	-	\$798.00
Semester Two Tuition	\$14,939.00	\$14,145.00	\$15,375.00	\$12,429.00	\$15,201.00
Semester Two Equipment Usage Fee	\$1,546.00	-	\$606.00	-	\$798.00
Semester Three Tuition	\$14,939.00	\$14,145.00	\$15,375.00	\$12,429.00	\$15,201.00
Semester Three Equipment Usage Fee	\$1,546.00	-	\$606.00	-	\$798.00
Semester Four Tuition	\$15,446.00	\$14,626.00	\$15,898.00	\$12,852.00	\$15,718.00
Semester Four Equipment Usage Fee	\$1,599.00	-	\$627.00	-	\$825.00
Semester Five Tuition	\$15,446.00	\$14,626.00	\$15,898.00	\$12,852.00	\$15,718.00
Semester Five Equipment Usage Fee	\$1,599.00	-	\$627.00	-	\$825.00
Semester Six Tuition	\$15,446.00	\$14,626.00	\$15,898.00	\$12,852.00	\$15,718.00
Semester Six Equipment Usage Fee	\$1,599.00	-	\$627.00	-	\$825.00
Semester Seven Tuition	\$15,971.00	\$15,123.00	\$16,438.00	\$13,288.00	\$16,252.00
Semester Seven Equipment Usage Fee	\$1,653.00	-	\$648.00	-	\$853.00
Semester Eight Tuition	\$15,971.00	\$15,123.00	\$16,438.00	\$13,288.00	\$16,252.00
Semester Eight Equipment Usage Fee	\$1,653.00	-	\$648.00	-	\$853.00
Semester Nine Tuition	\$15,971.00	-	-	-	-
Semester Nine Equipment Usage Fee	\$1,653.00	-	-	-	-
The Total Charges for First Semester	\$16,585.00	\$14,245.00	\$16,081.00	\$12,529.00	\$116,099.00
The Estimated Total Charge for the program	\$139,068.00 (approx.)	\$116,559 (approx.)	\$126,695.00 (approx.)	\$102,419 (approx.)	\$125,261 (approx.)
Estimated Total Fees and Charges: (Excluding Optional Fees and Charges)	\$14,394.00 (approx.)	\$100.00 (approx.)	\$4,995.00 (approx.)	\$100.00 (approx.)	\$6,575.00 (approx.)

SPRING 2021 BACHELOR OF FINE ARTS

Tuition and Fees	BFA in Filmmaking	BFA in Acting for Film	BFA in Photography	BFA in Screenwriting	BFA in Producing
Registration Fee (Non-Refundable)	\$100.00	\$100.00	\$100.00	\$100.00	\$100.00
Semester One Tuition	\$14,939.00	\$14,145.00	\$15,375.00	\$12,429.00	\$15,201.00
Semester One Equipment Usage Fee	\$1,546.00	-	\$606.00	-	\$798.00
Semester Two Tuition	\$14,939.00	\$14,145.00	\$15,375.00	\$12,429.00	\$15,201.00
Semester Two Equipment Usage Fee	\$1,546.00	-	\$606.00	-	\$798.00
Semester Three Tuition	\$15,446.00	\$14,626.00	\$15,375.00	\$12,852.00	\$15,718.00
Semester Three Equipment Usage Fee	\$1,599.00	-	\$606.00	-	\$825.00
Semester Four Tuition	\$15,446.00	\$14,626.00	\$15,898.00	\$12,852.00	\$15,718.00
Semester Four Equipment Usage Fee	\$1,599.00	-	\$627.00	-	\$825.00
Semester Five Tuition	\$15,446.00	\$14,626.00	\$15,898.00	\$12,852.00	\$15,718.00
Semester Five Equipment Usage Fee	\$1,599.00	-	\$627.00	-	\$825.00
Semester Six Tuition	\$15,971.00	\$15,123.00	\$15,898.00	\$13,288.00	\$16,252.00
Semester Six Equipment Usage Fee	\$1,653.00	-	\$627.00	-	\$853.00
Semester Seven Tuition	\$15,971.00	\$15,123.00	\$16,438.00	\$13,288.00	\$16,252.00
Semester Seven Equipment Usage Fee	\$1,653.00	-	\$648.00	-	\$853.00
Semester Eight Tuition	\$15,971.00	\$15,123.00	\$16,438.00	\$13,288.00	\$16,252.00
Semester Eight Equipment Usage Fee	\$1,653.00	-	\$648.00	-	\$853.00
Semester Nine Tuition	\$16,541.00	-	-	-	-

Semester Nine Equipment Usage Fee	\$1,709.00	-	-	-	-
The Total Charges for First Semester	\$16,585.00	\$14,245.00	\$16,081.00	\$12,529.00	\$116,099.00
The Estimated Total Charge for the program	\$160,559.00- \$178,559.00 (approx.)	\$117,537.00(approx.)	\$127,758.00 (approx.)	\$103,278.00 (approx.)	\$126,,312.00 (approx.)
Estimated Total Fees and Charges: (Excluding Optional Fees and Charges)	\$153,462.00 (approx.)	\$100.00 (approx.)	\$4,995.00 (approx.)	\$100.00 (approx.)	\$6,630.00 (approx.)

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ADDITIONAL FEES AND CHARGES FOR BFA PROGRAMS: The following is an approximation of the additional fees and charges to be paid by the student in order to successfully complete the program. The following suggestions are based on past experience with students, and are completely dependent upon each student's individual usage of resources. Textbooks are not available for purchase at the New York Film Academy, they must be purchased from a third party vendor.

BFA FILMMAKING	
1 st Year Production Expenses*	\$2,000.00 - \$8,000.00 (approx.)
2 nd Year Production Expenses*	\$2,000.00 - \$8,000.00 (approx.)
3 rd Year Production Expenses*	\$2,000.00 - \$8,000.00 (approx.)
Anticipated Textbook Costs for Full Program	\$1,100.00 (approx.)

BFA Acting FOR FILM	
Anticipated Textbook Costs for Full Program	\$2,000.00 (approx.)

BFA Photography	
Anticipated Textbook Costs for Full Program	\$1,100.00 (approx.)
Photography materials	\$500.00 (approx.)

BFA SCREENWRITING	
Anticipated Textbook Costs for Full Program	\$1,200.00 (approx.)

BFA PRODUCING	
Anticipated Textbook Costs for Full Program	\$1,200.00 (approx.)
Production Expenses for Full Program*	\$3,000.00 - \$12,000.00

***NOTE:** Certain cities may require shooting permit fees and/or an additional Special Endorsement of Insurance. These costs can vary. If required, you will be responsible to pay for these elements of your shoot(s). All fees described above are non-refundable.

OPTIONAL FEES AND CHARGES: Housing and Transportation are not included in tuition, and vary greatly in cost and quality. Other fees relating to film production (such as prop rental, wardrobe rental, location rental, city permit fees, and other production-laden costs) are not included in tuition. All optional fees and charges are not considered a part of tuition because they are outside expenses and can be purchased from a third party vendor.

HEALTH INSURANCE:

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Annual (8/30/2020- 9/14/2021)	Fall (8/30/2020- 1/16/2021)	Spring (1/17/2021- 5/08/2021)	Summer (5/09/2020- 9/14/2021)
\$2562.00	\$938.00	\$756.00	\$868.00

PLEASE NOTE: TUITION FEES AND HEALTH INSURANCE FEES ARE SUBJECT TO YEARLY INCREASES

FALL 2020 / SPRING 2021 ONE & TWO YEAR PROGRAMS

Tuition and Fees	Two Year Film-making	Two Year Acting for Film	One Year Film-making	One Year Acting for Film	One Year Cinematography	One Year Photography	One Year Screen-writing For Film & TV	One Year Documentary Film-making	One Year Producing
Registration Fee (Non-Refundable)	\$100	\$100	\$100.00	\$100.00	\$100.00	\$100.00	\$100.00	\$100.00	\$100.00
Semester One Tuition	\$21,717	\$18,001	\$14,477	\$18,001	\$21,717	\$21,717	\$16,002	\$11,429	\$21,717
Semester One Equipment Usage Fee	\$2,285	--	\$1,523	--	\$2,285	\$1,142	--	\$761	\$1,142
Semester Two Tuition	\$21,717	\$18,001	\$14,477	\$18,001	\$21,717	\$21,717	\$16,002	\$11,429	\$21,717
Semester Two Equipment Usage Fee	\$2,285	--	\$1,523	--	\$2,285	\$1,142	--	\$761	\$1,142
Semester Three Tuition	\$21,717	\$18,001	\$14,477	--	--	--	--	\$11,429	--
Semester Three Equipment Usage Fee	\$2,285	--	\$1,523	--	--	--	--	\$761	--
Semester Four Tuition	\$21,717	\$18,001	--	--	--	--	--	--	--
Semester Four Equipment Usage Fee	\$2,285	--	--	--	--	--	--	--	--
Total Charges First Semester	\$24,102	\$18,101	\$16,100	\$18,101	\$24,102	\$22,959	\$16,102	\$12,290	\$22,959
The Estimated Total Charge for the program	\$86,868 (approx.)	\$2,004 (approx.)	\$43,431 (approx.)	\$36,002 (approx.)	\$43,434 (approx.)	\$43,434 (approx.)	\$32,004 (approx.)	\$34,287 (approx.)	\$43,434 (approx.)
Estimated Total Fees & Charges: (Excluding Optional Fees and Charges)	\$9,140 (approx.)	\$100 (approx.)	\$4,569 (approx.)	\$100 (approx.)	\$4,570 (approx.)	\$2,284 (approx.)	\$100 (approx.)	\$2,283 (approx.)	\$2,284 (approx.)

The tuition breakdown listed above does not reflect any tuition reductions such as scholarships, grants, tuition assistance, etc. If applicable, these individual deductions will be reflected in your tuition

invoice. Students have the option to pay tuition and institutional fees and charges in full, after the student has been accepted. If a student fails to successfully complete a class and is required to retake that class, he or she will be charged no more than the per-credit value based on total tuition charged.

ADDITIONAL FEES AND CHARGES FOR Two Year and One Year PROGRAM: The following is an approximation of the additional fees and charges to be paid by the student in order to successfully complete the program. The following suggestions are based on past experience with students, and are completely dependent upon each student's individual usage of resources. Textbooks are not available for purchase at the New York Film Academy, they must be purchased from a third party vendor.

TWO YEAR FILMMAKING	
Year One Production Expenses*	\$3,000.00 - \$12,000.00 (approx.)
Year Two Production Expenses (Option A)*	\$3,000.00 - \$12,000.00 (approx.)
Year Two Production Expenses (Option B)*	\$3,000.00 - \$50,000.00 (approx.)
Anticipated Textbook Costs for Full Program	\$100.00 - \$200.00 (approx.)
ONE YEAR FILMMAKING	
One Year Production Expenses*	\$4,500 (approx.)
Anticipated Textbook Costs for Full Program	\$100 - \$200 (approx.)

TWO YEAR ACTING FOR FILM	
Anticipated Textbook Costs for Full Program	\$700 (approx.)
ONE YEAR ACTING FOR FILM	
Anticipated Textbook Costs for Full Program	\$400 (approx.)

One Year Cinematography	
One Year Production Expenses*	\$3,000 - \$15,000 (approx.)
Anticipated Textbook Costs for Full Program	\$100 - \$200 (approx.)

One Year Photography	
Photography materials	\$500.00 (approx.)
Anticipated Textbook Costs for Full Program	\$100 - \$200 (approx.)

One Year SCREENWRITING	
Anticipated Textbook Costs for Full Program	\$100 - \$200 (approx.)

One Year PRODUCING	
One Year Production Expenses*	\$2,000.00 - \$6,000.00
Anticipated Textbook Costs for Full Program	\$100 - \$200 (approx.)

***NOTE:** Certain cities may require shooting permit fees and/or an additional Special Endorsement of Insurance. These costs can vary. If required, you will be responsible to pay for these elements of your shoot(s). All fees described above are non-refundable.

OPTIONAL FEES AND CHARGES: Housing and Transportation are not included in tuition, and vary greatly in cost and quality. Other fees relating to film production (such as prop rental, wardrobe rental, location rental, city permit fees, and other production-laden costs) are not included in tuition. All optional fees and charges are not considered a part of tuition because they are outside expenses and can be purchased from a third party vendor.

HEALTH INSURANCE:

All incoming and continuing students attending long-term programs are required to have health insurance for the duration of their course of study. Long-term students will be automatically billed and enrolled in the New York Film Academy 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. Enrollment periods typically coincide with semester start dates. For New York students attending programs with semesters spanning two enrollment periods, students' accounts will be billed twice per semester or once per each 16-week enrollment period.

Please refer to the Rate Chart* below for information on costs of NYFASHIP coverage. *Rates include term premiums and a NYFA administrative fee per term.

Annual (8/30/2020- 9/14/2021)	Fall (8/30/2020- 1/16/2021)	Spring (1/17/2021- 5/08/2021)	Summer (5/09/2020- 9/14/2021)
\$2562.00	\$938.00	\$756.00	\$868.00

PLEASE NOTE: TUITION FEES AND HEALTH INSURANCE FEES ARE SUBJECT TO YEARLY INCREASES

FALL 2020 & SPRING 2021 COMMUNITY EDUCATION PROGRAMS

The tuition breakdowns listed below does not reflect any tuition reductions such as scholarships, grants, tuition assistance, etc. If applicable, these individual deductions will be reflected in your tuition invoice.

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

If a student fails to successfully complete a class and is required to retake that class, he or she will be charged no more than the per-credit value based on total tuition charged.

TWELVE WEEK EVENING

Tuition and Fees	Twelve-Week Evening Filmmaking	Twelve-Week Evening Acting for Film	Twelve-Week Evening Photography	Twelve-Week Evening Screen-writing	Twelve-Week Evening Digital Editing Program	Twelve-Week Evening Producing Program
Registration Fee (Non-Refundable)	\$100	\$100	\$100	\$100	\$100	\$100
Tuition	\$3647	\$3,647	\$3,978	\$3,094	\$4,034	\$4,255
Equipment Usage Fee	\$552	N/A	\$276	N/A	N/A	N/A
The Estimated Total Charge for the program	\$4,199 (approx.)	\$3,647 (approx.)	\$4,254 (approx.)	\$3,094 (approx.)	\$4034 (approx.)	\$4,255 (approx.)
Estimated Total Fees and Charges: (Excluding Optional Fees and Charges)	\$3,749 (approx.)	\$3,647 (approx.)	\$4,254 (approx.)	\$3,094 (approx.)	\$4,034 (approx.)	\$4,105 (approx.)

ADDITIONAL FEES AND CHARGES FOR Twelve-Week Evening PROGRAMS: The following is an approximation of the additional fees and charges to be paid by the student in order to successfully complete the Twelve-Week Evening programs. Textbooks are not available for purchase at the New York Film Academy; they must be purchased from a third party vendor. Below is the anticipated price for books for the entire program.

Twelve-Week Evening Filmmaking Production Expenses*/Textbooks	\$450 (approx.)
Twelve-Week Evening Acting for Film Textbook	N/A
Twelve-Week Evening Photography Material Expenses*/Textbooks	N/A
Twelve-Week Evening Screenwriting Textbooks	N/A
Twelve-Week Evening Digital Editing Textbooks	N/A
Twelve-Week Evening Producing Program	\$150 (approx.)

***NOTE:** Certain cities may require shooting permit fees and/or an additional Special Endorsement of Insurance. These costs can vary. If required, you will be responsible to pay for these elements of your shoot(s). All fees described above are non-refundable

OPTIONAL FEES AND CHARGES: Housing and Transportation are not included in tuition, and vary greatly in cost and quality. Other fees relating to film production (such as prop rental, wardrobe rental, location rental, city permit fees, and other production-laden costs) are not included in tuition. All optional fees and charges are not considered a part of tuition because they are outside expenses and can be purchased from a third party vendor.

EIGHT WEEK

Tuition and Fees	Eight-Week Filmmaking	Eight-Week Acting for Film	Eight-Week Photography	Eight-Week Screenwriting
Registration Fee (Non-Refundable)	\$100	\$100	\$100	\$100
Tuition	\$5,858	\$6,079	\$6,410	\$3,647
Equipment Usage Fee	\$1,105	N/A	\$552	N/A
The Estimated Total Charge for the program	\$6,963 (approx.)	\$6,079 (approx.)	\$6,962 (approx.)	\$3,647 (approx.)
Estimated Total Fees and Charges: (Excluding Optional Fees and Charges)	\$5,763 (approx.)	\$6,079 (approx.)	\$6,962 (approx.)	\$3,647 (approx.)

ADDITIONAL FEES AND CHARGES FOR EIGHT-WEEK PROGRAMS: The following is an approximation of the additional fees and charges to be paid by the student in order to successfully complete the Eight-Week programs. The following suggestions are based on past experience with students, and are completely dependent upon each student's individual usage of resources. Textbooks are not available for purchase at the New York Film Academy; they must be purchased from a third party vendor. Below is the anticipated price for books for the entire program.

Eight-Week Filmmaking Production Expenses*/Textbooks	\$1,200(approx.)
Eight-Week Acting for Film Textbook	N/A
Eight-Week Photography Material Expenses/Textbooks	N/A
Eight-Week Screenwriting Textbook	N/A

***NOTE:** Certain cities may require shooting permit fees and/or an additional Special Endorsement of Insurance. These costs can vary. If required, you will be responsible to pay for these elements of your shoot(s). All fees described above are non-refundable.

OPTIONAL FEES AND CHARGES: Housing and Transportation are not included in tuition, and vary greatly in cost and quality. Other fees relating to film production (such as prop rental, wardrobe rental, location rental, city permit fees, and other production-laden costs) are not included in tuition. All optional fees and charges are not considered a part of tuition because they are outside expenses and can be purchased from a third party vendor.

SIX WEEK

Tuition and Fees	Six-Week Filmmaking	Six-Week (Holiday) Acting for Film	Six-Week Documentary Filmmaking
Registration Fee (Non-Refundable)	\$100	\$100	\$100
Tuition	\$4,642	\$2,431	\$4,365
Equipment Usage Fee	\$829	N/A	\$829
The Estimated Total Charge for the program	\$5,471 (approx.)	\$2,431 (approx.)	\$5,194 (approx.)
Estimated Total Fees and Charges: (Excluding Optional Fees and Charges)	\$4,471 (approx.)	\$2,431 (approx.)	\$4,194 (approx.)

ADDITIONAL FEES AND CHARGES FOR Six week PROGRAMs: The following is an approximation of the additional fees and charges to be paid by the student in order to successfully complete our Six-Week programs. Textbooks are not available for purchase at the New York Film Academy; they must be purchased from a third party vendor. Below is the anticipated price for books for the entire program.

Six-Week Filmmaking Production Expenses*/Textbooks	\$1,000 (approx.)
Six-Week Acting for Film Textbook	N/A
Six-Week Documentary Filmmaking Production Expenses*/Textbooks	\$1,000 (approx.)

***NOTE:** Certain cities may require shooting permit fees and/or an additional Special Endorsement of Insurance. These costs can vary. If required, you will be responsible to pay for these elements of your shoot(s). All fees described above are non-refundable

OPTIONAL FEES AND CHARGES: Housing and Transportation are not included in tuition, and vary greatly in cost and quality. Other fees relating to film production (such as prop rental, wardrobe rental, location rental, city permit fees, and other production-laden costs) are not included in tuition. All optional fees and charges are not considered a part of tuition because they are outside expenses and can be purchased from a third party vendor.

FOUR WEEK

Tuition and Fees	Four-Week Filmmaking	Four-Week Acting for Film	Four-Week Photography	Four-Week Producing	Four-Week Digital Editing
Registration Fee (Non-Refundable)	\$100	\$100	\$100	\$100	\$100
Tuition	\$3,647	\$4,200	\$3,978	\$4,200	\$4,034
Equipment Usage Fee	\$552	N/A	\$276	N/A	N/A
The Estimated Total Charge for the program	\$4,199 (approx.)	\$4,200 (approx.)	\$4,254 (approx.)	\$4,200 (approx.)	\$4,034 (approx.)
Estimated Total Fees and Charges: (Excluding Optional Fees and Charges)	\$3,749 (approx.)	\$4,200 (approx.)	\$4,254 (approx.)	\$3,750 (approx.)	\$4,034 (approx.)

ADDITIONAL FEES AND CHARGES FOR Four Week PROGRAMs: The following is an approximation of the additional fees and charges to be paid by the student in order to successfully complete the Four-Week programs. Textbooks are not available for purchase at the New York Film Academy; they must be purchased from a third party vendor. Below is the anticipated price for books for the entire program

Four-Week Filmmaking Production Expenses*/Textbooks	\$450 (approx.)
Four-Week Acting for Film Textbook	N/A
Four-Week Photography Material Expenses/Textbooks	N/A
Four-Week Producing Production Expenses*/Textbooks	\$450 (approx.)
Four-Week Digital Editing Textbooks	N/A

***NOTE:** Certain cities may require shooting permit fees and/or an additional Special Endorsement of Insurance. These costs can vary. If required, you will be responsible to pay for these elements of your shoot(s). All fees described above are non-refundable

OPTIONAL FEES AND CHARGES: Housing and Transportation are not included in tuition, and vary greatly in cost and quality. Other fees relating to film production (such as prop rental, wardrobe rental, location rental, city permit fees, and other production-laden costs) are not included in tuition. All optional fees and charges are not considered a part of tuition because they are outside expenses and can be purchased from a third party vendor.

ONE WEEK

Tuition and Fees	One-Week Filmmaking	One-Week Music Video	One-Week Acting for Film
Registration Fee (Non-Refundable)	\$100	\$100	\$100
Tuition	\$1,657	\$1,601	\$1,214
Equipment Usage Fee	\$137	\$137	N/A
The Estimated Total Charge for the program	\$1,794 (approx.)	\$1,738 (approx.)	\$1,214 (approx.)
Estimated Total Fees and Charges: (Excluding Optional Fees and Charges)	\$1,794 (approx.)	\$1,738 (approx.)	\$1,214 (approx.)

ADDITIONAL FEES AND CHARGES FOR One-Week PROGRAMs: The following is an approximation of the additional fees and charges to be paid by the student in order to successfully complete the One-Week programs. Textbooks are not available for purchase at the New York Film Academy; they must be purchased from a third party vendor. Below is the anticipated price for books for the entire program.

One-Week Filmmaking Production Expenses*/Textbooks	N/A
One-Week Acting for Film Textbook	N/A
One-Week Music Video Production Expenses*/ Textbook	N/A

***NOTE:** Certain cities may require shooting permit fees and/or an additional Special Endorsement of Insurance. These costs can vary. If required, you will be responsible to pay for these elements of your shoot(s). All fees described above are non-refundable

OPTIONAL FEES AND CHARGES: Housing and Transportation are not included in tuition, and vary greatly in cost and quality. Other fees relating to film production (such as prop rental, wardrobe rental, location rental, city permit fees, and other production-laden costs) are not included in tuition. All optional fees and charges are not considered a part of tuition because they are outside expenses and can be purchased from a third party vendor.

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BFA FILMMAKING

EXPECTED SUPPLIES COSTS

SEMESTER ONE

Mise-En-Scene Film

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

Continuity Film

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

Music Video

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

Non-Sync Film

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

SEMESTER ONE ADDITIONAL COSTS

- Hard drive (G Drive Mini 1TB)

SEMESTER TWO

POV

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

Chekhovian

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

Digital Dialogue - 2 day Production

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

SEMESTER THREE

Synchronous Sound Production Workshop I/Drawing

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

SEMESTER FOUR

Intermediate Film (Digital)

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

SEMESTER FIVE

Cinematography III

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

SEMESTER SIX

Synchronous Sound Production Workshop III

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

SEMESTER SEVEN

Director's Craft IIIB (Music Video/ Commercial)

- Props/Wardrobe

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

SEMESTER EIGHT

Short Thesis (Digital) - 10 day Production

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

YEARLY TOTAL EXPECTED SUPPLIED COSTS

BFA Year One: \$6,000.00

BFA Year Two: \$4,450.00

BFA Year Three: \$7,750.00

SUPPLIES HARD COSTS

G Drive Mini 1 TB Hard Drive: \$240.00

MFA FILMMAKING EXPECTED SUPPLIES COST

SEMESTER ONE

Mise-En-Scene Film

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

Continuity Film

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

Music Video

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

Non-Sync Film

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

SEMESTER ONE ADDITIONAL COSTS

- Hard drive (G Drive Mini 1TB)

SEMESTER TWO

Synchronous Sound Production Workshops & 35mm

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

SEMESTER THREE

Intermediate Film (Digital)

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

SEMESTER FOUR

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

SEMESTER FIVE

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

- Food & Craft Services
- Lift Gate Truck Rental + Insurance
- Transportation

YEARLY TOTAL EXPECTED SUPPLIES COST:

MFA Year One \$6,000.00

MFA Year Two: \$6,600.00

SEMESTER SIX

Thesis Post Production

- Backup Hard drives (G Drive Mini 1TB)
- Transportation

SUPPLIES HARD COSTS

G Drive Mini 1 TB Hard Drive: \$240.00

FINANCIAL ASSISTANCE

New York Film Academy Financial Aid Office:
financialaid@nyfa.edu

STUDENT RIGHTS & RESPONSIBILITIES

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 his/her family, we recognize that many families have limited resources and are unable to meet educational costs.

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

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

Applicants and students should become familiar with the following information about the financial aid awards offered at NYFA.

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

- Any refund policy with which the school is required to comply for the return of unearned tuition and fees
- The requirements and procedures for officially withdrawing from NYFA

It is the student's responsibility to:

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

FINANCIAL NEED

Students applying for financial aid are required to file the Free Application for Federal Student Aid (FAFSA) in order to be

eligible for all financial aid options except for selected tuition discounts. The FAFSA application determines the Expected Family Contribution (EFC) based on data supplied on the form. Financial need is the difference between the cost of attendance and the EFC determined from the FAFSA for the enrollment period specified on the award notification. After financial need is determined, an aid package is sent. The awards offered are contingent upon when the student applies, when the student is accepted, college resources available and funding levels set by the Federal and State governments.

HOW TO APPLY

1. Complete the FAFSA by going online to <https://studentaid.gov/>
2. Submit requested verification documentation in a timely manner. Selected applicants may be asked to submit signed copies of their Federal Income Tax forms filed in the last two 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/>
4. Continuing students who want to reapply for Direct Loans need to file the FAFSA annually.

5. Additional financial options: other loan options include the Parent PLUS Loan for Undergraduate Students (PLUS), Graduate PLUS Loan for Graduate Students, PLUS Loan MPN and Credit Check forms can be completed at www.studentloans.gov.

FEDERAL EDUCATION LOANS

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

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

FEDERAL DIRECT LOAN PROGRAM

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

SUBSIDIZED STAFFORD LOANS

A subsidized loan is awarded on the basis of financial need to undergraduate students only. The U.S. government pays (or subsidizes) the interest on this loan while you are enrolled at least half-time, and until the end of the six-month grace period. The interest rate for undergraduates borrowing the 2018-19 federal fiscal year is a fixed interest rate of 5.05 % for the life of the loan.

UNSUBSIDIZED STAFFORD LOANS

An Unsubsidized Stafford Loan is awarded regardless of need. You are charged interest on the amount disbursed from the date of disbursement and you may either make or defer interest payments while you are in school and during the six-month grace period. If you defer your interest payments, the accumulated interest will be capitalized, or added, to the principal of your loan when you enter repayment. All future interest charges are then based on the new, higher principal amount. The interest rate for the 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.

PLUS LOANS

The Direct PLUS Loan is a credit-based government-insured loan made to graduate students or parents of dependent undergraduate students. The PLUS loan is a non-need based loan, and eligibility is based on the credit history of the borrower. The maximum amount borrowed cannot exceed the student's cost of education minus any other financial assistance (including scholarships, work-study awards and the

Federal Stafford Loan.) PLUS Loans do not have an interest subsidy ~ interest begins accruing on the amount disbursed, from the date of disbursement. PLUS loans are offered to the parents of dependent undergraduate students through the Parent PLUS program. Graduate students may apply for a graduate PLUS loan using the graduate PLUS program.

Interest Rate:

The Direct PLUS Loan has a fixed interest rate of 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>

PARENT (PLUS) FOR PARENTS OF DEPENDENT UNDERGRADUATE STUDENTS

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

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

GRADUATE PLUS LOAN FOR GRADUATE STUDENTS

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.

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

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

OTHER TYPES OF FINANCIAL ASSISTANCE

Private Scholarship Sources:

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

Veterans Educational Benefits:

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

NYFA Need-Based Tuition Discount:

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

To qualify for this aid, candidates must show a credible need through documentation (i.e. personal income tax or parents' income tax

statement), translated to English and converted to US dollars (if necessary). Additionally, applicants must submit an essay describing accomplishments and justification for consideration of NYFA's Tuition Discount. Completed application, essay and documentation should be submitted to the Financial Aid Office. Completed applications are reviewed and students are notified within four weeks of their funding awards. For more information, students may email: financialaid@nyfa.edu

Talent Based Tuition Award

The Talent Based Tuition Award is a program designed to identify applicants with exceptional aptitude for their program of study. All Talent Based Awards are based on an applicant's audition or portfolio and determined by the Admissions Department during the admissions process. Please contact your Enrollment Advisor for more information about the guidelines or email admissions@nyfa.edu.

FINANCIAL AID WARNING

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

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

FINANCIAL AID TERMINATION

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

FINANCIAL AID POLICIES

Disbursement of Financial Aid:

Federal, state and school grants for each semester are posted to the student's tuition account approximately two weeks after the add/drop period of each semester. Students must meet all academic and financial aid requirements before funds will be posted. The US Department of Education will deduct a loan origination fee for all Direct Loan/Direct PLUS recipients. Direct Loan/Direct PLUS proceeds are sent directly to the school. Students are notified when loans have been credited and have the option to cancel all or a portion of those loans. Students with outside scholarships should notify the Office of Financial Aid by sending a copy of the award letter. The amount must be included as a financial aid resource and may affect the student's eligibility for previously awarded aid.

Financial Aid Refund Policy:

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

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.

GRADUATE DEGREE PROGRAMS

MASTER OF FINE ARTS

&

MASTER OF ARTS

GRADUATE PROGRAMS

MFA programs at NYFA are terminal, professional degrees, culminating in a graduate Thesis. In order to graduate with an MFA, students must successfully complete the prescribed curriculum, including all required courses, credits and Thesis requirements in each sequential semester. In addition, students must maintain a minimum 3.0 GPA and good academic standing, as defined by the Satisfactory Academic Progress section of this catalog. Students must also adhere to NYFA's institutional policies, campus-wide policies and Code of Conduct in order to maintain their status as full-time students.

MFA FILMMAKING

The MFA in Filmmaking is a six -semester, full-time graduate program. Graduate students must complete 81 units. Please refer to the MFA Filmmaking section of the catalog for a complete list of required courses.

MFA ACTING FOR FILM

The MFA in Acting for Film is a four-semester graduate program. Students must complete 77 units and all the aforementioned graduate requirements in order to graduate. Please refer to the MFA Acting section of the catalog for a complete list of required courses.

MFA PHOTOGRAPHY

The MFA in Photography is a four-semester graduate program. Students must be complete 60 units and all the aforementioned graduate requirements in order to graduate. Please refer to the MFA Photography section of the catalog for a complete list of required courses.

MFA SCREENWRITING

The MFA in Screenwriting is a four-semester, full-time graduate program. Students must be complete 64 units in order to graduate. Please refer to the MFA Screenwriting section of the catalog for a complete list of required courses.

MFA PRODUCING

The MFA in Producing is a four-or five-semester graduate program. Graduate students who elect to complete Thesis Option A or B must complete 61.5 units, while Thesis Option C students must complete 69.5 units to graduate. Please refer to the MFA Producing section of the catalog for a complete list of required courses.

MFA CINEMATOGRAPHY

The MFA in Cinematography is a four-semester graduate program. Students must be complete 64 units and all the aforementioned graduate requirements in order to graduate. Please refer to the MFA Cinematography section of the catalog for a complete list of required courses.

MFA DOCUMENTARY FILMMAKING

The MFA in Documentary Filmmaking is an accelerated, six-semester graduate program. Students must be complete 76 units to graduate. Please refer to the MFA Documentary Filmmaking section of the catalog for a complete list of required courses.

MA FILM & MEDIA PRODUCTION

The MA in Film & Media Production is a three-semester conservatory-based, full -time graduate program. Students must be complete 37 units in order to graduate. Please refer to the MA Film & Media Production section of the catalog for a complete list of required courses.

GRADUATE ADMISSIONS POLICY: MASTER OF FINE ARTS

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

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

All transcripts and supporting materials should be submitted to:

**New York Film Academy
Admissions Review Office
420 Lincoln Road, Suite 200
Miami Beach, FL 33139**

REQUIRED APPLICATION MATERIALS

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

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

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

APPLICATION

Students must submit a completed graduate program application. Applications are available online at www.nyfa.edu/applications/mfa1.php.

APPLICATION FEE

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

UNDERGRADUATE DEGREE TRANSCRIPT

- All students pursuing a graduate degree from the New York Film Academy must submit an official, final undergraduate transcript in order to complete their application.
- Hard copies of official transcripts must be mailed to New York Film Academy directly from the undergraduate institution in a sealed envelope.
- Students wishing to submit transcripts digitally can do so by contacting their NYFA admissions representative for instructions. Digital transcripts may be submitted using a digital submission service (such as Parchment) or your undergraduate institution's own digital delivery service.
- The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above.

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

NARRATIVE STATEMENT

Applicants must submit a mature and self-reflective essay (max. 5 typed pages) describing the applicant's reasons for pursuing a graduate degree in their chosen discipline and their

intended contribution to the field and the department. The essay should take into account the individual's history, formative creative experiences, contemporary influences and inspirations and overall artistic goals.

LETTERS OF RECOMMENDATION

Students must submit 2 Letters of Recommendation verifying the applicant's ability to successfully take on a 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.

CREATIVE PORTFOLIO

MA applicants must submit a portfolio, which may include one of the following:

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.

Upload your portfolio at <https://www.slideroom.com/commonapp/applicant-experience/>.

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.)
- 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

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 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 will be tested via a written and practical test on the above points. Students must be at the L.A. campus to complete the test, which will be given during Orientation week.

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.).

PROOF OF ENGLISH PROFICIENCY

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

- A TOEFL (Test of English as a Foreign Language) score of 550 or higher (213 for computer-based test or 79 for internet-based

test); IELTS 6.5 or the equivalent.

- A report from a valid English Language School verifying completion of course level equivalent to a 550 Paper-based TOEFL Score.

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.

INTERVIEW

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

TUITION DEPOSIT

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

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

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

ADMISSION STIPULATION

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

MATERIALS REQUIRED FOR STUDENTS RE-APPLYING TO NYFA

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

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

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

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

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

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

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

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

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

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)

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

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

- Petition to the Director of Admissions.

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

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

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

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

Students who have successfully completed one MFA degree program and apply for a new MFA degree program will require:

- All materials needed
- Students may only apply for a term that begins at least 3 full semesters after graduation from the first MFA program.

- Students may appeal the 3-semester waiting period requirement by submitting an appeal for a waiver for exceptional cases.

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

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

GRADUATE ADMISSIONS POLICY: MASTER OF ARTS

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

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

All transcripts and supporting materials should be submitted to:

**New York Film Academy
Admissions Review Office
420 Lincoln Road, Suite 200
Miami Beach, FL 33139**

REQUIRED APPLICATION MATERIALS

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

1. Completed Graduate Program Application

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

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

APPLICATION

Students must submit a completed graduate program application. Applications are available online at www.nyfa.edu/applications/ma1.php

APPLICATION FEE

Students must submit a non-refundable \$65 application fee, payable online as part of the online application.

UNDERGRADUATE DEGREE TRANSCRIPT

- All students pursuing a graduate degree from the New York Film Academy must submit an official, final undergraduate transcript in order to complete their application.
- Hard copies of official transcripts must be mailed to New York Film Academy directly from the undergraduate institution in a sealed envelope.

- Students wishing to submit transcripts digitally can do so by contacting their NYFA admissions representative for instructions. Digital transcripts may be submitted using a digital submission service (such as Parchment) or your undergraduate institution's own digital delivery service.
- The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above.

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

NARRATIVE STATEMENT

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

LETTERS OF RECOMMENDATION

Students must submit 2 Letters of Recommendation verifying the applicant's

ability to successfully take on a 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.

CREATIVE PORTFOLIO

MA applicants must submit a portfolio, which may include one of the following: 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.

Upload your portfolio at <https://www.slideroom.com/commonapp/a>

[applicant-experience/](#).

MA IN FILM AND 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.

PROOF OF ENGLISH PROFICIENCY

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

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

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.

INTERVIEW

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

TUITION DEPOSIT

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

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

ADMISSION STIPULATION

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

MATERIALS REQUIRED FOR STUDENTS RE-APPLYING TO NYFA

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

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

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

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

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

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

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

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

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

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

- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

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

- Petition to the Director of Admissions.

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

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

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

- Petition to the Director of Admissions

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

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

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

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

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

MASTER OF FINE ARTS IN FILMMAKING

Total Credits Required:
81 Units

OVERVIEW

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.

LEARNING OBJECTIVES

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.
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YEAR ONE

In Year One, students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film arts. From the first day of class, students are immersed in a hands-on 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

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.

THESIS

Students must direct and edit a short form Thesis Film of up to 30 minutes in length.

SEMESTER ONE OBJECTIVES

Students begin their immersion in filmmaking through a series of intense classes in directing, 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. 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 Goals:

- 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 and 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.

SEMESTER TWO OBJECTIVES

In the second semester, students move into more advanced topics of directing, cinematography, screenwriting, and producing, all of which are geared toward the development of their Intermediate Year One Film. Students learn more advanced equipment - including 16mm sync cameras, dollies, 35mm and more advanced lighting gear.

An intensive in the field 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 Goals:

- Advance in proficiency in the fields of directing, editing, and cinematography.
- Advance in proficiency 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.

SEMESTER THREE OBJECTIVES

The capstone of Year One is the intermediate film, a production of up to fifteen minutes in length, which is produced in the first part of Semester Three. This more polished short film incorporates all of the disciplines instructed throughout the 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 Goals:

- 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.
- Determine a course of study for Year Two

YEAR-END SCREENINGS

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.

YEAR TWO

Year Two begins with the fourth semester, which is designed to immerse the students in advanced directing and cinematography techniques. In advanced directing classes, students learn the skills necessary for deeper, more mature filmmaking based around a distinct visual style and richer characters. In advanced cinematography 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.

SEMESTER FOUR OBJECTIVES

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 Goals: Thesis

- 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.

SEMESTER FIVE OBJECTIVES (THESIS)

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 students thesis film projects.

Learning Goals:

- 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 OR produce and direct a sync-sound final thesis film of up to thirty minutes in length.

SEMESTER SIX OBJECTIVES (THESIS)

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 Goals:

- Develop a comprehension of the breadth and depth of the professional fields available in the industry.
- Develop a comprehension of industry standard methods of project and self-promotion.
- Develop 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 OR produce and direct a sync-sound final thesis film of up to thirty minutes in length.

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 MFA program.

CURRICULUM

<i>Semester One</i>		<i>Units</i>
FILM500S	Film Aesthetics I	3
FILM510S	Cinematography I	2
FILM520S	Editing I	1
FILM530S	Production Workshop	3
FILM540S	Screenwriting I	2
FILM550S	Acting for Directors	1
HATM500S	Cinema Studies	3
Required		<u>15</u>

<u>Semester Two</u>	<u>Units</u>
FILM560S Film Aesthetics II	3
FILM570S Cinematography II	2
FILM582S Advanced Production Workshop	3
FILM590S Editing II	2
FILM600S Screenwriting II	2
FILM610S Producing I	1
Required	<u>13</u>

<u>Semester Three</u>	<u>Units</u>
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
Required	<u>12</u>

<u>Semester Four</u>	<u>Units</u>
FILM670S Advanced Directing	2
FILM680S Advanced Cinematography	4
FILM692S Producing II	3
FILM702S Feature Screenwriting I	1
FILM710S Screenwriting Short Thesis I	2
ARTHU500S Psychology of Film	2
Required	<u>14</u>

<u>Semester Five</u>	<u>Units</u>
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 Production I	6
Required	<u>13</u>

<u>Semester Six</u>	<u>Units</u>
FILM770S Thesis Production II	4
FILM782S Thesis Film Post Production	3
FILM790S Thesis Sound Design	2
FILM800S Digital Editing III	1
FILM812S Feature Screenwriting	1
FILM820S Master's Professional Development: Navigating the Industry	3
Required	<u>14</u>

COURSE DESCRIPTIONS

SEMESTER ONE

Film Aesthetics I

In this course, students begin to learn the language and craft of film aesthetics from a director's perspective. They learn to integrate several concepts from the arts, the behavioral sciences, and the humanities to achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. This course requires that students challenge themselves not only to become competent directors but also compelling storytellers by utilizing the advanced expressive visual tools to tell their stories. Instructed by directors practiced in the art of visual storytelling, students are exposed to the unique ways that directors stage scenes and choose particular camera angles in creating a sophisticated mise-en-scène.

Cinematography I

Through intensive in-class exercises, students shoot 16mm film and learn the complexities of film exposure, 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 I

Students are taught multiple aesthetic approaches to editing film and video. They learn how to apply concepts such as temporal continuity and spatial continuity, as well as less

traditional discontinuous editing techniques to their work. Students study both the nuanced effects of editing on storytelling, and then apply them to their own films on AVID Media Software. The results allow students to apply the psychological and emotional effects of editing to their overall stories.

Production Workshop

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

Screenwriting I

This course introduces students to the nuanced tools and language used in writing a film project. Students take a story from initial idea, treatment and outline to a rough draft, and finally, a shooting script. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. Students intensively workshop their ideas with classmates and instructors, providing constructive criticism while accepting critiques of their own work. Encouraged in the advanced methods of story design through visuals and action, the scripts they write become the basis for all projects in the first semester.

Acting for 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.

Cinema Studies

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

Prerequisites: Graduate Standing

SEMESTER TWO

Film Aesthetics II

This class further explores the aesthetic elements of mise-en-scene: shot choice, composition, setting, point-of-view, action of the picture plane, and movement of the camera. Students practice different approaches to coverage by breaking down scenes from their own scripts, and applying sophisticated visual approaches. This class also takes a comprehensive look at casting from the actors and directors point of view. Students are asked

to identify 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. Under the tutelage of their instructors, students submit detailed proposals for their Year One Intermediate films.

Prerequisite(s): Film Aesthetics I

Cinematography II

This class immerses students in the more advanced technical and creative demands of cinematography. Students work with more advanced 16mm cameras before transitioning to the Red Scarlet to continue studying HD cinematography. In addition, students 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.

Prerequisite(s): Cinematography I

Advanced Production Workshop

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

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

Screenwriting II

This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Year One Intermediate Films. Students critique each other's screenplays through table-reads and engage in lively roundtable discussions of each work. In the process, students learn that even the masters rewrite their work many times over while developing sophisticated visual stories on the page.

Prerequisite(s): Screenwriting I

Producing I

Producing I leads students through the entire process of pre-production, including scouting and securing of locations, permits, and casting. Students also learn how to make creative choices from the producer's points of view, identifying target audiences, exploring audience expectations, and crafting realistic budgets for their films. Using script breakdowns, students learn how to plan and keep to a schedule and budget for their Year One Intermediate Film productions.

Prerequisite(s): Film Aesthetics I

SEMESTER THREE

Intermediate Film Production

Students start the third semester with a finished script of up to 15 pages, having fully developed their ideas and prepared the scripts for production. Working with instructors to develop a production schedule, students make final preparations on their film shoots, 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 & 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.

Prerequisite(s): Film Aesthetics II

Intermediate Film Post Production

After the production period, students build their films in the editing room. They screen rough-cuts of their films for their directing and editing instructors and receive feedback from their peers before presenting their finished films to an invited audience at the end of the semester.

Prerequisite(s): Intermediate Film Production

Elements of Feature Screenwriting

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of feature screenwriting. Topics will expand upon the short film techniques discussed in Screenwriting 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

As students edit their own films, they learn that good sound improves the overall production value of their films. Receiving instruction in sophisticated sound design topics, students build Sound Effects, integrate Music and Orchestration, add Atmosphere, adding a polished sound mix to their Year One project.

Master's Thesis Development

Through roundtable discussions with classmates, under the guidance of writing and directing instructors, students will begin to consider their second year Master's Thesis projects. As they discuss the various Thesis Options available to MFA students, students will workshop their ideas. By the end of the semester, students will declare to a Thesis Committee which option they plan to pursue in second year: A) Directing a Short Film, B) Directing a Feature Film, C) Cinematography Focus, D) Directing a Documentary Film.

SEMESTER FOUR:

Advanced Directing

This class is an exploration of art of film style and the process of directing performance. Students study the stylistic choices of great film masters, and then apply the same styles to an assigned scene. In the second half of the class, students are provided with a selection of pre-

published texts, including plays, television scripts, and scenes from produced feature length screenplays. They workshop the scenes (both inside and outside of class) with actors from the MFA Acting for Film program and/or local industry professionals, and film them for a final class project.

Advanced Cinematography

This intensive course expands students' knowledge of cinematography and introduces them to the full capabilities of the Red Epic Camera and complex grip and lighting packages. Students learn sophisticated and mastery of contrast, composition and camera movement, using professional equipment and shooting on a studio soundstage. In class, students will revisit the mise-en-scene project from their first semester, examining their maturity as filmmakers as they once again produce a one-minute scene in one shot, this time using the more advanced knowledge, techniques, and equipment available to them.

Producing II

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 meet with a thesis committee twice throughout the semester in the context of this course.

Prerequisite(s): Producing I

Feature Screenwriting I

The goal of this workshop is to fully immerse each student in an intensive and focused course of study, providing a solid structure for writing a feature film treatment 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

Screenwriting: Short Form Thesis I

The focus of this class is for the master's students to begin writing their short thesis scripts. Emphasis is placed on a more advanced understanding of character development and dramatic arcs as students prepare a story with greater depth and nuance.

Prerequisite(s): Screenwriting II

Psychology of Film

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

SEMESTER FIVE:

Directing The Thesis Film

An intensive examination of the visual style of film, this class helps students assess their directorial approach to their thesis films. Students workshop scenes from their thesis scripts, and prepare a thorough and detailed presentation of their thesis films. Students use these presentations at a thesis committee

meeting where their projects will be given a final review by a panel of faculty.

Prerequisite(s): Advanced Directing

Producing The Thesis Film

As their thesis scripts are polished and completed, students will apply their knowledge of production management to their projects in an intensive environment. Under the guidance of their producing instructors, students will thoroughly prepare their scripts for production, and perform all of the necessary logistical measures: obtaining permits, securing location releases, hiring crew, and creating budgets and schedules.

Prerequisite(s): Producing II

Feature Screenwriting II

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

Screenwriting: Short Form Thesis II

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

Designing the Thesis Film

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.

Thesis Film Production

The final capstone project of the MFA program, the Thesis film combines all of the skills learned thus far into a single project of up to thirty minutes in length. These thesis films function as the calling card project for MFA Filmmakers, enabling them to demonstrate their creative vision and professional skills to the world of film festivals and the larger community of the entertainment industry. These projects have the necessary equipment and longer production period (13 shooting days) 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.

Prerequisite(s): Directing the Thesis Film, Producing the Thesis Film, 3.0 GPA

Prior to entering into thesis production, all candidates, regardless of thesis option, must pass a final evaluation by the Thesis Committee and faculty chair, ensuring that all academic requirements and standards for the previous semesters have been achieved.

SEMESTER SIX:

Thesis Productions II

The final capstone project of the MFA program, the Thesis film combines all of the skills learned thus far into a single project of up to thirty minutes in length. These thesis films function as the calling card project for MFA Filmmakers, enabling them to demonstrate their creative vision and

professional skills to the world of film festivals and the larger community of the entertainment industry. These projects have the necessary equipment and longer production period (13 shooting days) 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, 3.0 GPA***

Thesis Film Post Production

It is often said that the edit is the final rewrite of the script and this class helps guide the student through that process. Extensive notes are received from classmates and the directing and editing instructors that must be analyzed and either incorporated, interpreted or set aside. This process helps students to gain a more objective perspective on their material and edit that "final rewrite" more effectively.

Prerequisite(s): Thesis Film Production

Thesis film Sound Design

Through instructor guidance, students apply skills and knowledge gained from the Sound Design course of the third semester in the mixing of their thesis films.

Prerequisite(s): Sound Design

Digital Editing II

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 I

Feature Screenwriting

Using the drafts of their feature scripts, students lead table reads with actors and workshop scenes, further refining the idea as it develops into a more fully realized future project. The goal is for students to graduate with a feature script that will accompany their thesis films. Students also learn how to create marketing packages in order to create better fundraising opportunities for their feature.

Prerequisite(s): Feature Screenwriting II

Master's Professional Development: Navigating the Industry

A broad cross-section of the film community is represented in this lecture series, exposing students to multiple avenues for pathways to break into the film industry. Mentors work individually with students to discuss the next step in their careers, and students are presented with a realistic yet hopeful vision of a future in the industry

MASTER OF FINE ARTS IN ACTING FOR FILM

Total Credits Required: 77

OVERVIEW

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.

DEGREE LEARNING OBJECTIVES

- Critically analyze and interpret dramatic texts across diverse cultural and historical lenses when creating characters and developing content.
- Will create rich, fully realized, believable characters with emotional and psychological depth, applying advanced understanding of character arc and multiple acting techniques.

- Deliver a professional audition and apply best practices for the entertainment industry, while identifying individual brand and maximizing their marketing potential for a professional career.
- Embody professional etiquette and communication skills when working independently and collaboratively in a creative environment.
- Integrate knowledge of the history of film and theatre to generate a historical and social context that informs the creation of original story and fully realized characters.
- Originate and evaluate work from inception to completion, demonstrating skills in story structure, research, production and critical thinking, while expressing a unique voice and vision.

YEAR ONE

In Year One, master students undergo a thorough regimen of class work and film acting that lays the groundwork for a professional life in the film arts.

SEMESTER ONE OBJECTIVES

From the first day of class, students are immersed in a hands-on education. They rapidly learn the fundamental creative and technical skills they need to act in motion pictures. All students participate in an intensive sequence of classes in Technique & Scene Study I, Acting for Film I, Voice & Movement I and Filmcraft (master lectures in

Directing, Cinematography, Writing, Producing and Editing with an in-class shoot). Acting for Film students will shoot a short film project on location with professional staff.

Learning Goals:

- Understand the fundamental principles of acting for film.
- Grounding in classical scene study and acting techniques.
- Fundamentals of script and text analysis.
- Exposure to a variety of vocal and movement techniques as they apply to acting for film.
- Survey and examination of film studies from a film actor's perspective.

Production Goals:

- Present scenes and monologues in class.
- Shoot in-class on camera scenes for critique and perform in a short film project shot on location.
- Participate in a Filmcraft shoot.
- Participate in a supervised Production Workshop with film students.

SEMESTER TWO OBJECTIVES

The second semester of Year One enables students to continue developing as actors by challenging their range, and moving beyond their “comfort zone”. The second semester consists of a sequence of classes in Technique & Scene Study II, Acting for Film II, Voice & Movement II, Cinema Studies and Critical Writing. All instruction and film exercises are geared towards helping students complete their individual projects and production goals.

Learning Goals:

- Develop a deeper comprehension of acting skills through further exploration of scenes and various acting techniques, finding a new level of richness within the student's instrument.
- Continued training in advanced vocal and movement work, including on-camera work and motion capture performance.
- Develop an acute understanding of the demands of Acting for scripted television.
- Understanding the development of film acting styles from silent movies to present day, as well as developing a working knowledge of films that span the history of movies in America.
- Develop research and critical writing skills.

Production Goals:

- 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.

SEMESTER THREE OBJECTIVES

The third semester of Year One enables students to continue developing as actors by challenging their range, and moving beyond their “comfort zone”. The third semester consists of a sequence of classes in Technique & Scene Study III, focusing on introducing the student to various acting techniques throughout history, Acting for Film III, which introduces students to the New Media landscape, Writing for Actors, Performing Shakespeare and Great Screenplays.

Learning Goals:

- 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.
- Familiarization with voice-over techniques.
- 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.

YEAR TWO

Through exposure to the many facets of the professional world of film acting, the second year prepares students for their thesis projects. All Year Two MFA students must complete a series of highly specialized courses, participate in multiple film productions, and ultimately deliver a thesis project of their own creation.

SEMESTER FOUR OBJECTIVES

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 Goals:

- 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.
- Familiarization with voice-over techniques.
- Strengthen improvisational skills.
- Development of skills necessary for auditioning.

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

At this point, master students devote the majority of their time to their thesis

requirements. Acting faculty will assist students individually in an extensive series of advisements to ensure the successful completion of thesis requirements.

Learning Goals:

- Demonstrate a deeper understanding and insight into their skills as an Actor, allowing them to perform at a professional level.
- Continued Development of skills necessary for auditioning.
- Develop an understanding of the realities of the Industry and the business of acting for both for television and film.
- Understanding of marketing tools used by film actors.
- Development of one's own vision and voice and a creative artist.

Production Goals:

- Write 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

<u>Semester One</u>	<u>Units</u>
ACTI500 Technique & Scene	5
ACTI510 Acting for Film I	5
ACTI520 Voice & Movement I	5
ACTI540 Filmcraft	2
<u>Required</u>	<u>17</u>

Semester Two **Units**

ACTI600S	Technique & Scene	4
ACTI610S	Acting for Film II	5
ACTI620S	Voice & Movement II	2
HATM50	Cinema Studies	3
ENGL500	Critical Writing	3

Required **17**

Semester Three **Units**

ACTI700S	Technique & Scene	4
ACTI710S	Acting for Film III	4
ACTI730S	Writing for Actors	2
ACTI740S	Performing	2
HATM510S	Great Screenplays	3

Required **15**

Semester Four **Units**

ACTI800	Technique & Scene Study	5
ACTI810	Acting for Film IV (Final	4
ACTI820	Audition Techniques I	2
ACTI830	Improvisation	2
ACTI720	Voice Over	2

Required **15**

Semester Five **Units**

ACTI700	Technique & Scene	4
ACTI710	Business of Acting	3
ACTI730	Auditioning Technique	2
ACTI740	Thesis Development	4
<u>Required</u>		<u>13</u>

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 various acting techniques of the 20th Century, including but not limited to Stanislavsky, Chekhov, Strasberg, Hagen, and Meisner, practice technique exercises, learn to analyze scripts and develop a solid grounding in establishing a character based on their own experiences and imagination. Students will work on monologues and scenes from a variety of plays, applying the techniques they have studied. Exercises may be taped for in-class critique and evaluation. ***No Prerequisites.***

Acting for Film I

Acting for Film I provides students an environment to practice the subtlety and nuance of film acting. Students will learn to adjust the performance for specific shot size, to maintain the integrity of the script while shooting out of sequence. Students will tape a variety of scenes during class. They will also do pre-production prep and rehearse final scenes for an on-location shoot. Students will be intensively involved in production as well as acting throughout the shoot days. They will edit their own scenes for a final screening. Students also participate in supervised Production Workshops with film students. ***No Prerequisites.***

Voice & Movement

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. ***No Prerequisites***

Filmcraft

An exploration of filmmaking from the actor's perspective, including cinematography, directing, producing, screenwriting, and editing. Learning the roles of all the players on a film set dramatically increases the actor's ability to collaborate with filmmakers in developing dynamic performances. Students will participate in an in-class shoot, utilizing skills gained in the course.

SEMESTER TWO

Technique & Scene Study II

Technique & Scene Study II is a regimented course that will explore one of the following Acting techniques: Stanislavsky, Chekhov, Strasberg, Hagen, or Meisner, applying the technique to scene work. Emotional preparation will be more deeply explored and students will further understand 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 1 courses.

Acting for Film II

Through rehearsing various genres of scripted television, students are exposed to the techniques necessary for both multi-camera and single camera shoots for television. Students will learn the technical aspects of working on a set with multi-camera and single camera set-ups. The course contains two in-class shoots.

Prerequisite: Acting for Film I

Voice & Movement II

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 1 courses.

Cinema Studies

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

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

Critical Writing

Critical Writing introduces students to techniques and principles of academic research and writing. The course compares the works of 20th century American playwrights and Oscar-winning screenwriters through various literary theories. The focus of the course emphasizes critical reasoning, research, and active use of source material in the creation of effective thesis statements, academic claims, and critical assessment of the artistic process.

SEMESTER THREE

Technique & Scene Study III

This course will introduce the student to various acting techniques throughout history. This broad ranging course will focus on the heightened language specific to each period style and emphasize effective vocal/rhetorical techniques with an eye to the use of poetic rhythm and imagery in creating a role psychologically as well as physically. The course will explore the definition of style as well as the societal and historical influences as they pertain to acting. The specific eras of study will be Ancient Greek Theatre, the comic impulse in

Commedia Dell'arte, Restoration/Comedy of Manners, and Theatre of the Absurd. ***Prerequisite(s): Successful completion of semester 2 courses.***

Acting for Film III

The Acting for Film III course introduces students to New Media landscape and presents an overview of the tools that can help students take control of their careers. Every two students will collaborate to create, pitch, write and produces a “pilot” for a scripted Webisode. The pilot scripts should not exceed five pages, and will be accompanied by a Blueprint for a Pitch Package or “bible” that will outline future episodes for a completed series and introduce the world that the show will create on the web. The pilot must also be able to be filmed in a single day and will be edited by the two students who created it. The class is broken down into both Lecture, Production and Workshop where students will present material for the New Media concept and project. ***Prerequisite(s): Successful completion of semester 2 courses.***

Voice-Over

Students will learn the highly specialized skill of voice-over acting. They will discover what kind of voice-over work they are most suited for and learn how to use their voice in different ways. They will also get information about job opportunities available in this field and have an opportunity to create material for their own voice-over demo reel during a recording session in one of NYFA's professional studios. ***Prerequisite(s): Voice & Speech II***

Writing for Actors

Students will learn sound writing principles, how to develop story, character, tone, and

develop themes. They will create the script for their Acting for Film IV final film that will be filmed in the following semester. ***Prerequisite(s): Successful completion of semester 2 courses***

Performing Shakespeare

This is an Actor's course for performing Shakespeare. As a realistic/film Actor, the student will learn to evaluate what the language is doing and the action that is implied. Students will develop the fundamental concepts of scansion, meter, text analysis and scene study as it pertains to the demands of performing heightened language. Performing Shakespeare will guide them to further development of the vocal and physical dexterity demanded by the text. The course will culminate in either a taped and/or live performance of Shakespeare's works via sonnets, monologues, soliloquies and/or scenes from his various plays. ***Prerequisite(s): Successful completion of semester 2 courses.***

Great Screenplays

The Great Screenplays is a critical studies course focused on exploring Academy Award winning American and foreign movies from the past ten decades. Through in class screenings, readings of screenplays, lectures and discussions, students will gain a deeper understanding of how the art of screenwriting has evolved since the 1920's.

SEMESTER FOUR

Technique and Scene Study IV

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.

Acting for Film IV

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 3 courses.***

Audition Technique

This course serves as an introduction to the audition landscape for the entry-level professional actor. Students will learn to apply the tools and techniques acquired in other acting classes to the specific needs of on-camera and theater auditions, including: detailed text analysis, thorough preparation, and making clear and effective choices. The unique requirements of commercial auditions will be introduced, with on-camera practice on a variety of commercial types. Student's on-camera work will be viewed and critiqued weekly with the aim of preparing students to enter today's highly competitive

industry.

Improvisation

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 3 courses***

Voice Over

Students will learn the highly specialized skill of voice-over acting. They will discover what kind of voice-over work they are most suited for and learn how to use their voice in different ways. They will also get information about job opportunities available in this field and have an opportunity to create material for their own voice-over demo reel during a recording session in one of NYFA's professional studios. ***Prerequisite(s): Successful completion of semester 3 courses***

SEMESTER FIVE

Technique & Scene Study V

Students work on advanced scenes, furthering their development in emotional availability, personalization, transference, stakes, and urgency in performance. They are encouraged to explore more intense and emotionally deeper material, choosing scenes that expand his or her characterization work. This course will

culminate in a live Showcase of scenes for Industry and an invited audience.
Prerequisite(s): Successful completion of semester 4 courses.

Business of Acting

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 4 courses.***

Audition Technique II

Building on the foundation of Audition Technique I, this course expands and develops the student's audition skills through weekly drills of mock, on-camera audition situations in a wide range of Film and Television scripts. Advanced 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 4 courses.

Thesis Development

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.

MASTER OF FINE ARTS IN PHOTOGRAPHY

Total Credits Required: 60 Units

OVERVIEW

The New York Film Academy Master of Fine Arts (MFA) in Photography is an accelerated, conservatory based graduate program designed for full time study over the course of four semesters. The New York Film Academy provides a creative setting 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.

YEAR ONE

In the first year, MFA in Photography students are immersed in a rigorous schedule of classroom learning, hands-on instructor supervised workshops and outside projects. Throughout the program, this combination provides a stringent forum allowing students to develop their technical skills and artistic identities.

SEMESTER ONE OVERVIEW

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.

SEMESTER ONE OBJECTIVES

Project Goals:

- Develop and participate in a community of creative peers capable of providing invaluable critical feedback.
- Explore and develop a personal visual style.
- Conceptualize, produce and edit a set of work that defines the student's personal narrative.

Learning Goals:

- 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.

SEMESTER TWO OVERVIEW

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.

SEMESTER TWO OBJECTIVES

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 Goals:

- 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

YEAR TWO

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.

SEMESTER THREE OVERVIEW

Final thesis projects are initiated this semester. Students receive guidance in choosing a focus from within a fine art, documentary, journalistic or commercial convention. They must write a 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.

SEMESTER THREE OBJECTIVES

Project Goals:

- Write a rigorous, detailed thesis proposal.
- Construct a working business plan.
- Develop a marketing strategy for self-promotion.

Learning Goals:

- Refine the ability to orchestrate tone and color through post-production software to accurately create a specific aesthetic.
- Improve skills in preparing and proofing digital images for accurate, predictable prints.
- Refine ability to analyze and evaluate images.
- Demonstrate an advanced understanding of the visual language of photography and the ability to incorporate technical, formal and conceptual competencies in their creative work.
- 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

SEMESTER FOUR OVERVIEW

The focus in the fourth semester is the final thesis project, which includes every element of an exhibition: planning, researching, shooting, editing, processing, publishing, promoting and installing.

The final work must include gallery-quality prints, with accompanying text and a statement by the artist. Students choose a fine art, documentary, journalistic or commercial approach and will be evaluated by the standards established for those genres and assessed by the 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.

SEMESTER FOUR OBJECTIVES

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 Goals:

- 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

CURRICULUM:

Semester One **Units**

PHOT500S	Photography	3
PHOT510S	Contemporary Issues in Photography	2
PHOT520S	The Critical Eye	3
PHOT530S	Imaging Essentials I	3
PHOT540S	Professional Lighting	2
PHOT550S	Photography	3
<u>Required</u>		<u>16</u>

Semester Two **Units**

PHOT600S	Historical & Critical	3
PHOT610S	Professional Methods I	2
PHOT620S	Imaging Essentials II	3
PHOT630S	Professional Lighting	2
PHOT640S	Photography Practicum II	3
<u>Required</u>		<u>13</u>

Semester Three **Units**

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
<u>Required</u>		<u>15</u>

Semester Four **Units**

PHOT800	Thesis Project	4
PHOT810	Advanced Imaging II	2
PHOT820	Navigating the	2
PHOT830	Digital Printing	2
MFA Photography students must also complete 3 electives this		6
<u>Required</u>		<u>16</u>

100

Electives

Units

PHOT705S Book Design for	2
PHOT715S Portfolio Development	2
PHOT725a Internship/Self Promotion	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 (4th) semester.

COURSE DESCRIPTIONS

SEMESTER ONE

Photography Essentials

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.

Contemporary Issues in Photography

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.

Photography Practicum I

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.

Imaging Essentials I

This immersive course explores the theory and practice of post-production techniques for still photography. Students are trained in digital and analog techniques, so they are equipped with all the relevant tools for effective workflow and final high-quality output.

Professional Lighting Practices I

In this hands-on course, students’ 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.

The Critical Eye

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

Historical & Critical Perspectives I

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

Professional Methods I

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.

Photography Practicum II

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

Imaging Essentials II

An in-depth follow up to Imaging Essentials I, this lab-based course enables students to further their mastery of RAW processing, color management and workflow practices while developing advanced perceptual skills. Students will also explore a range of possibilities for printing images.

Students will receive in-depth training in visual perception, advancing their ability to see and orchestrate subtle differences in tone and color with the end goal of developing a unique personal palette and visual style. Students will composite entirely new visual worlds using transformations, layer masks, tone, texture and color matching. Furthering their skills in 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

Professional Lighting Practices II

Professional Lighting Practices II provides students with a constructive forum in which they are encouraged to take stock of their current skill set and further develop their professional objectives. Extending their knowledge from Semester One, students refine their lighting practice further with individually directed assignments. 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

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

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

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

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

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

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

Advanced Imaging II

A practical course where students are guided through their specific projects in specialized techniques such as compositing, advanced workflow, mastering high-resolution files with Smart Objects and learning professional masking and high-end retouching. The goal of this course is to augment and refine each student's Photoshop skills for a wide range of applications both in the studio and the workplace.

Prerequisite(s): Advanced Imaging I

Digital Printing Methodologies

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

ELECTIVES

Book Design for Photographers

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.

Portfolio Development

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.

Internship/Self Promotion

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.

Alternative Processes

In this course, students will explore alternative silver processes including litho printing, chromoskedastic and liquid light. Students are encouraged to explore the myriad creative uses of a variety of processing and printing techniques as a way to expand their photographic vocabulary and personal work.

Prerequisite(s): Advanced Film Photography

Motion Capture for Photographers

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.

Advanced Film Photography

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.

Current Perspectives in Photography

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

Total Credits Required: 64

OVERVIEW

The MFA Screenwriting program is an intensive, in-depth look at the art of screenwriting. Students will explore and engage in the craft through writing courses in Film, Television and Transmedia, as well as courses in film studies. Additional workshops hone in on specific skills like character development, scene design, story adaptation and students learn to generate multiple story ideas across different mediums. Through various writing assignments and projects students will gain an understanding of the tools and techniques used by professional screenwriters including the art of giving and receiving feedback by critiquing their peers during in-class workshops.

LEARNING OBJECTIVES

Upon graduation from the Screenwriting Master of Fine Arts Program, students will be able to:

- 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

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 Goals:

At the end of Semester One, students will know how to:

- Demonstrate a mastery of classic screenplay structure, character arcs, theme, conflict, flashbacks, voiceover, subtext, style, tone, visualization, discipline, and genre through examination of films and film scenes and writing practice scenes.
- Write in industry-standard screenplay format.
- Write an entire first draft of an original feature-length film script.
- Explore the history of film as a medium and art form.
- Build stories around a variety of inspirations, ranging from art and current events to legends/folklore and social media.
- Write a treatment for a feature film story.
- Write spec episodes of existing half-hour and hour-long television shows.

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.

SEMESTER TWO OBJECTIVES

The second semester challenges students to develop their craft artistically and technically, and to progress beyond their first projects in both film and television. In an advanced workshop, students will do a detailed breakdown 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.

YEAR-END STAGED READINGS

MFA Writing students will celebrate the completion of their first-year of the program with a night of staged readings of their written work. The readings will be developed in conjunction with actors, and will be held at NYFA's own theater.

Learning Goals:

At the end of Semester Two, students will know how to:

- 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.

YEAR TWO

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

THESIS OPTIONS

In their thesis workshop, students will have a choice of medium for their Thesis script. Students will choose during class, so they will most likely have classmates in both mediums, allowing them to focus their writing on one form while still honing their skills in the other form through workshopping. During the thesis process, the 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.

SEMESTER THREE OBJECTIVES

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 Goals:

At the end of Semester Three, students will know how to:

- Develop compelling and complex characters for their stories.
- Pitch their stories at a professional level.
- 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.

SEMESTER FOUR

OBJECTIVES

In Semester Four, students devote most of their time to their thesis requirements. Faculty meets one-on-one with students to assist them and coach them through the successful completion of thesis requirements. Continuing with their original franchise in Transmedia, students will learn about 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 Goals:

At the end of Semester Four, students will know how to:

- Examine a scene and rewrite it to strengthen character goals and scene structure.
- Plan and execute a revision or rewrite of their script.
- Edit their own work and promotional material for it.
- Pitch their thesis idea to industry

professionals.

- Plot and write a story for sequential art.
- Conceive of a board game, card game or videogame.
- Work with actors.
- Construct a five-minute pitch for their story.

Production Goals:

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

- A first draft and revision of their thesis feature or TV pilot.
- 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.

NYFA PITCH FEST

To celebrate the completion of the MFA Screenwriting Program, New York Film Academy hosts a pitch event for graduating MFA writing students 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 *Units*

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
HATM500	Cinema Studies	3
<u>Required</u>		<u>18</u>

Semester Two *Units*

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

Semester Three *Units*

SCRE70	The Business of Screenwriting	3
SCRE71	Advanced Character	2
SCRE72	Master's Thesis Workshop I	4
SCRE73	Transmedia I	4
SCRE74	Adaptation Workshop	2
<u>Require</u>		<u>15</u>

Semester Four *Units*

SCRE800	The Business of	3
SCRE810	Advanced Scene Study	3
SCRE820	Master's Thesis Workshop	4
SCRE830	Transmedia II	2
SCRE840	Sequential Art	2
<u>Required</u>		<u>1</u>

COURSE DESCRIPTIONS

SEMESTER ONE

Elements of Screenwriting

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. 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.

Master's Television Workshop I: Specs

This television workshop is a fast-paced, intensive workshop program that introduces students to the fundamentals of the TV world and TV writing. The class work consists of individual writing, reading aloud of student work in class, and workshop discussions. By the end of the course, each student will have written a draft of both a one-hour television spec script and a half-hour spec script, each for an existing show. Students will be encouraged to write through difficult spots

with the belief that getting to “The End” is more important than polishing along the way. Workshop sessions will simulate a TV writers’ room, and will be an environment in which students evaluate their own and their classmates’ work. A constructive, creative and supportive atmosphere will prevail, where students will guide and encourage each other in their writing.

Master’s Feature Film Workshop I

Master’s Feature Film Workshop I is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length scripts. By the end of the course, students will develop and write a first draft of a feature-length screenplay.

Master’s Story Generation

Story Generation is designed to help writers become what the film industry needs most: prolific sources of movie ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for various genres and mediums, from film to television and emerging media, like comics or web series. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become versatile, adaptable and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will develop several feature

film treatments to be used in Master’s Feature Film Workshop II.

Cinema Studies

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

SEMESTER TWO

The Business of Screenwriting I

This class introduces students to the practices and players of the entertainment industry from a historical perspective. Students learn about the birth of film as a dramatic medium and how the major studios—the juggernaut of a new industry—grew out of this development. By studying the roots of the film industry, students will also learn how the business works today. Also addressed is the role of the screenwriter in the process and business of filmmaking. In-class lectures and primary-source research projects are supplemented with guest lectures from prominent figures in the entertainment industry. Students also explore internships and the tools and techniques to get one at a film or television production company, film or television

studio, management company, or talent agency. In anticipation of Business II & III, where they will have opportunity to participate in internships, students will develop a plan for finding an internship in those later semesters that fits their career strategy.

Master's Television Workshop II: Pilot

In this advanced television workshop, students will create an original 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

Master's Feature Film workshop II

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

Master's Genre Studies

Genre Studies is a critical studies course focused on exploring different genres of film. Through out-of-class screenings, lectures, and in-class scene breakdowns, students will begin to identify the models and audience expectations of different genres, starting from broad categories like comedy and drama, and then moving into more specific genres like adventure, horror and romantic comedies.

Script to Screen

Script to Screen is designed to help writing students see what happens to their words when they go into Production. The class is divided into two components: Acting for Writers and a fifteen-week Filmmaking Seminar. Acting for Writers introduces students to the theory and practice of the acting craft. By exploring how actors build characters and performances based upon the

information provided in a film script, writers will learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue, characters and action writing.

The 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.

SEMESTER THREE

The Business of Screenwriting II

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

This course will focus on teaching students to write compelling characters and relationships that help to create more effective screenplays and teleplays. Combining lecture, analysis of movies and television episodes, and the workshopping of a series of character exercises designed to work in tandem with the development of the thesis project, this class aims to allow students to access story at a deeper level, via true engagement with protagonists, antagonists and other secondary characters. Upon successful completion of this course, students will leave armed with increased “backstory” for their thesis project: character biographies, multimedia materials on the world of their story and a rewrite plan for at least one of the relationships in their script.

Master’s Thesis Workshop I

This course builds on existing student knowledge about screenwriting and takes it to the next level. Students will choose an idea

for a Feature Film or Television Series 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

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

Adaptation Workshop

In today's Hollywood, adaptation is everywhere – it's extremely common to see a "based on" credit ahead of the screenwriter's name. Historically, novels, short stories, plays, and magazine articles have served as underlying source material; but in the last 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.

SEMESTER FOUR

The Business of Screenwriting III

After two semesters of Business of Screenwriting, screenwriters should be skilled in the creation of log lines and the writing of coverage. While they have been introduced to the five-minute pitch, they have not yet perfected it. This will be the primary focus of 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

Advanced Scene Study

This is the class in which students get to leave behind the big picture for a while and pull out the microscope to study their scenes in great detail. Using short excerpts (3-5 pages) from 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

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

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

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

Total Credits Required: 69.5 Units

OVERVIEW

The New York Film Academy Master of Fine Arts (MFA) in Producing is an accelerated, conservatory-based graduate program designed for full-time study over the course of four or five semesters. The New York Film Academy provides a creative setting 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.

YEAR ONE

During their first year, students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film arts. The Year One curriculum is extremely comprehensive, teaching students the creative aspects of producing, as well as the more technical side of line producing. Students gain a practical understanding of the entertainment industry and the tools needed to successfully navigate it.

SEMESTER ONE OBJECTIVES

Producers are confronted with a number of visual, dramatic, financial, legal, logistical, managerial, and technical challenges. From the first day of class, students are immersed in a hands-on education on how to work through these challenges. Through an intensive sequence of classes and workshops, and with encouragement from their instructors, students rapidly learn the fundamental creative and technical skills they need to produce film and television.

Learning Goals:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
- 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.

SEMESTER TWO OBJECTIVES

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 Goals:

- Continue to analyze and master key elements of effective producer's craft.
- Develop and write original film and television pilot treatments.
- Introduction and practice of effective pitching skills.
- Learn critical elements of effective feature film business plans and television show bibles.
- 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.

YEAR TWO

MFA candidates must complete a series of highly specialized classes and deliver a completed and well-executed Thesis Project in order to successfully complete the program and graduate with a Master of Fine Arts in Producing. Students are required to pursue one of three thesis options for the remainder of the degree program. While the thesis options differ in length of time for completion, they are equivalent in scope and content. Those who select Thesis Option C will also be required to enroll in a paid fifth semester to complete their project.

Prior to entering into thesis production all candidates, regardless of thesis option, must

pass a final evaluation by the thesis committee and faculty chair, ensuring that all academic requirements and standards for the previous semesters have been achieved.

SEMESTER THREE OBJECTIVES

Semester Three focuses on perfecting 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 Goals:

- Explore story and storytelling through an in-depth study of the elements, conventions, structure, style and traditional forms of screenplay writing.
- Identify the techniques used by cinematic innovators.
- 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.

SEMESTER FOUR OBJECTIVES

In Semester Four, students devote much of their time to their MFA Thesis Projects and thesis requirements. Throughout this semester, the Thesis Committee, chaired by the Producing Department Faculty Chair, meets with students and advises them through the successful completion and final presentation of their MFA Thesis Projects.

Learning Goals:

- Advanced hands-on study in camera, lighting and sound.
- Analyze strategies of successful finance, marketing and distribution campaigns.
- Learn advanced directing techniques.
- Further develop creative pitching techniques.
- Explore the acting process from the perspective of the producer.

Production Goals:

- Successfully develop and present the MFA Thesis Project.

SEMESTER FIVE OBJECTIVES

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

Students will be involved in all aspects of each phase of the film or television pilot's production execution, including development of script, casting and talent negotiations, budgeting, scheduling, negotiation of locations, hiring of crew, payroll, contracts and deal memos, equipment rentals, applicable Union regulations and contracts, and post-production including delivery requirements.

CURRICULUM

<u>Semester One</u>	<u>Units</u>
PROD500 Producers Craft I	3
PROD510 Directing for Producers	2
PROD520 Cinematography, Lighting & Editing	2
PROD530 Entertainment Law & Business Practices I	3
PROD540 Introduction to	3
PROD550 Producing Reality Television	2
PROD560 Short Film Production I	2
PROD570 Sound for Producers	1
<u>Required</u>	<u>18</u>

<u>Semester Two</u>	<u>Units</u>
PROD600 Producers Craft II	3
PROD610 Pitching, Business Plans & TV Show Bibles	3

PROD620	Producing	2
PROD630	Writing the TV Pilot	2
PROD640	Writing the Feature	2
PROD650	Business Affairs	2
PROD660	Short Film Production II	2
PROD670	Industry Speaker Series	1.5
<u>Required</u>		<u>17.5</u>

<u>Semester Three</u>		<u>Units</u>
PROD700	Thesis Development	2
PROD710	Writing the Feature	2
PROD720	Writing the TV Pilot	2
PROD730	Producing New Media	2
PROD740	Budgeting &	2
S	Entertainment Accounting	
PROD750	Post for Producers	1
HATM500	Cinema Studies	3
<u>Required</u>		<u>14</u>

<u>Semester Four</u>		<u>Units</u>
PROD80	Thesis Development	4
PROD81	Advanced Pitching	2
PROD82	Advanced Directing	2
PROD83	Entertainment Law &	3
OS	Business Practices II	
PROD84	Acting for Producers	1
<u>Required</u>		<u>12</u>

<u>Semester Five</u>		<u>Units</u>
<u>Thesis Option C</u>		
PROD90	Thesis	2
PROD91	Feature Prep	2
PROD92	Feature Production	1
PROD93	Feature Post Production	1
PROD94	Feature Marketing &	2
<u>Required</u>		<u>8</u>

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

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.

Entertainment Law & Business Practices I

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

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

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

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

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

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

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

Business Affairs

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

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

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

SEMESTER THREE

Thesis Development Workshop I

Students begin to conceptualize and develop their Thesis Projects. Topics include executive summary, logline, synopsis, story and character development, researching and analyzing comparable films or 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.

Prerequisites: Graduate Standing

Writing the Feature Screenplay

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

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

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

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

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

Cinema Studies introduces students to the evolution of the motion picture art form as a

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

SEMESTER FOUR

Thesis Development Workshop II

Students continue to refine and finalize their Thesis projects. Option A candidates will prepare for their production green lights, while Option B candidates will finalize multiple components of their required thesis documents. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects.

Prerequisite: *Thesis Development Workshop I*

Advanced Pitching Workshop

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*

Advanced Directing Workshop

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*

Entertainment Law & Business Practices II

This course offers a deeper analysis of contract law and critical issues raised in contract negotiations. Copyright law and the protection of intellectual property are further analyzed. Focusing on domestic, international, and independent finance, marketing and distribution, and using case studies of actual campaigns, this course focuses on successful strategies for each of these vital aspects of producing.

Prerequisite: *Entertainment Law & Business Practices I*

Acting for Producers

In a workshop setting, students will develop a critical understanding of the acting process and what each actor brings to the collaborative process of filmmaking.

Prerequisite: *Graduate Standing*

SEMESTER FIVE

Thesis

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

Feature Prep

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

Feature Production

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

department heads regarding footage shot and budget adherence.

Feature Post Production

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

Feature Marketing & Distribution

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

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

MASTER OF FINE ARTS IN CINEMATOGRAPHY

Total Credits Required: 64 Units

OVERVIEW

The New York Film Academy Master of Fine Arts (MFA) in Cinematography is an accelerated, conservatory-based graduate program intended for full-time study over the course of five semesters. Designed to instruct gifted and hardworking prospective Directors of Photography in a hands-on, professional environment, the MFA in Cinematography program provides a unique setting for the development of both the creative vision and technical proficiency necessary for a career as a Cinematographer.

Students will follow a rigorous program of classroom study, self-directed projects, instructor-led workshops, and 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

- 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

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.

SEMESTER ONE

During the first semester, students learn the fundamentals of the art and craft of Cinematography. Topics covered will include optics, light metering techniques using both incident and spot meters, loading and utilizing 16mm film, HD video, and digital cinema cameras, basic lighting, fundamentals of composition, color theory, film chemistry, and camera movement using the dolly. Cinematography students will be expected to complete five projects during their first semester. Their first project will be a story told through a series of still images photographed on 35mm black & white film. The second project will be the *Mise-En-Scène* Film photographed in black & white on 16mm film with the option to use a basic lighting package. In the 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.

SEMESTER ONE OBJECTIVES

Learning Goals:

- Demonstrate technical control over the basic elements of photography, including exposure, lighting and composition.
- Create images that are designed to fulfill the narrative requirements and conventions of the motion-picture medium, 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.

SEMESTER TWO

The second semester in the Cinematography program is designed to help students move beyond simply capturing an image, and instead begin painting with light. As students' ability increases, so does their tool set. Students learn how to build and operate a professional 35mm camera package, as well as advanced 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.

SEMESTER TWO OBJECTIVES

Learning Goals:

- Demonstrate the ability to constructively collaborate with a director and a crew in a high-pressure creative environment in service of telling a story visually.
- Employ advanced lighting and grip techniques to control 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.

YEAR TWO

Second Year MFA candidates in Cinematography will continue to strengthen their cinematographic skills, build their reels and develop their creative voice. Each student must complete a series of classes designed to hone the fundamental skills they developed in Year One, broaden their understanding of the craft in specialized areas of knowledge, and create a space to cultivate their visual voice and sensibility. There will be an increased emphasis on collaboration with other filmmakers as the MFA candidate prepares to enter the professional world.

SEMESTER THREE

Building upon the skills acquired in semesters one and two, the third semester takes existing topics to higher levels and introduces new areas of study, such as documentary, episodic and web-based content, advanced lighting and power distribution systems, and specialized camera movement systems.

Hands-on workshops continue in the third semester, introducing advanced lighting techniques and equipment, as well as a variety

of camera movement systems. Workshop courses will incorporate visits to a rental house and production facilities, connecting students to the professional world of cinematography in Los Angeles. Multiple camera systems and advanced lighting instruments will be employed to replicate a host of situations cinematographers will face in the real world, including the combination of different color temperatures, and the mixture of natural and artificial light. The Cinematography Practica continue, allowing students to refine their skills in the field under the mentorship of both directing and cinematography instructors.

Students will be introduced to foundational concepts in the documentary form, as each student 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.

SEMESTER THREE

OBJECTIVES:

Learning Goals:

- Demonstrate the ability to safely use advanced camera, lighting and grip systems in a narrative filmmaking context.
- Control all elements of the image while working in increasingly complex, large-scale production scenarios.
- Analyze the structural requirements of a successful narrative, and apply that analysis in the creation of a short documentary project.
- Explore alternatives to the feature film production model, including documentary and emerging forms in the television and internet markets.
- Create high-quality short projects and workshop footage that will expand the range of material in the student's portfolio.

Production Goals:

- Photograph a short documentary project.
- Photograph a short showcase film using the Arriflex Alexa camera.
- Crew in key positions on classmates' projects.

SEMESTER FOUR

Semester Four focuses on the preparation for the students' thesis films while continuing to expand their ability to prepare for large-scale productions.

Students will have two options to fulfill the Thesis requirement. They can either initiate

their own thesis production, or collaborate on a thesis project with a student from the MA in Film & Media Production program or a student from the MFA Filmmaking program. 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.

SEMESTER FOUR OBJECTIVES

Learning Goals:

- Demonstrate advanced methods for planning and pre-visualizing a short film, including preparing and creating visual effects shots.
- Demonstrate the ability to safely use advanced camera, lighting and grip systems in a narrative filmmaking context.
- In the role of production designer, collaborate with the director and cinematographer to tell the story through the visual design of the film.
- 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.

SEMESTER FIVE

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.

SEMESTER FIVE OBJECTIVES

Learning Goals:

- Demonstrate both the creative capacity to pre-visualize a complete narrative film and the technical ability to execute this vision consistently over the course of a short film production.
- 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.

CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></u>
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
<u>Required</u>	<u>14.5</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
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
<u>Required</u>	<u>15.5</u>

Semester Three

	<u>Units</u>
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
<u>Required</u>	<u>15</u>

Semester Four

	<u>Units</u>
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
<u>Required</u>	<u>10</u>

Semester Five

	<u>Units</u>
CINE900S Thesis Production	3
CINE910S History of Cinematography	2
CINE920S Navigating the Industry	2
CINE930S Optics of Lenses & <u>Required</u>	2 <u>9</u>

COURSE DESCRIPTIONS

SEMESTER ONE

Form & Function I

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Students continue to explore the latest lighting technology, working with larger lights including powerful tungsten fresnels, large HMI units, and multi-bank tungsten PAR lights. They will be taught the safe assembly and operation of the power distribution systems required for these powerful lights, including the use of motion picture generators. Emphasis is placed on electrical safety and crew organization within the "Hollywood" system. 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

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

Cinema Studies

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

Thesis development

This course will focus on preparing the student to shoot the thesis project. Students will serve as the cinematographer on a thesis film for a student from either the MFA Filmmaking or MA in Film & Media Production program, or on a self-produced project of sufficient scope and ambition. Students will research, plan and present their thesis preparation process, 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

Advanced Grip Workshop

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

Cinematography for Digital Effects

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

This course will introduce students to the world of the production designer and the art department. Students will address the challenges of set design, the choice of stage vs. practical locations, set decoration, props and costume, all in the context of serving the film's narrative requirements. They will explore the use of formal elements including color, shape, line, and texture to bring visual coherence to the production. These choices will be examined in the context of the collaborative relationship between the

director, cinematographer and production designer. Students will utilize this new skillset in a short practical workshop towards the end of the course.

Cinematography Practicum IV

Building on their experiences from previous semesters, students will now be expected to work at a professional level. Students should expect rigorous schedules and projects that will push them to continue growing as artists. Students must plan on working with demanding directors at a fast pace. Work from these practica should be of a high photographic quality and provide material that can be used on the student's reel.

Prerequisite(s): Cinematography Practicum III

SEMESTER FIVE

Thesis PRODUCTION

Working from their preparations in the Thesis Development course, students will take their thesis films into production. Faculty will provide guidance 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

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

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

Total Credits Required: 76 Units

OVERVIEW

The New York Film Academy Master of Fine Arts (MFA) in Documentary Filmmaking program is an accelerated, six semester conservatory-based, full-time study graduate program. The New York Film Academy's MFA Degree is designed to prepare students for professional careers in non-fiction film, video and digital media. Working in a vital hands-on environment, students will be immersed in the study and practice of documentary filmmaking. The program teaches the history and aesthetics of the documentary form and an intellectual and ethical understanding of the issues involved in creating media about real people and real subjects. It also provides a firm foundation in the basic grammar of filmmaking, a crucial tool for anyone seeking to communicate in a visual medium. Students will be taught the skills necessary to develop, fund, produce, direct, edit, market, and distribute non-fiction film, video and digital projects. Classes are taught by top documentary professionals in a combination of classroom work, hands-on workshops, and the production of multiple group and individual non-fiction projects. The culmination of the MFA program for each student is the development and production of an original 30-minute documentary short.

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

STUDENT LEARNING OUTCOMES

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.

YEAR ONE

In Year One, students undergo a thorough regimen of classwork and film production that builds the groundwork for a professional life in the art and craft of documentary filmmaking. Starting the first day of class, students are immersed in a hands-on education and an environment that empowers them to artfully tell their stories. Students begin to work through a number of visual, dramatic, and technical challenges designed to introduce them to the fundamental creative and technical skills they need to make a documentary. All students participate in an intensive series of courses in producing and directing, camera and lighting, sound and digital editing, as well as writing and research, to prepare them for more advanced topics and projects in Year Two. Based on an academic year, the curriculum is divided into three semesters. During the first semester, students will learn the art and techniques of visual storytelling through class instruction, lectures and hands-on production. As the year progresses, students will produce films of increasing complexity and depth. By the end of the third semester, students will have produced several shooting/editing exercises and short documentary projects ranging from two to ten minutes in length and

a Year One Final Documentary project of up to fifteen minutes in length. While the emphasis of the program is on hands-on immersion in the art of documentary filmmaking, students will also receive instruction in film studies and the industry as a whole.

SEMESTER ONE

Project 1: 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

SEMESTER TWO

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.

SEMESTER THREE

Project 1: Year One Film

The culmination of the first year of the Documentary program is the creation of a short documentary of the student's own choosing. Through research, writing and planning, each student produces a documentary of up to 15 minutes in length.

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.

YEAR-END SCREENINGS

The Year One Documentaries are presented in a screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

YEAR TWO

Coursework in the second year includes a series of highly specialized classes designed to help students hone their professional skills by working as a group to produce a film for a local nonprofit group. They will also develop their personal styles as documentary filmmakers as they research and 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.

SEMESTER FOUR

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.

SEMESTER FIVE

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.

SEMESTER SIX

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.

OBJECTIVES

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.

EXPECTED LEARNING OUTCOMES

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.

CURRICULUM

Semester One

Units

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
<u>Required</u>		<u>14</u>

Semester Two

Units

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	3
HATM520S	Survey of Documentary	3
<u>Required</u>		<u>15</u>

Semester Three

Units

DOCU700S	Producing the Documentary I	3
DOCU710S	New Media I	3
DOCU720S	Editing III	3
DOCU730S	Visual Effects & Graphics I	3
DOCU740S	Intro to Reality Television	1
<u>Required</u>		<u>13</u>

Semester Four

Units

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

Semester Five

Units

DOCU850S	Producing the Thesis Documentary II	1.5
DOCU860S	Advanced Cinematography	1.5
DOCU870S	Marketing the Non-Fiction Film	3
DOCU880S	Sound Design	1
DOCU890S	Legal & Ethical Issues in Documentary	3
DOCU900S	Music for Documentaries	3
<u>Required</u>		<u>13</u>

<u><i>Semester Six</i></u>	<u><i>Units</i></u>
DOCU91 Thesis Documentary OS Production	4
DOCU92 Thesis Documentary OS Post Production	1
DOCU93 Visual Effects & OS Graphics II	3
DOCU94 Mixing OS	1
<u>Required</u>	9

COURSE DESCRIPTIONS

SEMESTER ONE

DIRECTING THE DOCUMENTARY I

This hands-on directing course establishes a foundation for all future film projects. Through lectures, screenings and assignments students explore documentary techniques, genres and styles.

They learn to develop an idea from concept through post-production as they produce and direct four short 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.

EDITING I

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.

PRODUCTION SOUND

This course provides hands-on training in the most commonly used digital sound equipment. Students will master recording techniques such as setting proper gain levels and sample rates for synch and non-synch sound. Field recording of wild sound and microphone techniques for recording voices are also covered. This class emphasizes the importance of recording usable location sound for a smooth transition into post-production. Students learn to problem-solve in various controlled and uncontrolled situations in such environments as on location and in sit-down interviews.

WRITING THE DOCUMENTARY I

Documentaries, just like fictional films, tell stories – the only difference is that the stories are real. This introductory course covers the importance of basic, original research in the development and planning of every documentary. Students will learn the crucial difference between topic and story, basic research techniques and how to identify and refine stories. Students are also introduced to journalistic standards and ethics. Through lectures, screenings, in-class exercises and assignments, students will also begin to explore the basic story elements: character, conflict, story structure, dramatic arc and theme.

CINEMA STUDIES

Cinema Studies introduces students to the evolution of the motion picture art form as a visual storytelling medium and the motion picture industry from their inceptions. Students will be given a thorough creative, technological and industrial view of the filmmaking art. Students will be prepared for more advanced academic and production

related studies and practice of filmmaking. The approach is historically developmental. Students will understand why a film creatively works or doesn't work and why. The course considers primarily American film development though the impact of international filmmakers is given due analysis.

SEMESTER TWO

DIRECTING THE DOCUMENTARY I

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

CAMERA & LIGHTING II

Students are introduced to more sophisticated HD cameras and hybrid cameras (still & video) and techniques. Through classes and workshops, this class further immerses students in the technical and creative demands of

cinematography in relation to documentary storytelling. Students will be able to go beyond getting a basic image and focus on how to visually convey aspects of the story such as tone, mood, place and relationships. Advancing their understanding of lighting in special situations is an essential component of this class. They will gain practice in the “verité” style used by many documentary filmmakers. By the end of this course students will 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

EDITING II

In this course, students will continue to learn digital editing to master techniques that will allow them to form and sharpen their films. The goal is for students to master the technical editing process so that they have a range of tools with which to express their own POVs. Students will meet to critique their classmates’ works in progress and to give constructive feedback. By the end of this class, students will have gained a greater understanding of how to transform raw footage into compelling films.

Prerequisite(s): Editing I, Writing the Documentary I, Cinema Studies

POST-PRODUCTION SOUND

This class covers the technical side of syncing sound with picture and selecting appropriate sound effects to enhance the authenticity of the film. Students will learn how to use sound editing software. Cleaning up dialog and cutting voice over picture are important skills for students to enhance their storytelling techniques. They will also gain hands-on

experience recording and editing narration and voice over. Students will be introduced to sound design as it relates to achieving the appropriate emotional tempo and mood for each scene. Students will learn to find and select music cues (both source and score) and sound effects. The culmination of the class is to combine all of the above elements for a professional sound mix.

Prerequisite(s): Production Sound, Editing I, Camera & Lighting I

WRITING THE DOCUMENTARY II

This course introduces different ways of telling stories: with words (commentary, narration) and without words (character’s voice, vérité 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***

THE BUSINESS OF DOCUMENTARIES

Producers are responsible for more than just the business side of making a documentary film. This course looks at the roles and responsibilities of the entire Producing Team, from executive producers to line producers, from preproduction to post. Students will learn how to identify potential funding and/or acquisition sources, create basic business and marketing plans, apply for grants and obtain fiscal sponsorship under an existing 501(c)3. Students will also be introduced to budgeting software and legal issues pertaining to documentary production. Multi-faceted distribution strategies ranging from television sales, theatrical windows to self-distribution and the role of film festivals in the marketing of documentaries will also be discussed.

Prerequisite(s): Directing the Documentary I, Writing the Documentary I, Cinema Studies, Camera & Lighting I, and Production Sound

HISTORY OF DOCUMENTARY

This course will introduce students to the history and theory of documentary cinema. The course will review and analyze the evolution of the documentary film genre and the various directorial styles employed by non-fiction filmmakers. Study will include the various modes of documentary form: expository, observational, participatory, performative, reflexive, and poetic. Students will also study the birth of seminal documentary movements from the early films of Robert Flaherty and John Grierson through Avant-Garde, Direct Cinema, Cinema Verité, Personal Essay films, and the Anti-Verité films of Herzog and Morris. Discussion of the balance of logic, voice and emotion in documentaries and the blending of fictional

narrative techniques and assorted hybrid modes will also take place. ***Prerequisite(s): Directing the Documentary I, Editing I, Writing the Documentary I, Cinema Studies***

SEMESTER THREE

PRODUCING THE DOCUMENTARY I

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

NEW MEDIA I

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*

EDITING III

NYFA instructors will work weekly with individual students to oversee post-production of each student’s One Year Documentary project. Classes and individual meetings with directing and editing instructors will teach students how to transcribe and organize footage and create first assemblies, rough cuts and final finished cuts of their documentaries. *Prerequisite(s): Editing I & II, Post Production Sound*

VISUAL EFFECTS & GRAPHICS I

This course introduces the basics of Color Correction, Visual Effects and Graphics. Students will create simple graphics and title sequences for their One Year documentaries. In a series of hands-on exercises with their instructors, students learn more advanced post-production techniques including title creation, color correction, accommodating poor quality footage, animating photos and maps, creating textures and lower thirds. Software used includes Avid, After Effects and Photoshop. *Prerequisite(s): Directing the Documentary I & II, Editing I & II*

INTRO TO REALITY TV

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*

SEMESTER FOUR

PRODUCING THE THESIS DOCUMENTARY I

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

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

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

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

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

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

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

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

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

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

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***

thesis Documentary Production

At the beginning of this course, all student producers/directors must be given the go ahead (greenlight) from their instructors before they can check out 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

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

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

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

MASTER OF ARTS IN FILM & MEDIA PRODUCTION

Total Credits Required: 37 Units

OVERVIEW

The New York Film Academy Master of Arts (MA) in Film & Media Production is an accelerated, three semester conservatory-based, full-time graduate study program. Designed to educate talented and committed students in a hands-on, total immersion, professional environment, the New York Film Academy Master of Arts in Film & Media Production provides a creative setting in which to challenge, inspire, and perfect the production and academic pursuits of its student body.

As film and media production evolve in the twenty first century, the Master of Arts in Film & Media Production provides creative visual storytellers with the foundational education needed to thrive and succeed in this new arena. An intensive curriculum with multiple learning and production goals prepares the students for media productions, while classes on media, motion picture history, and society provide students with the skills required to create media in today's ever evolving media platforms.

In a combination of hands-on classroom exercises, theoretical seminars, and intense on-location productions, students acquire a sound foundation of visual media production and aesthetics, and then learn to integrate this knowledge into their professional experiences.

LEARNING OBJECTIVES

Upon graduation from the Master of Arts in Film & Media Production Program, students will:

- Demonstrate a unique vision of cinematic 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

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 Goals:

- 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.

SEMESTER TWO OBJECTIVES

In the second semester, students move into more advanced topics of directing, cinematography, screenwriting, and producing, all of which are geared toward the

development of their Final Film. Students learn more advanced equipment – including 16mm sync cameras, dollies, 35mm, as well as 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 Goals

- 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.
-

SEMESTER THREE OBJECTIVES

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 Goals

- 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.

YEAR-END SCREENINGS

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.

CURRICULUM

Semester One

	<i><u>Units</u></i>
FILM505 Film Directing I	4
FILM515 Film Production I	3
FILM525 Screenwriting	2
HATM50 Cinema Studies	3
HATM54 Media & Culture	3
<u>Required</u>	<u>15</u>

Semester Two

	<i><u>Units</u></i>
FILM605 Film Directing II	4
FILM615 Film Production II	3
FILM625 Producing & New Media	2
FILM635 Thesis Development	1
ARHU53 Principles of Visual	3
<u>Required</u>	<u>1</u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
FILM705 Final Film Production	3
FILM715 Thesis Review	1
FILM725 Emerging Formats	3
ARHU50 Psychology of Film	2
<u>Required</u>	9

COURSE DESCRIPTIONS

SEMESTER ONE

Film Directing I

In this course, students begin to learn the language and craft of film aesthetics from a director's perspective. They learn to integrate several concepts from the arts, the behavioral sciences, and the humanities to achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. This course requires that students challenge themselves not only to become competent directors but also compelling storytellers by utilizing the advanced expressive visual tools to tell their stories. Instructed by directors practiced in the art of visual storytelling, students are exposed to the unique ways that directors stage scenes and choose particular camera angles in creating a sophisticated mise-en-scène.

Students then take these complex concepts learned and apply them to production workshops where they work alongside directing and 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.

Film Production I

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.

Screenwriting

This course introduces students to the nuanced tools and language used in writing a film project. Students take a story from initial idea, treatment and outline to a rough draft, and finally, a shooting script. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. Students intensively workshop their ideas with classmates and instructors, providing constructive criticism while accepting critiques of their own work. Encouraged in the advanced methods of story design through visuals and action, the scripts they write become the basis for all projects in the first semester.

Cinema Studies

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

Media & Culture

In the twenty first century media is constantly in transition. New narrative formats are emerging almost daily and content producers

must not be left behind in this dynamic environment. This course examines these new forms in depth and the unique requirements that they place upon narrative storytellers. Creating content for webisodes, mobile and alternative viewing platforms, branded entertainment, as well as commercials and the music videos are discussed in depth in this class.

SEMESTER TWO

Film Directing II

This class further explores the aesthetic elements of mise-en-scene: shot choice, composition, setting, point-of-view, action of the picture plane, and movement of the camera. Students practice different approaches to coverage by breaking down scenes from their own scripts, and applying sophisticated visual approaches. This class also takes a comprehensive look at casting from the actors and directors point of view. Students are asked to identify the dramatic beats of their scenes and translate this into effective casting choices. Students learn to adjust character objectives through rehearsal of their own scripts. A strong emphasis is put on establishing believable performances.

In a series of production exercises, these ideas are practiced in a setting where students shoot scenes on 16mm film and HD with the guidance and critique of their instructor. These practice scenes are fully pre-produced (storyboarded, cast, scouted, rehearsed and pre-lighted) and treated as actual productions, 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

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*

Producing & New Media

Producing & New Media leads students through the entire pre-production process, as well as presents them with the possibilities of

gaining exposure through the digital realm. Students also learn how to make creative choices from the producer's points of view, identifying target audiences, exploring audience expectations, and crafting realistic budgets for their films. Using script breakdowns, students learn how to plan and keep to a schedule and budget for their Thesis Film productions.

Prerequisite(s): Film Production I

Thesis Development

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.

Principles of Visual Aesthetics

An examination of the major philosophical issues raised in connection with visual arts, and contemporary media. What we think about art has a direct impact on how we experience and make art. Visual aesthetics involves the study of art theory and the concept of "beauty" as it specifically relates to the visual arts. Topics include the concept of beauty, critical evaluation, artistic truth, and meaning in the arts. Traditional, as well as post-modern viewpoints will be explored through such questions as: What is the nature of art? What is the value of art? What is the function of art? How do we evaluate art? and What is beauty?

SEMESTER THREE

Final Film Production

Students start the third semester with a finished script of up to 15 pages, having fully developed their ideas and prepared the scripts for production. Working with instructors to develop a production schedule, students make final preparations on their film shoots, resulting in a production period that is 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

Thesis Review

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

Emerging Formats

As the tools of production have become more affordable, and the ubiquity of the Internet has created more media outlets, standing apart from the field is more important now than ever before. This class examines how to use these tools to create your own specific “brand”, and ultimately how to create a market for your projects, or intellectual property. ***Prerequisite(s): Media & Society***

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.

LIBERAL ARTS & SCIENCE COURSES

(FOR MASTER OF FINE ARTS & MASTER OF ARTS PROGRAMS)

OVERVIEW

This section lists the Liberal Arts & Science courses offered to graduate (MFA and MA) students.

HISTORY OF ART, THEATRE & MEDIA

Artists need to know the history and traditions of the forms and fields in which they work. Actors, directors, writers need to broadly know the history of film, theatre and other arts in order to enrich their own creativity and build on the work of great masters. The courses in the History of Art, Theatre and Media inspire and challenge students by exposing them to masterpieces of the past, creative trends of the present and innovative ideas for the future. Students gain an understanding of how their own works fit into the traditions of film and theatre, as well as an awareness of how to move that tradition forward through their own, personal, work.

<u>Courses</u>	<u>Units</u>
HATM50 Cinema Studies	3
HATM51 The Great Screenplays	3
HATM52 Survey of	3
HATM53 Survey of Video	3
HATM54 Media & Culture	3
HATM55 Survey of Animation	3

ARTS & HUMANITIES

<u>Courses</u>	<u>Units</u>
ARHU50 Psychology of Film	2
ARHU51 Playwrights &	3
ARHU52 Ethics of Video Games	3
ARHU53 Principles of Visual	3

COURSE DESCRIPTIONS

Cinema Studies

Cinema Studies introduces students to the evolution of the motion picture industry from its inceptions. Students will be given a thorough creative, technological and industrial view of the art of filmmaking from historical and theoretical viewpoints. While this course focuses primarily on American film history, the impact of international film industries and its filmmakers is given due analysis.

The Great Screenplays

The Great Screenplays focuses on exploring Academy Award-winning American and foreign screenplays. Through in-class screenings, readings of screenplays, lectures, and discussions, students will gain a deeper understanding of how the art of screenwriting has evolved since the 1920s.

Survey of Documentary

This course will introduce students to the history and theory of documentary cinema. The course will review and analyze the evolution of the documentary film genre and the varieties of approaches adopted by non-fiction filmmakers. Study will include various modes of documentary form: expository, observational, interactive, reflective, and assorted hybrid modes. The course will also explore a number of other important areas in documentary filmmaking, including ethical and legal questions as well as the importance of thorough research.

Survey of video games

This course focuses on the rich history of digital games starting with MIT's Space war from 1962 and showing how and why the medium transformed through the 1970s when Pong and Atari first had mass cultural impact – all the way through each successive era to today's world of connected consoles, smart phones, and Google Glass.

Media & Culture

In the twenty first century media is constantly in transition. New narrative formats are emerging almost daily and content producers must not be left behind in this dynamic environment. This course examines these new forms in depth and the unique requirements that they place upon narrative storytellers. Creating content for webisodes, mobile and alternative viewing platforms, branded entertainment, as well as commercials and the music videos are discussed in depth in this class.

Survey of Animation

This course focuses on the history and aesthetics of animation, with references to

related arts such as live-action cinema, puppetry and comics. Screenings include a wide range of commercial and experimental works produced throughout the world. Students create small projects and written works pertaining to course topics.

Psychology of Film

Film is the projection onto the screen of the creators' visions of the human psyche and the resulting shape of human interaction. This course analyses classic and contemporary films with the fundamental approaches to psychology. These include psychoanalytic models, humanistic/ existential models, cognitive/behavioral models, and transpersonal models. The theorists will include Freud, Jung, Campbell, Erickson, and a selection from Adler, May, Rank, Lacan, Csikszentmihalyi, and Hawkins. By exposure to this variety of analyses, the student will be better equipped to understand the psychological axis of the character arc. In the process of seeing film in this light, students will become more adept at crafting characters with insight into the deep roots of human behavior.

Playwrights & Screenwriters

An advanced comparative investigation of playwrights and screenwriters' work, lives, cultural traditions, and times presents students with the theoretical basis to develop an aesthetic criteria for criticism and development of dramatic works to meet the professional standards of an ever changing, fractured and increasingly global media environment.

Ethics of Video Games

Ethics refers to standards of right and wrong in society. Students study and debate ethics in play experiences and how play is a way of learning about the real world. Poignant case studies are presented from games such as:

September 12 (an anti-terrorism simulator), Grand Theft Auto (an amoral, open world), Populous (a god game), Bioshock (a game with a morality engine) and other games. Students learn about meta-game behavioral issues such as cheating, violence, and the four types of players found in online worlds – Explorers, Achievers, Socializers, and Killers.

Principles of Visual Aesthetics

This course examines the major philosophical issues raised in connection with visual arts and contemporary media. Topics include the concept of beauty, critical evaluation, artistic truth, and meaning in the arts. Traditional, as well as post-modern viewpoints will be explored through such questions as: What is the nature of art? What is the value of art? What is the function of art? How do we evaluate art? and What is beauty?

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UNDERGRADUATE PROGRAMS

BFA programs at NYFA are considered undergraduate professional programs, culminating in an undergraduate Thesis. In order to graduate with a BFA, students must successfully complete the prescribed curriculum, including all required courses, credits and Thesis requirements in each sequential semester. In addition, students must maintain a minimum 2.0 GPA and good academic standing, as defined by the Satisfactory Academic Progress section of this catalog. Students must also adhere to NYFA's institutional policies, campus-wide policies and Code of Conduct in order to maintain their status as full-time students.

BFA FILMMAKING

The BFA in Filmmaking is a nine-semester undergraduate program. Students must complete 136 units in order to graduate. Please refer to the BFA Filmmaking section of the catalog for a complete list of required courses.

BFA ACTING FOR FILM

The BFA in Acting for Film is an eight-semester undergraduate program. Students must complete 125 units in order to graduate. Please refer to the BFA Acting for Film section of the catalog for a complete list of required courses.

BFA PHOTOGRAPHY

The BFA in Photography is an eight-semester undergraduate program. Students must complete 120 units in order to graduate. Please refer to the BFA Photography section of the catalog for a complete list of required courses.

BFA SCREENWRITING

The BFA in Screenwriting is a undergraduate program. Students must complete 121 units in order to graduate. Please refer to the BFA Screenwriting section of the catalog for a complete list of required courses.

BFA PRODUCING

The BFA in Producing is an undergraduate program. Students must complete 120.5 units in order to graduate. Please refer to the BFA Producing section of the catalog for a complete list of required courses.

UNDERGRADUATE ADMISSIONS POLICY: BACHELOR OF FINE ARTS

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

All transcripts and supporting materials should be submitted to:

New York Film Academy
Admissions Review Office
420 Lincoln Road, Suite 200
Miami Beach, FL 33139

REQUIRED APPLICATION MATERIALS

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

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

The following sections provide detailed

information regarding each required application material.

APPLICATION

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

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

APPLICATION FEE

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

HIGH SCHOOL TRANSCRIPT

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

school's own digital delivery service.

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

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

NARRATIVE STATEMENT

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

LETTERS OF RECOMMENDATION

BFA applicants must submit a minimum of two (2) letters of recommendation verifying the applicant's ability to successfully take on undergraduate study in the relevant field.

Recommenders should be in a position to evaluate the applicant's readiness, such as teachers, supervisors, counselors, or coaches. Letters must be submitted directly to the Admissions Office by the individual writing on the applicant's behalf. Hard copy letters must be sealed and stamped. Alternatively, letters may be sent via email by the individual writing on the applicant's behalf.

CREATIVE PORTFOLIO

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

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

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

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

Portfolio materials will not be returned.

Upload your portfolio at <https://www.slideroom.com/commonapp/applicant-experience/>.

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):

- 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 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):

- 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 BFA

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

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

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

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

PROOF OF ENGLISH PROFICIENCY

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

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

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

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at

least 1 full year at the time of his or her application; or

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

OPTIONAL SAT /ACT

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

New York Film Academy asks all applicants to submit SAT or ACT test scores. This allows us to gain a better understanding of our applicants throughout the admissions process in an effort to serve them better when they become students.

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

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

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

INTERVIEW

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

TUITION DEPOSIT

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

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

ADMISSION STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of

action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

MATERIALS REQUIRED FOR STUDENTS RE-APPLYING TO NYFA

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

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

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

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

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

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

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

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

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

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

Students who have withdrawn from a NYFA program and apply to re-enter the

same program within 3 semesters from the date of withdrawal will require:

- Petition to the Director of Admissions.

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

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

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

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

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

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

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

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

BACHELOR OF FINE ARTS IN FILMMAKING

Total Credits Required: 136 Units

OVERVIEW

The New York Film Academy Bachelor of Fine Arts (BFA) in Filmmaking is a 9-semester conservatory-based, full-time undergraduate study program. The curriculum is designed to immerse gifted and energetic prospective filmmakers in all aspects of the discipline. The New York Film Academy Bachelor of Fine Arts in Filmmaking provides a creative setting with which to challenge, inspire, and perfect the talents of its student body. Students follow an intensive curriculum and achieve multiple learning goals.

During the first semester, students will learn the foundations of the art and technique of visual storytelling. Students will learn the requisite skills to write, direct, film and edit four short films. This accelerated pace of study develops students' basic narrative and visual literacy that further terms will build upon. In addition, students will also take two classes of the foundation series.

Courses taught in the area of Foundation Studies focus on communications, analysis and deductive reasoning. Students practice critical thinking, analysis, scholarly research, writing and reading at the college level. These courses build a foundation for more specialized subjects requiring advanced written and oral communication skills. The material covered in these courses is designed to provide a foundation for a well-rounded

education, while also informing the artistic coursework completed by Bachelor students throughout the remainder of the degree program.

In semester two students will continue to develop their filmmaking skills through further classes in screenwriting, directing, editing, and a production lab class. The foundation series continues with students taking two classes from this department as well their first class in critical film studies.

More advanced levels of production are instructed in the third semester with students continuing into advanced topics in directing, cinematography and producing. In this semester students are introduced to the advanced equipment package that they will use in their intermediate films produced in semester four. Group sync-sound directing exercises increase students' comprehension of visual filmmaking as well as collaborative and leadership skills. Three foundation series classes complete the course load for this semester.

Semester four is dedicated to the production of the intermediate film and its supporting classes, as well as the first in a series of feature film screenwriting courses. This intermediate film is the capstone production of all the skills learned within the first year of the program. These films can be up to fifteen minutes in length and provide a larger canvas in which students can express their creative vision. Evenly divided between film classes and courses in general education, students

complete post-production of the intermediate film in semester five as well as start classes in the arts and humanities and the social and behavioral sciences. This semester also introduces them to the more advanced equipment package they will use in their thesis films, in the cinematography III class, and continues with feature screenplay and critical film studies.

With the start of semester six, students begin to prepare for their upcoming thesis films. Students conduct work at a higher level crafting more ambitious and precise scripts for these films, as well as studying the finer points of direction allowing them more control over their craft. An advanced on set production lab class mentors students through the process of applying these new skills to actual productions in the field.

The 3rd semester improves students' production and aesthetic skills. Intensive instruction, demonstration, and Semester 4 is split between general education classes from the following areas: foundation studies, natural sciences, and production of the Intermediate Film. These productions can be up to fifteen minutes in length, produced on double system high- definition video or color negative film. This project represents an implementation of all the knowledge learned in the first two semesters and first session of the program.

Bachelor's candidates are expected to spend an additional 20 to 40 hours a week beyond class-time on the production of their film projects. Production or practicum hours are considered part of lab and lecture hours, and they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary on a class-by-class basis. Additionally, students

must collaborate with their classmates as well as post-production supervisors to ensure that their projects are completed during the designated times. Teamwork is emphasized at the New York Film Academy and is graded in a separate credit unit.

The 5th semester of the Bachelor's degree completes post-production of the Intermediate Film and returns to a close study of advanced topics rooted in the Arts and Humanities, Social and Behavioral Studies, and Art and Design History. Students expand upon the base of study completed in the second term. These courses emphasize research and the analysis and synthesis of diverse sources of information. As students complete their post-production of the Intermediate Film, they will receive instruction, as well as detailed story and technical notes. The student is then responsible for acting efficiently on these notes.

The overall goal of Semester 5 and 6 is to challenge students to grow as artists by exposing them to skills, techniques and approaches to filmmaking that are more specific and complex than those learned in previous terms. Students will be asked to undertake projects of increasing complexity. Completed projects should show maturity in terms of artistic ability and subject matter when compared with the work of the previous terms. Advanced filmmaking equipment will be introduced into the curriculum increasing the capabilities for these projects. On-set mentoring classes in which students bring craft and theory together in production exercises will help prepare students for thesis film production in the 7th semester. Courses in critical film studies provide a historical context of outstanding films and other design forms for these filmmakers to draw upon as they complete the final draft of thesis scripts.

Semester 7 is divided between Thesis Film production and two courses in the Arts and Humanities. These Thesis Films are the capstone project of the BFA program, putting into practice the skills acquired throughout the previous terms.

Semester 8 provides an opportunity for students to complete post-production on their thesis films and expand their knowledge of the entertainment industry. They will also undertake instruction in preparing to produce their own projects outside of school environment.

LEARNING OBJECTIVES:

In addition to providing a framework of collegiate-level general education and specified upper-level knowledge, the educational objectives in the Bachelor of Fine Arts (BFA) in Filmmaking Degree Program are to teach students the art and craft of filmmaking. Through a strict regimen consisting of lectures, seminars, and total immersion workshops, BFA candidates will learn to excel in the creative art of filmmaking.

LIBERAL ARTS & SCIENCE REQUIREMENTS:

The Liberal Arts & Science (General Education) requirements of this degree program meet the general standards and requirements of the National Association of Schools of Art and Design (NASAD) and are designed to provide students with engaging elective courses of study within a prescribed framework. In spirit with the traditions of the BFA degree, the curricular structure of this degree program focuses heavily on professional artistic development,

supplemented with a well-rounded general education.

Students are required to take Foundation Studies prior to other general education requirements. Courses taught in the area of Foundation Studies focus on communications, analysis and deductive reasoning. Students practice critical thinking, analysis, scholarly research, writing and reading. These courses build a foundation for more specialized subjects requiring advanced written and oral communication skills. The skills mastered will prepare students for the advanced course work of constructing an authentic voice in their production projects.

Coursework in Physical and Mental Wellness provides focus on the theory and practice of life-long wellness. Remaining Liberal Arts & Science choices are distributed between Arts & Humanities, Natural Sciences, and Social & Behavioral Sciences.

Through courses in the Arts, students are introduced to aesthetic values and their relationship to a cultural language. This study will develop an expanded artistic vocabulary and appreciation for arts-related skills. Coursework guides students to become conversant with the terminology, techniques, attitudes, ideas, and skills that the arts comprise so as to understand how humankind relates to the arts.

The study of the Humanities is intended to develop skills to interpret and understand the human condition and of the values inherent in it. This interpretive understanding should evolve into the development of insights and a critical evaluation of the meaning of life, in its everyday details as well as in its historical and universal dimensions.

Together, these fields are intended to provide the tools for students to utilize a visual

language in their films and add depth to projects illustrating the human condition. The Natural Sciences reveal the order, diversity, and beauty of nature and in so doing enable students to develop a greater appreciation of the world around them. The chosen Natural Science courses will require the student to acquire scientific factual information, to use scientific methodology and to develop an appreciation of the natural world. Students should gain an understanding of how scientists reason and how they draw conclusions and think critically.

Social and Behavioral Science courses develop students' understanding of the diverse personal, interpersonal, and societal forces that shape people's lives and teach them how to approach these subjects through the concepts, principles, and methods of scientific inquiry.

CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></u>
FILM101S Director's Craft IA	2
FILM111S Cinematography I	2
FILM121S Digital Editing I	3
FILM131S Screenwriting I	2
FOUN101S English Composition	3
FOUN171S First Year Seminar	3
FOUN121S Film Art	3
Required	<u>18</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
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
FOUN131S Public Speaking	3
FOUN141S Critical Thinking	3
HATM101S Critical Film Studies	3
Required	<u>19</u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
FILM181S Director's Craft II	1
FILM191S Screenwriting III	2
FILM222S Synchronous Sound Production Workshop I	3
FILM232S Producing II	2
FILM241S Cinematography II	2
FOUN151S College Mathematics	3
NASC211S Science in the Movies	3
Required	<u>16</u>

Semester Four

FILM242S	Short Film Directing I	2
FILM252S	Intermediate Film Prep	2
FILM251S	Intermediate Film Production	4

Students must complete 1 of the following History of Art, Theatre & Media

HATM201S	Topics in Film Studies	3
HATM211S	Art History	3

Students must complete 1 Arts & Humanities Course

ARHU191S	Literature & Society	3
ARHU211S	Dramatic Literature	3

Students must 1 Nature & Computing Science course:

Choose from Course List in Liberal Arts & Science Section	3
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Required **17**

Semester Five

FILM261S	Intermediate Film Post-Production	4
FILM271S	Feature Screenplay I	3
FILM281S	Cinematography III	2
SOSC211S	Psychology of Production	3

Required **12**

Semester Six

FILM291S	Screenwriting Short Thesis A	2
FILM311S	Feature Screenplay II	2
FILM322S	Director's Craft III A	1
FILM342S	Producing Commercials & Music Videos	1
FILM401S	Digital Editing III	2
FOUN161S	Drawing	2
ARHU251S	Effective Artist: Critical Concepts in the Arts	3
Students must complete 1 Social & Behavioral Science Course		
Choose from Course List in Liberal Arts & Science Section		3

Required **16**

<u><i>Semester Seven</i></u>	<u><i>Units</i></u>	<u><i>Semester Nine</i></u>	<u><i>Units</i></u>
FILM321S Screenwriting Short Thesis B	2	FILM391S Thesis Film: Picture Editing	2
FILM352S Director's Craft III B	2	FILM402S Digital Editing IV	2
FILM362S Synchronous Sound Production Workshop II	2	FILM211S Sound Design	3
FILM372S Producing III	2	FILM452S Entertainment Industry Seminar	3
Students must complete 1 Arts & Humanities Course Choose from Course List in Liberal Arts & Science Section	3	Students must complete 1 of the following electives:	
Students must complete 1 Upper Division History of Art, Theatre, & Media Course Choose from Course List in Liberal Arts & Science Section	3	FILM462 Entrepreneurship	2
		FILM472 New Media	2
<u>Required</u>	<u>14</u>	<u>Required</u>	<u>12</u>

<u><i>Semester Eight</i></u>	<u><i>Units</i></u>
FILM361S Short Film Directing II	3
FILM371S Thesis Film: Prep	3
FILM381S Thesis Film: Production I	4
FILM382S Thesis Film: Crew Participation	2
<u>Required</u>	<u>12</u>

COURSE DESCRIPTIONS

SEMESTER ONE

All **LIBERAL ARTS & SCIENCE** courses are listed separately.

Director's Craft I A

The core of the first semester, this course introduces students to all major aspects of filmmaking. Students will learn concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will take part in several in-class workshops and will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. This course will be the forum for preparing, screening and critiquing four short films.

Cinematography I

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

Digital Editing I

This course presents students with multiple aesthetic approaches to editing film and video.

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

Screenwriting I

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

SEMESTER TWO

Screenwriting II

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

Prerequisite(s): Screenwriting I

Director's Craft IB

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

Prerequisite(s): Director's Craft I A

Digital Production Workshop

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

Digital Editing II

This course teaches students to edit their sync-sound projects. Students are encouraged to expand upon previously mastered techniques to establish a consistent editing design, dialogue rhythm, and sense of pacing and continuity that compliments the story as a whole.

Prerequisite(s): Digital Editing

Acting For Directors

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

Producing I

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

Prerequisite(s): Director's Craft I

SEMESTER THREE

Director's Craft II

Building upon knowledge and skills acquired in *Director's Craft I*, this course is a concentrated examination and analysis of the aesthetic elements of the director's toolkit as it applies to shot choice, composition, setting, point of view, character, and camera movement. Students learn how to cover complex dialogue scenes with a series of shots and practice different approaches to coverage by breaking down scenes from their own scripts. Students are encouraged to develop their own directorial style, drawing from the elements presented in this class.

Prerequisite(s): Director's Craft I

Cinematography II

This class immerses students in the technical and creative demands of cinematography. They will learn to go beyond simply "getting an image" and focus on the nuances of visual storytelling. Topics include: Arriflex 16SR camera and accessories, High Definition Camera, Use of Color and Light, and 35mm

cameras. In addition to being trained to operate advanced camera equipment, students study basic color theory and learn to control the color palette of their projects. Special attention is given to the emotional attributes that can be assigned to an image by changing the hue, saturation, and contrast of any given image. Students learn to incorporate these theories into their projects, and gain a greater understanding of aesthetic image control.

Prerequisite(s): Cinematography I

Synchronous Sound Production

Workshop I

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

Prerequisite(s): Digital Production Workshop

Screenwriting III

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

Prerequisite(s): Screenwriting I & II

Producing II

Students will apply the fundamentals of film producing to their own Thesis Project. This

class continues to examine the job of producer by matching tasks and challenges with ways of approaching them. As students start to produce their own projects, the challenges will become clear, and some class time will be devoted to specific production “hurdles”. Students will hone group problem-solving skills, a film industry must-have, and learn through sharing real examples.

Prerequisite(s): Producing I

SEMESTER FOUR

Short Film Directing I

Utilizing the skills learned in 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 dept.

Prerequisite(s): Director’s Craft II

Intermediate Film Prep

This course prepares students for their final presentation of their intermediate Film production book. Through a combination of lectures, exercises, and individual mentoring sessions, the skills required to produce a detailed production presentation, including both aesthetic and production goals, will be taught. The student will make a final presentation for project approval, and participate in an analysis of their production experience after completion of principal photography, in this class.

Prerequisite(s): Successful completion of Semester Three

Intermediate Film Production

Term two culminates in the pre-production and production of the Intermediate Film. This film project is the capstone project of terms one through four. All students are challenged to incorporate lessons from all other courses in the design and execution of these films. These projects may be up to 15 minutes in length of any genre style and may be produced either on 16mm film, 35mm film or High Definition Video.

Prerequisite(s): Successful Completion of Semester Two

SEMESTER FIVE

Feature Screenplay I

The goal of this workshop is to fully immerse each student in an intensive and focused course of study, providing a solid structure for writing a feature film treatment. Students will learn the craft of writing by gaining an understanding of story, structure, character, conflict, and dialogue. With strict adherence to professional standards and self-discipline, students will complete a treatment of a feature-length script that will be further developed in the second year of the program.

Prerequisite(s): Screenwriting I

Intermediate Film Post-Production

In this course, students will apply the knowledge gained so far through editing and post-production courses to finish their Intermediate Film. They will be assessed on their ability to take a film from rough assembly to locked picture to a finished product with sound mix and titles. Excellent problem-solving skills will be necessary to steadily improve each cut of the film on the way to achieving one's vision. ***Prerequisite(s): Successful Completion of Semester Three***

Cinematography III

Class sessions are designed to help students master many elements of cinematography using professional high-def cameras and the Red One camera system. Proper use of advanced lighting and grip equipment such as HMI lights and dollies is taught in this course. In preparation for the upcoming projects, students learn lighting techniques of increasing complexity, building on their arsenal of skills through shooting tests and experimentation.

Prerequisite(s): Cinematography II

SEMESTER SIX

Feature Screenplay II

This class is designed as a creative and academic safe-haven for students to develop, write, and polish a feature film script. In order for a student to successfully pass this class, each project must be completed and revised by the end of the term.

Prerequisite(s): Feature Screenplay I

Director's Craft III A

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

Prerequisite(s): Director's Craft II

Screenwriting Short Thesis A

Building upon the narrative short film screenwriting skills developed in Terms One and Two, this course focuses on advanced narrative storytelling techniques to be applied in the thesis project scripts. Students will take their projects from log lines to completed scripts in this class. A supportive workshop environment will allow students to work through multiple scenarios as they hone their narrative vision for these thesis projects.

Prerequisite(s): Screenwriting I & II

Digital Editing III

This course seeks to increase students' proficiency as editors and to increase their knowledge of complex post-production elements such as color correction, sound mixing, and both electronic and traditional film finishing. Using AVID Media, students are given instruction and asked to complete exercises of increasing complexity. The goal is twofold: for students to grow as editors, and to provide them with more complex tools in order bring their final thesis films to a higher stage of completion than in previous terms.

Prerequisite(s): Digital Editing II

Producing Commercials & Music videos

Students will apply the fundamentals of film producing to their own Music Video Project. This class continues to examine the job of producer by matching tasks and challenges with ways of approaching them. As students start to produce their own projects, the challenges will become clear, and some class time will be devoted to specific production "hurdles". Students will hone group problem-solving skills, a film industry must-have, and learn through sharing real examples.

Prerequisites: Producing 1

SEMESTER SEVEN

Synchronous Sound Production Workshop II

A continuation of Synchronous Sound Production Workshop I, students stage and shoot exercises, including shooting a commercial, under the supervision of the instructor. Putting into practice the skills learned in Director's Craft III A and Cinematography III, students film using the advanced equipment package. This experience gives students an arsenal of techniques and practical tools, which they can use to successfully complete their Thesis Project.

Prerequisite(s): Synchronous Sound Production Workshop I

Director's Craft III B

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

Prerequisite(s): Director's Craft III A

Screenwriting Short Thesis B

A continuation of Screenwriting Short Thesis A, this course takes students through multiple drafts, ultimately leading to the final draft of

the thesis project. Workshop and instructor feedback, in addition to class exercises and assignments, will provide crucial insights as these projects become production ready.

Prerequisite(s): Screenwriting Short Thesis A

producing III

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

Prerequisite(s): Producing II

SEMESTER EIGHT

short film directing II

Utilizing the skills learned in all previous directing classes, this course examines the director's challenge in directing the short film at more advanced level. Higher-level concepts such as control of tone and style will be pursued in depth as they related to the unique short film format. Lectures and exercises will contribute to this advanced directing class aimed at refining the student's ability to more precisely execute their creative vision.

Prerequisite(s): Director's Craft III B

Thesis film prep

Similar in nature to Intermediate Film prep, this course prepares students for their final production of their Thesis Film through a combination of lectures, exercises, and individual mentoring sessions. ***Prerequisite(s): Successful Completion of Semester 7***

Thesis film production

Term Eight culminates in the production of the Thesis Film. This film project is the capstone project of all previous terms. Students are challenged to incorporate lessons from all other courses in the design and execution of these films.

Thesis Film Crew Participation

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

Prerequisite(s): Successful Completion of Semester 7

SEMESTER NINE

Thesis Film: Picture Editing

In this course, students will apply the knowledge so far gained through editing and post-production courses to finish their Thesis Film. They will be assessed on their ability to take a film from rough assembly to locked picture to a finished product with sound mix and titles. Excellent problem-solving skills will be necessary to steadily improve each cut of the film on the way to achieving one's vision.

Prerequisite(s): Successful Completion of Semester 8

Digital Editing IV

The finer points of digital editing are mastered as this course seeks to increase students' proficiency as editors and increases their knowledge of complex post-production elements such as color correction, as well as electronic and traditional film finishing.

Prerequisite(s): Digital Editing III

Entertainment Industry Seminar

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

Sound Design

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

Prerequisite(s): Synchronous Sound Production Workshop I

ELECTIVES

Entrepreneurship

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.

New Media

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

Total Credits Required: 125 Units

OVERVIEW

The New York Film Academy (NYFA) Bachelor of Fine Arts (BFA) in Acting for Film is an eight semester conservatory-based, full-time study program. The curriculum is designed to immerse gifted and energetic prospective actors in all aspects of the discipline. New York Film Academy South Beach provides a creative setting which challenge, inspire, and hone the talents of its student body. Students follow an intensive curriculum to achieve multiple learning goals.

Our prescribed eight semester acting curriculum serves to address the following core competencies:

LEARNING OBJECTIVES

1. Performance

Demonstrate the ability to create a fully articulated, believable performance in scenes exhibiting emotional depth, appropriate for actors' physical type and age range in both stage and screen.

2. Literature

Provide critical analysis of the global standard of literature for film and theater, demonstrating an advanced understanding of the vocabulary, history and writing trends within the industry.

3. Production

Demonstrate an understanding of, and basic competency in the technical film/video production skills and standards relevant to today's film and television industry

4. Kinesthetic Expression

Demonstrate technical mastery in the selection and execution of movement, gesture and vocal elements, which reveal the subtext and intention of a character.

5. Business

Demonstrate critical analysis by researching the industry for their own marketing niche and create a personalized business plan to meet their vocational objectives.

6. Synthesis

Evaluate the core training skills practiced and synthesize these into the formation of a unique artistic product (vision) allowing for continued growth within the industry.

Overall, the first six semesters concentrate on developing the tools required to create a believable character through narrative in a given environment under imaginary circumstances. The final two semesters concentrate on refining these tools for use in film/video projects and to prepare students for their pursuit of a career in the entertainment industry.

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 also prepare students for the advanced course work of constructing an authentic voice in their production projects.

SEMESTER BREAKDOWN

During the first semester, students will develop a foundational understanding of the major tools and techniques used by the actor. The student is introduced to voice and speech work as expressive components of character creation. They will also learn the relationship between their physical and emotional life and apply these discoveries to acting choices.

Foundation Studies of English Composition, Mathematics and Public Speaking ground students in core skills that will be invaluable throughout their program. They will examine different acting styles from silent movies to present day and develop a working knowledge of films that span the history of film in America.

In the second semester, students will build upon what they learned in semester one. Technique studies continue with in-depth exploration of Sanford Meisner's powerful approach. Film Craft introduces students hands-on to the full breadth of the industry, from project inception through shoot, to screening. Acting for Film I provides intensive practice in on-camera acting technique.

The third semester provides further training with Acting Technique II, which will help to develop the instincts actors will

use throughout their training and careers. Movement II further primes the physical instrument to be pliable and expressively specific. Acting for Film II builds on the techniques explored in semester two. Foundation Studies in Critical Thinking and Critical Film Studies support the core coursework, enhancing students' abilities to analyze text and deliver performance.

The fourth semester of the NYFA BFA Acting for Film program acquaints students with topics in Psychology of Creativity and Dramatic Literature, allowing students to expand upon the base of study completed in the third semester. These courses emphasize research, analysis and synthesis of diverse sources of information, integrating this study with their core classes in acting. Students continue to cultivate their acting skills in the medium of Scripted TV, with parallel studies in Technique and Scene Study IV.

In semester five, students progress to a more advanced inquiry into portraying human behavior in Scene Study V. They are expected to research their ideas and develop more believable characters firmly based in text analysis and research. Students are challenged to assemble a professional quality demo reel in their Voice-Over class. Writing for Actors is an essential course, which allows students to conceptualize original projects for themselves and create a working script upon which they base a performance. Research and science is again emphasized this semester through Environmental Biology that gives students an understanding of the physical world around them. Students also study both Long Form and Short Form Comedic Improvisation, culminating in a live show.

The overall goal of semester six is to challenge students to grow as artists by

exposing them to skills, techniques and approaches to acting for film that are more specific and complex than those they learned in previous semesters. Research is again emphasized this semester through advanced topics in Arts and Humanities with studies in Art, Culture & Society. Performing Shakespeare helps to build a solid context in dramatic arts and language, with which students will inform their studies in subsequent semesters. Students will be asked to complete projects of increasing complexity. The semester six Natural Science course requires the student to acquire scientific factual information, to use scientific methodology and to develop an appreciation of the natural world. Students will produce and star in an advanced, filmed project in Acting for Film IV, based on scripts from their Writing For Actors class in semester five.

These diverse topics are intended to inspire the student to explore diverse story and character ideas. The final two semesters develop the student into an actor prepared to enter the film and television industry.

The semester seven studies into the realm of Humanities is intended to develop skills for interpreting and understanding the human condition and of the values inherent in it. Advanced Voice and Movement: Characterization allows students to find a new level of richness within their bodies and vocal instrument when developing characters and allows for the practice of dialects. Acting Electives will further allow students to explore specialty skills that will enhance their honed acting skills.

In semester eight, multiple feedback and critique sessions are ongoing and intended to focus the student on further mastery of the

craft. Students choose an elective to further deepen their knowledge of subjects of interest. The Business of Acting/Audition Technique course guides students through preparing a passport to the Industry, in addition to simulating actual casting sessions and mock interviews. The final semester also requires demonstrating a readiness for the business by having their work viewed by Industry Professionals in a Live Showcase. Their Thesis Portfolio reveals the breadth of their studies and an integration of the skills gained in their three years at NYFA.

DEGREE PROGRAM OBJECTIVES

In addition to providing a solid base of collegiate-level general education and specified upper-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.

CURRICULUM

Semester One

Units

ACTI101S	Introduction to Acting for Film	2
ACTI111S	Acting Technique & Scene Study I	2
ACTI121S	Voice & Speech I	2
ACTI131S	Movement I	2
ACTI141S	Filmcraft	2
FOUN101S	English Composition	3
FOUN171S	First Year Seminar	3
Required		<u>16</u>

Semester Two

Units

ACTI151S	Acting for Film I	4
ACTI161S	Acting Technique & Scene Study II	4
ACTI171S	Voice & Speech II	2
ACTI181S	Movement II	2
FOUN121S	Film Art	3
FOUN131S	Public Speaking	3
Required		<u>18</u>

Semester Three

Units

ACTI191S	Acting for Film II	4
ACTI201S	Acting Technique & Scene Study III	4
FOUN141S	Critical Thinking	3
FOUN151S	College Mathematics	3
HATM101	Critical Film Studies	3
Required		<u>17</u>

Semester Four

Units

ACTI211	Acting for Film III: Scripted TV	4
ACTI221S	Acting Technique & Scene Study IV	4
ARHU211S	Dramatic Literature	3
SOSC201S	Psychology of Performance	3
HATM201S	Topics in Film Studies	3
Required		<u>17</u>

Semester Five

Units

ACTI231S	Acting Technique & Scene Study V	4
ACTI241S	Improvisation	2
ACTI251S	Writing for Actors	2
ACTI261S	Voice-Over	2
ARTHU251S	The Effective Artist: Critical Concepts in the Arts	3
NASC211S	Science in the Movies	3
Required		<u>16</u>

Semester Six **Units**

ACTI271S Acting for Film IV 4

ACTI281S Performing Shakespeare 2

Students must complete 1 Natural & Computing Science course.

Choose from course list. 3

3

Students must complete 1 upper division Social & Behavioral course.

Choose From List

Students must complete 1 Acting elective. 2

Required 14

Semester Seven **Units**

ACTI301S New Media 2

ACTI311S Play Production Workshop 5

Advanced Voice and 2

ACTI321S Movement: Characterization for the

Students must complete 1 upper-division Arts & Humanities course.

Choose from course list. 3

Students must complete 1 upper-division History of Art, Theatre & Media course.

Choose from course list. 3

Required 15

Semester Eight **Units**

ACTI331S Final Project ^{ts} 3

ACTI341S Industry Showcase 2

ACTI351S Business of Acting/Audition Technique 2

ACTI291 Building The Reel 2

Students must complete 1 upper-division Arts & Humanities elective.

Choose from course list. 3

Required 12

Electives **Units**

ACTI402 Sketch Comedy 2

ACTI412 Contemporary Dance 2

ACTI422 Stunt Workshop 2

ACTI432 Singing for Actors 2

ACTI442 Advanced Stage Projects 2

ACTI452 Entertainment Law 2

COURSE DESCRIPTIONS

All LIBERAL ARTS & SCIENCE courses are listed separately.

SEMESTER ONE

Introduction to acting for film

This course is a prerequisite for Acting for Film I and introduces the beginning Acting for Film student to the basic challenges unique to acting for the camera. The primary emphasis of the class is two fold: a study of film terminology and set etiquette, and an introduction to the acting challenges unique to the art of cinema, such as shot size and how it relates to performance, continuity, hitting a mark, eye line, and the importance of subtlety and nuance. The differences and similarities between acting for film and acting for the stage are also explored. Lectures and in class on camera exercises prepare the student for the rigors of Acting for Film I, which is a full immersion intensive environment, with multiple on camera scenes and a production workshop.

Acting Technique & Scene Study I

Acting Technique & Scene Study I provides students with the preparatory building blocks, which lay a solid foundation from which students may go deeper into the craft. They will learn of the rich Acting Technique traditions that have shaped the craft today. Students will learn about their responsibility to the writer, script and fellow students as they analyze their emotional and physical instrument and begin to practice technique exercises which will give them insight into the primary function of the Actor; that of making clear, readable choices for a character in a given imaginary circumstance.

Students will practice relaxation, concentration and specificity exercises as well as learn how to prepare emotionally for a performance. Students learn to analyze scripts and break them down into units or 'beats'. Students will also develop a solid grounding in establishing a character based on their own experiences and imagination. In the course, they will begin to understand the differences between techniques and personal process. The focus of Technique & Scene Study I is process not product. Students will work on exercises, monologues and short scenes from plays applying the techniques they have studied.

Voice & Speech I

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

Movement I

In this course students will explore their ability to engage the body in a full and courageously unedited manner as a tool for performance. A focus of this course is to cultivate tools with which the students can externalize their internal life in an authentic manner on impulse and through movement.

Various training methods will be taught, including but not limited to Viewpoints, the Suzuki Method, Dance, Yoga, Laban Analysis, Contact Improvisation, Grotowski, and Chekhov Technique. Through immersion in these various techniques this course will provide the foundation of movement analysis and the application of movement exercises to develop the physical life of a character.

Film Craft

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

SEMESTER TWO

Acting for Film I

This course introduces the beginning Acting for Film students 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 how 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.

Technique & Scene Study II

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

Voice & Speech II

Building upon the foundations established in Voice & Speech I students explore the application of learned vocal techniques to text in order to expand vocal variety and organic connection to the character and story. There will be a focused refinement of vocal production and a deeper connection to images and text. Various techniques will be taught, including and not limited to,

Fitzmaurice Voicework, Knight-Thompson Speechwork, Linklater, Lessac, and Skinner. The students will explore text work by focusing on the enhancement of the variety of vocal choices, along with intelligibility and breathe support that is connected to image and character.

Prerequisite: Voice & Speech I

Movement II

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

Prerequisite(s): Movement I

SEMESTER THREE

Acting for Film II

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 I

Acting Technique & Scene Study III

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

SEMESTER FOUR

Acting for Film III: Scripted TV

This course introduces the concepts and skills students need for today's sitcom shoot. The instructor will work with the class to determine casting needs and a full or partial comedy script will be chosen to accommodate the class. There may be double casting involved. There will be in-class Comedy TV Shoots in which students assist with crew positions when not acting. The aim of this course is to have the actor experience the acting and production techniques used in today's television sitcom, both the multi camera and single camera format. Emphasis is on students gaining practical experience in this genre of on-camera acting so that they will be

prepared for the pacing, tone and adjustments necessary for today's TV actor. They will shoot a full or partial sitcom episode teaching them the techniques of a traditional multi-camera and single camera set.

Prerequisite: Acting for Film II

Acting Technique & Scene Study IV

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

Writing for Actors

Students learn sound writing principles and apply them to creating a variety of scripted projects. Multiple writing exercises are designed to spark the creative process. Actors refine their work through multiple rewrites, focusing on character driven pieces.

Voice-Over

Students will learn the highly specialized skill of voice-over acting. They will discover what kind of voice-over work they are most suited for and learn how to use their voice in different ways. They will also get information about job opportunities available in this field and have an opportunity to create their own voice-over material during a final recording session in one of NYFA's professional studios.

Prerequisite: Voice & Speech II

SEMESTER FIVE

Acting Technique & Scene Study V (Period Styles)

This course will explore Acting techniques for heightened language and period styles with an emphasis on effective vocal/rhetorical techniques and on the use of poetic rhythm and imagery in creating a role psychologically as well as physically. The course will explore the definition of style/language analysis, Greek period style, the comic impulse in Commedia Dell'arte, Comedy of Manners and Theatre of the Absurd.

Improvisation

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

SEMESTER SIX

Acting For Film IV

This course teaches advanced Acting for Film skills necessary for creating a fully realized performance over the course of a short film. Students will shoot the script prepared in Stage to Screen. Rehearsals may be digitally taped for students to receive critique and adjustments from instructor. Students will also do pre-production prep in class as well as rehearse an entire short film for shoot. Students will be intensively involved in production as well as acting throughout the shoot days. This final filmed project will be screened at graduation

Prerequisite(s): Acting for Film III

Performing Shakespeare

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

SEMESTER SEVEN

New Media

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

Prerequisite: Building the Reel

Play Production Workshop

Initially, students work on basic performance skills through individual and ensemble

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

Advanced Voice & Movement: Characterization for the stage

In this advanced voice and movement course students will focus on creating well-developed and fully realized characters to be performed in the Play Production Workshop course. The students will begin this course by learning how to create characters based on archetypes and circumstance. They will then progress to connecting the learned techniques and tools to the script and characters of the Play Production Workshop course. As both courses move towards the mounting of the live performance this course will be focused on students taking the familiarity of the vocal and physical characterization they have created into the final stages of rehearsal. Having now explored and solidified well-developed characters students will be able to bring a deeper, more heightened degree of variety of characterization into their performance.

SEMESTER EIGHT

Final Project

Students will have the opportunity to create their capstone project in this course, which will include both a creative project and substantial supporting written documentation. The Final Project will consist of the research of an historical figure that has significance to the actor, a self-written/performed monologue based on the character's pivotal moment, and a critical essay regarding the actor's statement of purpose and the creation of a character from inception to performance. The class will be composed of discussion of the character's cultural influence, exploration of the pivotal moment, creation of the actor's statement of purpose, and the performance of the monologue, which will also be filmed and screened for critique.

Industry Showcase

In preparation for their final showcase, students work on advanced scenes, furthering their development in emotional availability, personalization, and urgency in performance. They are encouraged to explore more intense and emotionally deeper material, choosing scenes that expand his or her characterization work. This course will culminate in a live Showcase of scenes for Industry and an invited audience.

Prerequisite(s): Completion of semester 7 courses.

Business of Acting/Audition Technique

This course teaches advanced Business of Acting skills to students on the verge of

graduating with a BFA in Acting for Film. Students will create a business plan which includes research on headshot photographers, writing resumes, researching and targeting appropriate agencies and managers, understanding basic contracts and industry standards as well as honing auditioning skills for today's industry. They will put together a Professional Portfolio, which will include their headshot, resume and demo reel. In addition, actors will develop their cold reading and auditioning skills through weekly drills of mock, on-camera audition situations. Work will be viewed and critiqued weekly with the aim of preparing students to enter today's highly competitive industry.

Prerequisite(s): Technique & Scene Study IV

Building the Reel

An overview of the basics of digital editing. Students will learn by experience exactly what is needed to match shots, which will help them understand how to tailor their performances accordingly. Students will also work on building their own acting reel for industry submission, as well as, creating an Academic Reel required for their Thesis at the end of the program.

Prerequisite: Film Craft

ELECTIVES

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

Sketch Comedy

This workshop is designed for actors with comedy improvisation experience who are interested in writing and performing sketch

comedy. Each class will involve instruction on the variety of ways sketch comedy is created, using improvisational comedy to bolster the writing process, and brainstorming to help each student discover their unique comic voice. Students will perform in a semester-end Sketch show to be taped and performed in front of a live audience.

Entertainment Law

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

Contemporary dance

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

Stunt Workshop

This course is designed to develop the specialty skills and techniques of stunt work

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

Singing for Actors

This course offers actors the opportunity to experience the techniques and joy of singing in order to feel comfortable and competent in an audition or on set. This is a voice workshop, not a performance workshop. The skills practiced are intended to create expressive freedom in a musical environment.

Advanced Stage Projects

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

BACHELOR OF FINE ARTS IN PHOTOGRAPHY

Total Credits Required: 120 Units

OVERVIEW

The New York Film Academy Bachelor of Fine Arts Photography is a dynamic three-year program that provides candidates with a thorough grounding in the fields of Commercial, Fine Art and Documentary Photography.

Across eight semesters, undergraduates are immersed in all aspects of 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

SEMESTER ONE OBJECTIVES

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 Goals:

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

SEMESTER TWO

OBJECTIVES

In the second semester, students will continue to challenge their photographic abilities, both artistically and technically. Students are instructed in the intricacies of available and artificial lighting while expanding their repertoire of techniques as they work with professional 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 Goals:

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

SEMESTER THREE

OBJECTIVES

In semester three, students will refine their pre-visualization skills with more complex

shooting assignments. They delve into applying their knowledge of the characteristics of artificial and mixed lighting, effectively controlling their results. 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 Goals:

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

SEMESTER FOUR OBJECTIVES

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 Goals:

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 which 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.

SEMESTER FIVE OBJECTIVES

During semester five, students refine the conceptual and practical skills they have developed and embark on a series of self-assigned projects. In digital imaging, they experiment with an array of blending modes and break their images down to components, allowing them even greater creative control. Students 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 Goals:

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

SEMESTER SIX OBJECTIVES

In this semester, students apply their working knowledge of advanced lighting and digital imaging to their projects. Students are provided with a constructive forum in which they are encouraged to develop their professional objectives by taking stock of their current skill set. Within a mentored environment, students are encouraged to become more independent in their work methods. Students must complete two out of seven electives, which complement their core courses, broadening their perspectives.

Learning Goals:

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 and advanced understanding of the visual language of photography and the ability to incorporate technical, formal and conceptual competencies in their creative work.

SEMESTER SEVEN OBJECTIVES

In this semester, students begin to synthesize their coursework to date and begin to position their thesis efforts for the final two 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 Goals:

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

SEMESTER EIGHT OBJECTIVES

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 Goals:

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

<u>Semester One</u>	<u>Units</u>
PHOT10 Introduction to Lighting	3
PHOT11 Photo Foundations I	3
FOUN10 English Composition	3
FOUN12 Film Art	3
HATM11S History & Aesthetics of Photography I	3
<u>Required</u>	<u>15</u>

<u>Semester Two</u>	<u>Units</u>
PHOT121 Intermediate Lighting	2
PHOT131 Photo Foundations II	3
FOUN13 Public Speaking	3
FOUN17 First Year Seminar	3
FOUN16 Drawing	2
HATM12 History & Aesthetics of Photography II	3
<u>Required</u>	<u>16</u>

<u>Semester Three</u>	<u>Units</u>
PHOT141 Advanced Lighting	2
PHOT151 Capture to Print I	2
HATM211 Art History	3
FOUN141 Critical Thinking	3
FOUN151 College Mathematics	3

Students must complete 1 of the following

Intro to		
ARHU251	Literature & Society	3
ARHU211	Dramatic Literature	3
Required		16

Semester Four **Units**

PHOT16	Applied Photography	2
PHOT17	Capture to Print II	2
PHOT18	The Moving Image I	2
PHOT19	Processes & Cultures of	3
NASC21	Science in the Movies	3
SOSC211	Psychology of Production	3
Required		15

Semester Five **Units**

PHOT20	Applied Photography	2
PHOT21	Intermediate Imaging I	2
PHOT22	Concepts in Photography	3

Students must complete 1 upper-division

Social & Behavioral Science course.

-	Choose from course list.	3
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Students must complete 2 of the following

Photography electives:

PHOT30	View Camera	2
PHOT31	Photography as Fine Art I	2
PHOT32	Advertising Photography	2
PHOT33	Photojournalism &	2
PHOT34	Alternative Processes	2
PHOT35	The Moving Image II	2
Required		14

Semester Six **Units**

PHOT23	Applied Photography	2
PHOT24	Intermediate Imaging	1
ARHU251S	The Effective Artist: Critical Concepts in the Arts	3

Students must complete 1 upper-division

History of

-	Choose from course list.	3
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Students must complete 1 upper-division

Natural

-	Choose from course list.	3
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Students must complete 1 Photography elective from

PHOT30	View Camera I	2
PHOT34	Alternative Processes	2
PHOT36	Portraiture	2
PHOT37	Editorial	2
PHOT38	Advanced Imaging	2
PHOT39	Advanced View	2
PHOT40	Multimedia Photo	2
Required		14

Semester Seven **Units**

PHOT25	Business Practices for	3
1S	Photographers	
PHOT26	Portfolio Development I	2
PHOT27	Theory & Criticism:	2
1S	Contemporary	

Students must complete 2 Photography electives

PHOT36	Portraiture	2
PHOT37	Editorial	2
PHOT38	Advanced Imaging	2
PHOT39	Advanced View Camera	2
PHOT40	Multimedia Photo Essay	2

Students must complete 1 upper-division

Arts & Humanities course.

-	Choose from course list.	3
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Required **14**

Semester Eight **Units**

PHOT28	Portfolio Development II	3
PHOT29	Final Project	3
PHOT30	Senior Thesis	3
PHOT31	Imaging Output	2

Students must complete 1 Photography elective

PHOT41	Commercial Photography	2
PHOT42	Photography as Fine Art II	2
PHOT43	Photojournalism &	2

Students must complete 1 upper-division

Arts & Humanities course.

-	Choose from course list.	3
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Required **16**

COURSE DESCRIPTIONS

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

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

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

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

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

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

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

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

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

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

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

Intermediate Imaging I

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.

Concepts in Photography

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

Applied Photography Practices III

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

Intermediate Imaging II

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

Business Practices for Photographers

This course prepares students for entering the business of Professional Photography. Portfolio development, self-promotion strategies and essential business practices are emphasized in students' fields of interest. Students will work on branding their own business identity and constructing a business plan.

Portfolio Development I

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.

Theory & Criticism: Contemporary Photography

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.

SEMESTER EIGHT

Portfolio Development II

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

Final Project

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.

Senior Thesis

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.

Imaging Output

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.

ELECTIVES

View Camera

A hands-on introduction to traditional 4 x 5 view camera technology and aesthetics that also covers a number of image-making techniques, studio applications and printing. During this elective, students gain the necessary experience to employ and control

the unique 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.

Photography as a Fine Art I

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.

Advertising Photography

The focus of this course is photographic illustration for advertising. Students are invited to analyze, then, through their own work, apply professional advertising studio practices. In response to a client 'brief', students will create their own projects in an advertising studio context using advanced applications of medium and large format cameras, digital capture and analog film. The expectation is that students will meet (and exceed) their client's expectations. Typography and graphic design are also covered in this course.

Photojournalism & Documentary I

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.

Alternative Processes

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

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

Photographing people is as challenging as it is rewarding. During this course, students practice a range of portraiture techniques – from shooting the subject though 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

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

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

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

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

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

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

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

Total Credits Required: 121 Units

OVERVIEW

The New York Film Academy (NYFA) Bachelor of Fine Arts (BFA) in Screenwriting is an eight-semester, full-time study undergraduate program. The curriculum is designed to immerse gifted and energetic prospective Screenwriters in all aspects of the discipline. The New York Film Academy Bachelor of Fine Arts in Screenwriting provides a creative setting in which to challenge, inspire, and perfect the talents of its student body. Students follow an intensive curriculum and achieve multiple learning goals.

LEARNING OBJECTIVES

Upon graduation from the Screenwriting Bachelor of Fine Arts Program, students will be able:

- 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.

SEMESTER ONE OBJECTIVES

During the first semester, students will develop a foundational understanding of cinematic storytelling and the tools required to create a story in Elements of Screenwriting. The students are introduced to film theory and begin generating story ideas in their first week of class, and will learn how to find and generate story ideas and how to develop those ideas into full narratives for film. 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 Goals:

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

SEMESTER TWO OBJECTIVES

In the second semester, students will build upon what they learned in semester one. Courses continue to develop screenwriting skills through continued writing, this time taking the treatment they developed in Semester One and writing their first feature length screenplay. 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 Goals:

At the end of Semester Two, students will know how to:

- Write an entire first draft of an original feature-length film script.
- Take, process, and interpret script notes.
- 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.

SEMESTER THREE OBJECTIVES

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 Goals:

At the end of Semester Three, students will know how to:

- Write spec episodes of existing half-hour and hour-long television shows.
- Develop ideas for the new media landscape working with its special artistic considerations.
- Write a pilot for a viable web series.
- Direct and produce their own web series.
- Understand the basics of college-level mathematics.
- Develop skills for critical and analytical thinking in problem solving and textual comprehension/critique.
- Critically analyze literature.

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.

SEMESTER FOUR OBJECTIVES

In semester four, students will refine their feature film writing skills by drafting a second original screenplay, this time with a more detailed method of plotting their work before writing the script. 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 20th 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 Goals:

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.

SEMESTER FIVE OBJECTIVES

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 Goals:

At the end of Semester Five, students will know how to:

- Write an original television pilot.
- Construct a proposal for an original television series.
- 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.

SEMESTER SIX OBJECTIVES

During semester six, students will take their screenwriting skills further with a Rewriting Workshop, in which they will take one of their previous 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 Goals:

At the end of Semester Six, students will know how to:

- Take, process, and interpret script notes and build a blueprint for a revision of that script.
- Revise a script based off a revision blueprint, 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.

SEMESTER SEVEN OBJECTIVES

In semester seven students will begin writing their thesis projects, based on the treatment or series proposal they developed in semester six. In this semester, students will write a first draft of their film or a draft and rewrite of their series pilot and deliver the script to their thesis committee. The committee will be comprised of their thesis instructor, 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 Goals:

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.

SEMESTER EIGHT OBJECTIVES

The eighth and final semester sees the students complete their revised thesis projects. They will receive notes from their committee and build a plan for any future rewrites or polishes. In Scene Study, students work deeper than ever before to perfect individual scenes from their scripts. Whereas the focus up until now was mostly on overall story structure and character arc, Scene Study affords students the chance to gain skills and confidence in making the actual

beats of their scenes resonate more than ever. Actors are brought into this class for in-class exercises during which the writers get to see their scenes played out in real time as they make adjustments. 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 Goals:

At the end of Semester Eight, students will know how to:

- Examine a scene and rewrite it to strengthen character goals and scene structure.
- 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.

NYFA PITCH FEST

To celebrate the completion of the BFA Screenwriting Program, New York Film Academy hosts a pitch event for graduating BFA writing students 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

Units

SCRE101S Elements of Screenwriting	5
SCRE111S Advanced Story Generation	3
FOUN101 English	3
FOUN171 First Year Seminar	3
FOUN121 Film Art	3
<u>Required</u>	<u>17</u>

Semester Two

Units

SCRE121S Feature Film Workshop I	3
SCRE131S Script to Screen	3
SCRE141S Genre Studies	3
FOUN131 Public Speaking	3

225

HATM101 Critical Film Studies	3
<u>Required</u>	<u>15</u>

Semester Three **Units**

SCRE151S Television Workshop I: Specs	4
SCRE161S New Media	3
FOUN141 Critical Thinking	3
FOUN151 College Mathematics	3

**Students must complete 1 of the following
Introduction to Arts & Humanities courses:**

ARHU191S Literature & Society	3
ARHU211S Dramatic Literature	3
<u>Required</u>	<u>16</u>

Semester Four **Units**

SCRE171S Feature Film Workshop II	4
SCRE181S Writing for Comics	2
ARHU231 The Great Screenplays	3
NASC211S Science in the Movies	3

Students must complete 1 of the following

Social & Behavioral Science courses:

SOSC211S Psychology of Production	3
SOSC201S Psychology of Performance	3

Required **15**

Semester Five **Units**

SCRE191S Interactive Narrative	2
SCRE201S Television Workshop II: Pilot	4
ARHU321 The Great Playwrights	3

Students must complete 1 of the following

History of Art, Theatre & Media courses:

HATM201 Topics in Film Studies	3
HATM211 Art History	3
HATM221 History of Theatre	3

**Students must complete 1 Social &
Behavioral Science course:**

Choose from course list. 3

Required **15**

Semester Six **Units**

SCRE211S Thesis & Character	3
SCRE221S Rewriting Workshop	4
SCRE231S Screenwriting Discipline & Methodology	3
ARHU251S The Effective Artist: Critical Concepts in the Arts	3

**Students must complete 1 Natural &
Computing Science course.**

Choose from course list. 3

Required **16**

Semester Seven **Units**

SCRE241S The Business of Screenwriting	3
SCRE251S Playwriting	2
SCRE261S Advanced Thesis Workshop I	4
SCRE271S Adaptation I	3

Students must complete 1

History of Art, Theatre & Media course.

Choose from course list. 3

Required **15**

<u><i>Semester Eight</i></u>	<u><i>Units</i></u>
SCRE281S The Business of Screenwriting	3
SCRE291S Scene Study	3
SCRE301S Advanced Thesis Workshop II	4
SCRE311S Adaptation II	2
<u>Required</u>	<u>12</u>

COURSE DESCRIPTIONS

LIBERAL ARTS & SCIENCE courses are listed separately.

SEMESTER ONE

Elements of Screenwriting

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. 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

Story Generation is designed to help writers become what the film industry needs most: prolific sources of story ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for various genres and mediums, from film to television and emerging media like comics or web series. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become versatile, adaptable, and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will commit to one of their story ideas and develop it into a treatment for a feature film to be used in their Semester Two Feature workshop.

SEMESTER TWO

Feature Film Workshop I

Feature Film Workshop I is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length script, developing and writing a screenplay from the treatment they developed in Story Generation. By the end of the course, students will write a first draft of a feature-length screenplay.

Script to Screen

Script to Screen is designed to help writing students see what happens to their words when

they go into Production. The class is divided into two components: Acting for Writers and a fifteen-week Filmmaking Seminar. Acting for Writers introduces students to the theory and practice of the acting craft. By exploring how actors build characters and performances based upon the information provided in a film script, writers will learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue, characters and action writing.

The 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.

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.

SEMESTER THREE

Television Workshop I: Specs

This television workshop is a fast-paced, intensive workshop program that introduces students to the fundamentals of the TV world and TV writing. The class work consists of individual writing, reading aloud of student work in class, and workshop discussions. By the end of the course, each student will have written a draft of both a one-hour television spec script and a half-hour spec script, each for an existing show. Students will be encouraged to write through difficult spots with the belief that getting to “The End” is more important than polishing along the way. Workshop sessions will simulate a TV writers’ room, and will be an environment in which students evaluate their own and their classmates’ work. A constructive, creative and supportive atmosphere will prevail, where students will guide and encourage each other in their writing.

New Media

In this course, students will be given an overview of the concept and current state of Transmedia, as well as the concept of Franchises or Story Worlds. In the introductory portion of the class, topics will include the concept of the “Immersive World,” the history of Transmedia, Branded Content, and Brand Integration. Then students will take

classes in producing, camera and directing, and will shoot their web series pilot. Following production, students will attend editing classes, and have two weeks to edit their works. Their pilots will then be presented in-class and critiqued by the instructor as well as the rest of the class. *Prerequisite(s): Script to Screen*

SEMESTER FOUR

Feature Film Workshop II

Feature Film Workshop II builds upon knowledge gained in Feature Film Workshop I, in which students loosely plotted and then wrote a feature-length film script. This course is divided into two components: in the first half, students will build a detailed breakdown of a new story idea – learning the value of plotting in detail before writing. In the second half, the students will write a draft of that script. Each week, students will bring in a sequence of their scripts to be 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

Writing for Comics

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.

SEMESTER FIVE

Interactive narrative

The video game industry creates a billion dollar product and while blockbuster genre films spawn games, films created from established games are increasingly the norm. In modern Hollywood, games are even created and sold as part of studio pitches. The primary objective of Interactive Narrative is to explore key aspects of gaming and game development and design. Students examine the history, theory, mechanics and storytelling techniques of various types of game play including board games, card games, casual, console, MMO, mobile, and emerging forms. This class will also feature guest speakers and the development of an initial Game Proposal.

Prerequisite(s): Writing for Comics

Television Workshop II: Pilot

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

SEMESTER SIX

Thesis & Character Development

This course is designed to teach a basic truth of writing: most writing is done before a single page is scripted. The first steps of writing are developing an idea into a story, then taking that story and building a structure. In this class, students will bring a variety of ideas, some from the first five semesters of their BFA, and pick which idea they will write in Advanced Thesis Workshop in their final year. To help them in this process, students will work with a development committee, where their instructor will meet with 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

Rewriting Workshop

The art of writing is really the art of rewriting. A successful writer must know how to take notes on their story and their writing, and find something useful in every note. In this class, students will revisit one of the scripts written in previous workshops, and take the feedback they have received up until now, and new feedback from this class, and build a revision blueprint – a plan to address the notes and improve the story and how it is told. Lectures will develop key concepts in rewriting and exercises will teach vital skills in revision. 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

Screenwriting Discipline & Methodology

Goal-setting, project planning, time management and project management skills are essential for the creative artist. It is crucial for screenwriters, and all create artists, to have the discipline to meet deadlines (especially self-imposed deadlines) and the tools and skills to complete the tasks they set. This course will explore different methodologies and the best resources for students to uncover the tools they need to meet and exceed their goals. Students will also meet with successful industry

professionals during special guest lectures to uncover their tools and techniques.

SEMESTER SEVEN

The Business of Screenwriting I

This class introduces students to the practices and players of the entertainment industry from a historical perspective. Students learn about the birth of film as a dramatic medium and how the major studios—the juggernaut of a new industry—grew out of this development.

By studying the roots of the film industry, students will also learn how the business works today. Also addressed is the role of the screenwriter in the process and business of filmmaking. In-class lectures and primary-source research projects are supplemented with in-class guest lectures from prominent figures in the entertainment industry. Students will also learn the basics of pitching, to begin preparing them for next semester's Pitch Fest.

Students may intern at a film or television production company, film or television studio, management company, or talent agency. Students are encouraged to choose their internship wisely, based on individual interests and strengths honed during the program. Students will be expected to write reports on their internship experiences, and internship supervisors will assess the students' performance at the work site. Instead of an internship, students may write a Research Paper. Papers must be at least 15 pages in length and must reference a comprehensive list of research sources.

Playwriting

Ever since the advent of the motion picture camera, the Great White Way of Broadway has served as an express lane to Hollywood. Many modern screenwriters - including David Mamet, Kenneth Lonergan, and Neil LaBute - have spent their time in a darkened theater watching their words come alive on the stage. Building on the lessons of *The Great Playwrights*, *Playwriting* will give our screenwriting students a chance to hone their dialogue and scene writing, while creating an original one-act play to add to their portfolio.

Prerequisite: *The Great Playwrights*

Advanced Thesis Workshop I

This course builds on existing student knowledge about screenwriting and takes it to the next level. Students will take the feature film or television series they developed in Thesis and Character Development and write a first draft. Over the course of Semesters Seven and Eight, they will work with their thesis committee in developing and writing this idea, taking it through a first draft, a rewrite, and a plan for future rewrites.

As a whole, the course will mirror the majority of the writing deals being given in Hollywood today. Each student started by developing a detailed Feature Treatment or Series Proposal last semester. From there students take it to a First Draft of either the Feature or the Series pilot and build a plan for a rewrite based on development notes. Next semester they will do a rewrite and plan a polish or further revision. The thesis committee will give the student detailed notes and guidance each step of the way. And students will explain and articulate the choices they've made thus far.

Prerequisite(s): Thesis & Character Development

Adaptation I

In today's Hollywood, adaptation is everywhere – it's extremely common to see a "based on" credit ahead of the screenwriter's name. Historically, novels, short stories, plays and magazine articles have served as underlying source material, but in the last 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

After *The Business of Screenwriting I*, screenwriters should be skilled in the creation of log lines and the writing of coverage. While they have been introduced to the five-minute pitch, they have not yet perfected it. This will be the primary focus of *Business Of Screenwriting II*. The class builds to a pitch event at the end of the semester, where students present their ideas to the faculty, with a chance to join NYFA's MFA Pitch Fest, where they'll be able to pitch to experts and industry professionals. As part of this course, in the final semester of the program, students will take part in an industry internship or may instead choose to write an industry-related

research paper. ***Prerequisite(s): The Business of Screenwriting I***

Scene Study

This is the class in which students get to leave behind the big picture for a while and pull out the microscope to study their scenes in great detail. Using short excerpts (3-5 pages) from screenplays they have already written – preferably from their thesis scripts – students will focus on emotional progression, dialogue, action, character logic and motivation, scene beats, tone and tonal shifts, writing style, subtext, events, and transitions, in order to revise their material. During the first half of the course, a different type of scene will be covered each week, and sessions will consist of a combination of reading scenes aloud, critique, in-class assignments, lecture, and watching film clips. Actors will be brought in for the second half of the course to do cold readings of scenes and to provide their unique perspective on character development, motivation, and beats.

Prerequisite(s): Advanced Thesis Workshop I

Advanced Thesis Workshop II

This course continues where *Advanced Thesis Workshop I* left off. It will focus entirely on the rewriting process. This course will teach students to dig deeper into their stories than most of them ever have. Through workshop and discussions, students will gain the insight they need to execute a Rewrite and a plan for a Polish of the scripts (and, if working in television, series outline) they wrote last semester. Upon completion of this course, students will learn how to spot the things in their scripts that aren't working, develop a game plan for fixing them, and execute that

game plan. The class will focus on identifying and fixing structural problems as well as problems on the scene level. This semester is designed to build the skills of self-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

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

Total Credits Required: 120.5 Units

OVERVIEW

The New York Film Academy Bachelor of Fine Arts in Producing is an eight-semester program intended to prepare film, television and other visual media producers for training in the fields of creative producing (story and script development) and production (physical, line and technical) management.

Producing is the core focus of this BFA program, and we developed our instruction to represent a progression of knowledge that provides the undergraduate student with academically rigorous and creatively challenging courses. Students will continue to enhance and practice their producing and production management skills in intermediate and advanced specialized courses.

All courses are taught in a linear progression thereby allowing the producing students to further their interdisciplinary knowledge through the execution of a specific practicum and under the specialized instruction.

The Producing and Liberal Arts & Science curricula are integrated to offer a well-rounded education. NYFA's instruction in Producing represents a two-pronged system of teaching both creative producing and production management. As with our MFA and AFA Producing programs, we blend a curriculum designed for the student seeking to explore both sides of the producing discipline. Through a variety of courses, each designed to focus on one of the many specialized areas

within the discipline, students will be introduced to and instructed in the mastery of tools and techniques critical to successful producing and production management. Our producers will be prepared to function in the professional workplace, whether in a creative producing environment or in physical production where production management skills are required. (Please note, the AFA in producing not intended to be a component of the proposed BFA in Producing nor is it structured for transfer.)

LEARNING OBJECTIVES

- Demonstrate a broad understanding of the full range of producing functions in the film, television, and related industries.
- Demonstrate an overall knowledge of production management and post-production skills and methodologies through the execution and completion of visual media projects.
- Display a working knowledge of the production crafts and their functions, organization and 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.

SEMESTER ONE OBJECTIVES

In the first semester, students are introduced to key principles of producing for film and television and will develop the tools required for effective producing. Through coursework in directing, cinematography and editing, students will collaborate to develop, prep, shoot and edit a short film on location. In addition, each student will direct his or her own individual mise-en scene.

Learning Goals

- Students will gain a working knowledge of the roles, tasks and obstacles faced by film and television producers.
- Students will understand through analysis and application the development, physical production and post processes.
- Students will gain a working knowledge of industry trade newspapers, magazines and websites.
- Students will gain an appreciation for the filmmaking process from the perspective of the director, actor and cinematographer.
- Students will gain a working knowledge of the current and evolving structure of studios, networks and labor unions.
- Students will learn the roles of talent agents and managers.
- Students will understand through analysis and application scheduling and budgeting 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.

SEMESTER TWO OBJECTIVES

In the second semester, students will build upon their semester one learning and will continue to challenge their production abilities artistically and technically. Students are instructed in the craft of screenwriting and will learn storytelling concepts of structure, formatting, style, conventions and character development through writing an original short narrative script. They will develop and produce a short documentary and put into practice their increased production skills. They will craft professional caliber resumes.

Learning Goals:

- Students will analyze and evaluate screenplay quality through effective script coverage.
- Students will develop and execute an original short narrative screenplay.
- Students will demonstrate discipline and methodology for adhering to script deadlines.
- Through practice and execution, students will develop and execute a short documentary 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.

SEMESTER THREE OBJECTIVES

In semester three, students will research and analyze newsworthy and relevant topics pertaining to the entertainment industry. They will write an original reality television series proposal. They will 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 Goals:

- 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.

SEMESTER FOUR OBJECTIVES

Students will develop an articulate and effective pitch of an original film or television treatment. Students will develop and write an original television series pilot treatment and an original feature film treatment. They will 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 Goals:

- Students will develop and write an original television series pilot treatment.

- Students will develop and write an original feature film treatment.
- Students will demonstrate discipline and methodology for submitting quality written material on deadline.
- Students will develop the skills to create and articulate a clear, concise and engaging pitch.

SEMESTER FIVE OBJECTIVES

In semester five, students will 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 Goals:

- 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.

SEMESTER SIX OBJECTIVES

Students will develop a first draft feature screenplay. They will be exposed to acting techniques and methodologies. They will study production design, wardrobe and makeup artistry and will create an original look book. They will 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 Goals:

- Through practice and execution, students will write a first draft feature screenplay.
- Students will develop and create an original piece of new media.
- Students will employ creative producing skills through the start of an ongoing collaboration with a screenwriter.
- Through analysis and practice, students will develop and understand acting technique.
- Through example and practice, students will identify effective design style in art direction, costuming and makeup.

SEMESTER SEVEN OBJECTIVES

In this semester, students begin to synthesize their coursework to date and begin to position their thesis efforts for the final two semester of the BFA program. They will continue their creative collaboration with a screenwriter. 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 Goals:

- 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 Goals:

- Students will reinforce their directing, camera, lighting and sound techniques.
- Students will master their pitching technique.
- Students will finalize and present their business plans and television show bibles.

The BFA program culminates in a pitch 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

<i><u>Semester One</u></i>	<i><u>Units</u></i>
PROD101 Producers Craft I	3
PROD111 Directing for Producers I	2
PROD121 Cinematography, Lighting &	2
FOUN101 English Composition	3
FOUN171 First Year Seminar	3
FOUN121 Film Art	3
<u>Required</u>	<u>16</u>

Semester Two **Units**

PROD131	Producers Craft II	3
PROD141	Introduction to	3
PROD151	Producing Documentaries	2
PROD161	Sound for Producers	1
FOUN131	Public Speaking	3
HATM101	Critical Film Studies	3
<u>Required</u>		<u>15</u>

Semester Three **Units**

PROD171	Entertainment Law &	3
S	Business Practices I	
PROD181	Producing Reality	2
PROD191	Short Film Production I	2
FOUN141	Critical Thinking	3
FOUN151	College Mathematics	3

Students must complete 1 of the following
Intro to Arts

ARHU191	Literature & Society	3
ARHU211	Dramatic Literature	3
<u>Required</u>		<u>16</u>

Semester Four **Units**

PROD201S	Pitching, Business Plans & TV Show Bibles	3
PROD211S	Business Affairs	2
PROD221S	Writing the TV Pilot	2
PROD231S	Writing the Feature Film	2
NASC211S	Science in the Movies	3

Students must complete 1 of the following

Introduction to Social & Behavioral Science

SOSC211S	Psychology of Production	3
SOSC201S	Psychology of Performances	3
<u>Required</u>		<u>15</u>

Semester Five **Units**

PROD24	Short Film Production II	2
PROD25	Industry Speaker Series	1.5
PROD26	Writing the TV Pilot	2
PROD27	Budgeting &	2
1S	Entertainment Accounting	
ARHU25	The Effective Artist: Critical	3
1S	Concepts in the Arts	

Students must complete 1 of the following

History of

HATM201	Topics in Film Studies	3
HATM211	Art History	3
HATM221	History of Theatre	3
<u>Required</u>		<u>13.5</u>

<u>Semester Six</u>	<u>Units</u>
PROD281 Producing New Media	2
PROD291 Acting for Producers	1
PROD301 Writing the Feature Screenplay	2
PROD311 Script Collaboration I	2
SOSC301S Intro into Economics	3
Students must complete 1 Natural Science & Computing course.	
- Choose from course list.	3
Students must complete 1 upper-division History of Art, Theatre & Media course.	
- Choose from course list.	3
<u>Required</u>	<u>16</u>

<u>Semester Seven</u>	<u>Units</u>
PROD321S Thesis Development	3
PROD331S Entertainment Law & Business Practices II	3
PROD341S Script Collaboration II	2
PROD351S Post for Producers	2
Students must complete 1 upper-division Arts & Humanities course.	
- Choose from course list.	3
Students must complete 1 upper-division History of Art, Theatre & Media course.	
- Choose from course list.	3
<u>Required</u>	<u>16</u>

<u>Semester Eight</u>	<u>Units</u>
PROD361S Thesis Development	3
PROD371S Advanced Pitching	2
PROD381S Directing for Producers II	2
Students must complete 1 upper-division Arts & Humanities course.	
- Choose from course list.	3
Students must complete 1 upper-division History of Art, Theatre & Media course.	
- Choose from course list.	3
<u>Required</u>	<u>13</u>

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

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

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

Motion picture sound is often overlooked and taken for granted. In this course, students will learn about the fundamentals of both production sound and post-production sound and gain an understanding of how sound can enhance their stories. In a studio environment, students will get hands-on experience working as sound mixers as well as boom operators. They will also gain knowledge in how to add sound effects, music and dialog replacement to their films.

SEMESTER THREE

Entertainment Law & Business Practices I

This 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

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 Five, students will edit and prepare their projects for a final screening.

SEMESTER FOUR

Pitching, Business Plans & Television Show Bibles

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

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

Writing the TV Pilot Treatment

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

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

Short Film Production II

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

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

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

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

Producing New media

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

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

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

Thesis Development Workshop I

Students begin to conceptualize and develop their Thesis Projects. Topics include executive summary, logline, synopsis, story and character development, researching and analyzing comparable films or television shows and developing effective comparisons. Students will view and critique sample teasers for creative style and effectiveness. Through lectures and examples, students will learn the critical skills to develop effective feature film business plans and television show bibles.

Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects.

Entertainment Law & Business Practices II

This course offers a deeper analysis of contract law and critical issues raised in contract negotiations. Copyright law and the protection of intellectual property are further analyzed. Focusing on domestic, international, and independent finance, marketing and distribution, and using case studies of actual campaigns, this course focuses on successful strategies for each of these vital aspects of producing.

Prerequisite(s): Entertainment Law & Business Practices I

Script Collaboration II

Students will continue with their screenwriter collaborations for the purpose of completing a fully developed second draft of their scripts.

Prerequisite(s): Script Collaboration I

Post for Producers

This course will explore the entire post-production workflow for both film and digital formats. In addition to the technical aspects of physical post-production, the artistic and managerial aspects will also be addressed. Post-production for all current exhibition venues, including theatrical, DVD, satellite and streaming will be reviewed. Students will also learn more advanced post-production sound techniques to enhance their films.

SEMESTER EIGHT

Thesis Development Workshop II

Students continue to refine and finalize their Thesis projects. Option A candidates will prepare for their production green lights, while Option B candidates will finalize multiple components of their required thesis documents. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects and they will create and maintain a production company website.

Prerequisite(s): Thesis Development Workshop I

Advanced Pitching Workshop

This course 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

Directing for Producers II

Through in-class exercises, students will gain a deeper understanding of the director's integral creative role and directing craft. In a workshop setting, students learn advanced camera techniques, lighting concepts and production sound. Working with the Thesis Option A equipment package and through a series of exercises, students will develop a deeper understanding of cinematography, lighting and sound needs and how to creatively meet those needs. ***Prerequisite(s): Directing for Producers I***

LIBERAL ARTS & SCIENCE COURSES (FOR UNDERGRADUATE BFA & BA PROGRAMS)

OVERVIEW

A strong foundation in the liberal arts and sciences is crucial to the development of a creative artist.

This section lists the Liberal Arts & Science courses offered for the Bachelor of Arts (BA) degree in Media Studies and the Bachelor of Fine Arts (BFA) degree in Filmmaking, Screenwriting, Acting for Film, Photography, Producing, Game Design and Animation, respectively. BA and BFA students begin their undergraduate studies with Foundation Studies courses in conjunction with their major discipline, and continue their studies in courses in Arts & Humanities, Social & Behavioral Sciences, Natural Sciences and History of Art, Theatre & Media.

Courses in the Arts and Humanities, the History of Media, and the Social and Natural Sciences emphasize critical thinking and college-level writing skills and research, and are designed to inform and expand the undergraduate's development in filmmaking, acting and the other cinematic and visual arts offered at the New York Film Academy.

FOUNDATION STUDIES

Foundation courses focus on the basic academic skills needed to succeed in college: analytical writing, critical thinking and

problem solving. These courses build a foundation for more specialized subjects requiring advanced written and oral communication. The skills mastered in these courses will prepare students for the advanced course work in the Liberal Arts & Sciences as well as in their core programs, and form the basic foundation of a well-rounded artist.

<u>Courses</u>	<u>Units</u>
FOUN101 English Composition	3
FOUN121 Film Art	3
FOUN131 Public Speaking	3
FOUN141 Critical Thinking	3
FOUN151 College Mathematics	3
FOUN161 Drawing*	2
FOUN171 First Year Seminar	3
<u>Required</u>	<u>15-20</u>

*Drawing is not required for all BFA students.

English Composition

This course introduces students to the foundations of academic writing, textual analysis, and research expectations at the college level. Students read and analyze a variety of college-level texts, write essays of increasing complexity, and practice stages of the writing process. By the end of the course, students will have developed critical writing, reading, and analysis strategies that they can use in upper-division Liberal Arts & Science courses.

Film Art

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

Public Speaking

This course is designed to organize critical thinking and improve public speaking skills. Students will give several prepared and extempore speeches in class on a variety of topics. The skills developed here will serve in school, life and filmmaking, including the ability to "pitch" projects for development.

Critical Thinking

This course guides students to approach thinking more insightfully and effectively by exploring the process by which we develop, understand, support, and critically examine our beliefs and those of others. Students will practice some of the most important skills of critical thinking and apply them to practical questions, current social issues, belief systems, and the media. In doing so, they will examine the precise meaning and logical relationships of claims, the value and relevance of supporting evidence, the credibility of sources, misleading rhetoric and fallacies, and effective forms of argumentation.

College Mathematics

This course is an introduction to basic mathematical concepts. Topics covered include mathematical operations of fractions, decimals, proportions, ratios,

percents, measurements, order of operations, conversions, ratios, statistics, geometry, trigonometry probability and algebra.

Drawing

This course covers the necessary tools, materials, and techniques to communicate ideas visually. Through the analysis of two-dimensional art, film, and photography, discussion of how these forms convey content, and the practice of drawing techniques, students will learn the basics of how our brains interpret visual storytelling. Students will practice basic principles of pictorial composition and linear perspective and will be introduced to practical techniques in rendering form and shadows to communicate lighting strategies. Final projects in this course are designed to complement the goals of students' major disciplines.

First Year Seminar

The course is designed to help students navigate college life and enhance their ability to take advantage of the opportunities presented both on and off campus. Topics covered include navigating college life, goal setting, library and research skills, personal motivation, educational and career planning, and learning styles. The class includes visits from school staff, discussion, and practical activities based on weekly topics.

ARTS & HUMANITIES

In their Arts and Humanities coursework, students are introduced to great works of art and literature and their impact on culture and society. These courses offer students a well-informed and geographically diverse viewpoint, as well as developing critical thinking and writing skills. With an emphasis on interdisciplinary approaches to literary and cultural study, students are given the intellectual tools to discover the dynamic relationship between author and reader, or artist and audience, from a variety of critical, historical, cultural, social, and political perspectives. These fields give students the tools to utilize language in their films and add depth to projects illustrating the human condition.

Introductory Courses Units

ARHU191	Literature & Society	3
ARHU211	Dramatic Literature	3

Students are required to complete 1 or more of the following prerequisites prior to upper-division courses:

ARHU231	The Great	3
ARHU241	Topics in Literature I:	3
S	Creative Writing	
ARHU251	The Effective Artist:	3
S	Critical Concepts in the	

Required 6

Upper-Division Electives Units

ARHU30	World Religions	3
ARHU32	The Great Playwrights	3
ARHU33	Cultures & Encounters	3
ARHU35	American Cultural	3

ARHU36	European Cultural	3
ARHU37	Introduction to the Novel	3
ARHU39	Ethics of Video Games	3
ARHU40	Mythology	3
ARHU41	Topics in Literature II:	3
1S	Literary Genres	
ARHU42	Topics in Queer Studies	3
ARHU43	Advanced Drawing	3
ARHU44	Issues in Adaptation	3
<u>Required</u>		<u>12-15</u>

Literature & Society

The course examines contemporary Western literature in its many forms. Students will learn to deeply analyze texts as well as the cultural and historical contexts in which they were written. While investigating the diction, voice, symbolism and other literary devices used in the selected texts, students will explore the many themes and genres that contemporary literature has to offer.

Dramatic Literature

This course is a survey of dramatic from the ancient Greeks to the end of the 20th century, with emphasis on dramatic structure and style. Special emphasis will be placed on historical developments and their relationship to literary periods and movements in other genres.

The Great Screenplays

The Great Screenplays is a critical studies course focused on exploring Academy Award-winning American and foreign screenplays from the past ten decades. Through in-class screenings, readings of screenplays, lectures, and discussions, students will gain a deeper understanding of

how the art of screenwriting has evolved since the 1920s.

Topics in Literature I: Creative Writing

The course offers students the opportunity to explore various genres (fiction, nonfiction, or poetry) each semester. Depending on the semester offered, topics will include: poetry, fiction, memoir, and short story. The course is offered in a workshop format and a writer's creative journal is required of all students.

Prerequisite(s): Dramatic Literature or Literature & Society

The Effective Artist

The effective and influential artist has a clear understanding of how art is borne out of human experience, and human experience, in turn, is born out of art. Serving as a gateway for the artist to apply theoretical analysis to their own works and the works of others, this course will use tools from a variety of theoretical perspectives, historical paradigms, cultural ideologies, and philosophies. By the end of this overview of critical concepts, students will be able to make informed and intelligent decisions for more specialized courses offered later in their programs.

Prerequisite(s): Dramatic Literature or Literature & Society

World Religions

An introduction to major religions of the world, this course will introduce students to the beliefs and practices of the world's living religious traditions as well as train students in the basic methods of the academic study

of religion. The course discusses how it is possible to learn about - and learn from - a variety of religious traditions without being or becoming an adherent of any single tradition. The course includes both Western and non-Western religions.

Prerequisite(s): Dramatic Literature or Literature & Society

The Great Playwrights

A study of the lives, times, and plays of renowned playwrights enables students to build a critical and dramaturgical vocabulary for discussing, evaluating, and crafting compelling dramatic works. To understand the use of conflict, character, structure, dialogue, relationships, spectacle, world building, and theme in theater, this class will make use of techniques such as in-class table reads, at-home reading assignments, filmed plays, writing and analysis exercises, and will examine playwrights such as Shakespeare, Miller and Williams, among others.

Prerequisite(s): The Great Screenplays

Cultures and encounters

The course is a study of non-Western art, film, theatre and society with emphasis on Asia, Africa and Islamic art and cultures.

Prerequisite(s): Dramatic Literature or Literature & Society

American Cultural History

Supplies the knowledge of U.S. history that is critical for understanding how America has come to prominence in today's global society. Objective is to make students aware of the nation's rich and complicated past, and how this background has shaped the diverse aspects of America's complex national character. Covers major

developments in U.S. history and culture from European settlement to early 21st century.

Prerequisite(s): Dramatic Literature or Literature & Society

European Cultural History

This course serves as an introduction to themes in European history from the Ancient Greeks and Romans through the Renaissance, the nationalist movements of the 19th Century, World Wars I & II to the student revolts of 1968, on to the present sociopolitical climate in Europe. Through discussions of Europe's past, the course will consider broader questions of globalization, world citizenship and identity in modern life.

Prerequisite(s): Dramatic Literature or Literature & Society

Introduction to the Novel

This course introduces the novel as a literary form, covering its origins, development, and literary, cultural and social importance. The texts selected for study in this course represent a variety genres, styles, countries and historical periods. Students are expected to read and write critically. A secondary goal of the course is to discuss the novel's role in film adaptations.

Prerequisite(s): Dramatic Literature or Literature & Society

Ethics of Video Games

Ethics refers to standards of right and wrong in society. Students study and debate ethics in play experiences and game design, and whether play is a valid way of learning about the real world. Students learn about meta-

game behavioral issues such as cheating, violence, and the four types of players found in online worlds: Explorers, Achievers, Socializers, and Killers.

Prerequisite(s): Dramatic Literature or Literature & Society

Mythology

This course is designed to acquaint students with a body of material central to modern thought, culture and civilization. Through readings and exposure to other works of art and cultural products, students will come to know some of the world's most influential myths and how they relate to the cultures that created them. The course explores the theory of myth and the uses of myth in art, literature, and film, as well as the cultural and psychological implications of myths.

The readings will encompass several mythological traditions, but Græco-Roman myth will make up the bulk of the course's readings, focusing particularly on how the principles and issues raised in this body of Classical literature arise in our own contemporary culture.

Prerequisite(s): Dramatic Literature or Literature & Society

Topics in Literature II: Literary Genres

The course offers students the opportunity to study in depth various forms of literature, other than the novel or screenplay. The course may focus on the works of one writer, or a theme in various genres, or an in-depth study of one particular genre. Depending on the interest of the instructor and the semester offered, topics will include (among others): poetry, fiction, creative non-fiction, memoir, short story and the essay.

Prerequisite(s): Dramatic Literature or Literature & Society

Topics in Queer Studies

This course explores film, television, and theatre history by way of lesbian, gay, bisexual, and transgender stories and characters, as well as the gay women and men – whether in or out of the closet – who played an essential role in bringing a queer perspective to the cinema, television and stage. Gender and sexuality, repression, and resistance, deviance and acceptance, and identity and community will be explored.

Prerequisites: Dramatic Literature or Literature & Society

Advanced Drawing

Advanced Drawing builds on the foundational skills of linear perspective, value, and figure drawing to teach strategies of composition and experimental techniques in drawing. Through the analysis of two-dimensional art, film, and photography, students will explore a variety of materials, methods, and conceptual approaches to the immediate and spontaneous format of drawing. This course is structured to encourage personal voice through idea generation, material investigation, technical refinement, and research. Students are encouraged to push boundaries in their investigations of materials, subject matter, process, and interpretation related to image-making.

Issues in Adaptation

This course will examine how adaptations have evolved over time to adapt to the social,

political, and environmental changes throughout history. Students will be able to contextualize adaptations using historical context with a main focus on the issues that existed during the time it was produced. Past topics include censorship and the sociopolitical issues presented in fantasy adaptations. Varies from semester to semester depending on instructor.

Prerequisite(s): Dramatic Literature or Literature & Society

SOCIAL & BEHAVIORAL SCIENCES

Social and Behavioral Science courses emphasize the social, cultural, political, environmental, and psychological impact human groups and individuals have on one another. In their coursework, students learn how to approach these subjects through quantitative and qualitative methodologies that focus on the analysis and understanding of human behavior.

Introductory Courses

Units

SOSC201	Psychology of	3
S	Performance	
SOSC211	Psychology of	3
S	Production	

<u>Required</u>	<u>3</u>
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<u><i>Upper-Division Electives</i></u>	<u><i>Units</i></u>
SOSC301 Introduction to Economics	3
SOSC311 International Politics	3
SOSC321 General Anthropology	3
SOSC331 Sociology	3
SOSC341 Anthropology of Media	3
SOSC351 Media & Society	3
SOSC371 Intro to Political Science	3
SOSC381 Topics in Contemporary	3
S Moral Issues	
<u>Required</u>	<u>3</u>

Psychology of performance

The course is designed to help students deepen the practice of their craft while maintaining a healthy balance between school and personal life. Basic understanding of the workings of consciousness and the deep connection between thoughts, emotions and behavior will be examined during the semester. Interpersonal communication as well as the demands placed on the individual within the group dynamic will be explored.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

Psychology of Production

In the course, students will examine the self from the perspective of some of Psychology's major personality typologies, such as Jung's introvert/extrovert, Jung's archetypes, Kessler's Five Personality Types, and "The Big 5." Through lecture, discussion, presentation, creative exercise, and on-screen examples, students will become more familiar with their own personal psychology, with the variety of 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

The course examines the main trends in contemporary anthropological theory, from physical anthropology to conceptual and ethnographic approaches. It will concentrate on several key theoretical approaches that anthropologists have used to understand the diversity of human culture, such as structuralism, Marxism, feminism, practice theory, critical ethnography, and postmodern perspectives.

Prerequisite(s): Successful completion of Psychology of Performance, or Psychology of Production

Sociology

An introduction to the systematic study of the social sources and social consequences of human behavior, with emphasis upon culture, social structure, socialization, institutions, group membership, and social conformity versus deviance.

Prerequisite(s): Successful completion of Psychology of Performance, or Psychology of Production

Anthropology of Media

Explores how media technologies and genres are produced, used and interpreted in different cultural contexts around the world. Emphasis is placed on the effect of different media on people's social identities and communities, including families, nations and religions.

Prerequisite(s): Successful completion of Psychology of Performance, or Psychology of Production

Media & Society

In this course, students will examine the ethical, social and far-reaching issues involved in media and society. Students will analyze and interpret the ways technology and information impact upon and are impacted by, culture, storytelling, consumers and audiences from various genders, ethnicities, and economic levels.

Prerequisite(s): Successful completion of Psychology of Performance, or Psychology of Production

Intro to political science

This survey course is designed to introduce students to important theories, concepts and issues, in the study of political processes and behavior. The course will cover political theory, research methods, forms of government, public administration, and public policy.

Prerequisite(s): Successful completion of Psychology of Performance, or Psychology of Production

Topics in Contemporary Moral Issues

A philosophical examination of the central moral issues of our time and the various conceptions of morality and justice that underlie our responses to them. Topics may include: abortion, euthanasia, war, economic justice, equality and discrimination, crime and punishment, animal rights, global climate justice, immigration, censorship, and privacy.

Prerequisite(s): Successful completion of Psychology of Performance, or Psychology of Production

NATURAL SCIENCES

The Natural Sciences seek to reveal and explain natural phenomena that occur in the biological, physical, and chemical realms. Coursework in the Natural Sciences will require students to utilize empirical data and scientific methodology to develop and test well-reasoned hypotheses. Students learn how to reason and investigate critically, drawing conclusions from fact and not opinion, as they look to further their understanding of the natural world.

<u>Introductory Courses</u>		<u>Units</u>
NASC211S	Science in the	3
<u>Required</u>		<u>3</u>

<u>Upper-Division Electives</u>		<u>Units</u>
NASC301S	Geology	3
NASC321S	Human Anatomy &	3
NASC341S	Principles of Geography	3
NASC361S	Principles of Physical	3
NASC381S	General Biology	3
NASC391S	Environmental Science	3
<u>Required</u>		<u>3</u>

Science in the Movies

This course is designed as a survey of science across the physical and life sciences, including biology and biotechnology, environmental science, ecology, earth and planetary science, chemistry, atomic and nuclear physics, and artificial intelligence. Movies that demonstrate scientific concepts will serve as templates for elucidation of said concepts. Scenes will be examined, and the accuracy and portrayal of the science, and scientists, analyzed. Related topics, including

the role of scientific advisors on films, and how best to balance “science” and “fiction” in film, are discussed. This course aims to raise an awareness of the treatment and content of science in popular films.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

Geology

This course introduces students to the basics of Geology. Through a combination of lectures, labs, and field observations, students will address topics ranging from formation of the elements, mineral and rock identification, and geological mapping to plate tectonics, erosion and climate engineering.

Prerequisite(s): Science in the Movies

Human Anatomy & Physiology

This introductory course provides an overview of the basic anatomy and physiology of the body's major systems. It is designed to strengthen or develop a vocabulary in human anatomy and physiology, and an understanding of how the body works.

Prerequisite(s): Science in the Movies

Principles of Geography

This course is a systematic study of the various elements that make up the Earth's physical environment, weather, climate, vegetation and land forms. In this course students will learn to: interpret maps and analyze geospatial data; understand and explain the implications of associations and networks among phenomena in places; recognize and interpret the relationships among patterns and processes at different scales of analysis; define regions and evaluate

the regionalization process; characterize and analyze changing interconnections among places.

Prerequisite(s): Science in the Movies

Principles of Physical Sciences

This course is designed as an introduction to the fundamental principles of physics, chemistry, earth science, and astronomy. Content will include everyday examples, such as analyzing collisions and forces in nature, examining chemical reactions in our bodies, understanding the causes and measurement of earthquakes, and the scientific efforts to comprehend the workings of our solar system. Upon successful completion of this course, students will be able to carry out an experiment using the scientific method, explain and define the principles and terminology of physical science, and use formulas to solve related problems.

Prerequisite(s): Environmental Science

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

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

HISTORY OF ART, THEATRE & MEDIA

Artists must know the history and tradition of the forms and fields in which they work. The courses offered in History of Art, Theatre and Media combine the historical study of filmmaking, theatre, music, visual arts, and new media with studies of popular culture. By exposing students to great artists and masterpieces of the past, these courses invite students to historically situate the various ways in which media reflects, constructs, and shapes the world in which they live. Students achieve not only an understanding of how their own projects fit into the traditions of film, theatre and visual arts, but also gain an awareness of how to move that tradition forward in their own work.

Introductory Courses

Units

HATM10 Critical Film Studies

3

HATM11 1S	History & Aesthetics of Photography I	3
HATM12 1S	History & Aesthetics of Photography II	3
<u>Required</u>		<u>6-9</u>

permeate every aspect of mainstream consciousness and, in turn, influence the way contemporary society reads images.
Prerequisite(s): History & Aesthetics of Photography I

Critical Film Studies

This seminar focuses on the history of filmmaking from 1960 to the present. Special emphasis will be placed on international cinema.

History & Aesthetics of Photography I

In this course, students will study, analyze and critique the work of master photographers from the birth of photography to 1960. Students will investigate the ways in which seminal photographers of this era held a mirror up to society, allowing us to see the technological, artistic, social and cultural currents of life through the lens. Examining master photographers' techniques, aesthetics and approaches segues into students' individual shooting and research projects.

History & Aesthetics of Photography II

This course continues the history of photography from 1960 onwards, investigating cultural, historical and ideological aspects of this era's most enduring and penetrating images. Students will trace the development of analog and digital photography throughout the rise and dominance of the electronic media. Discussions will focus on how these media

Upper-Division Electives

Units

HATM201S	Topics in Film Studies	3
HATM211S	Art History	3
HATM221S	History of Theatre	3
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

Required

3-6

Topics in Film studies

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

Prerequisite(s): Successful completion of

preceding Foundation Studies courses

Art History

This course is a survey artistic production from Prehistory to the current day, focusing on the development of visual language and technical innovation to convey cultural values. Student will learn formal and historical analysis as well as methods of academic research and writing in the discipline of art history.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

History of Theatre

A concise study of the history of theatre from Ritual Theatre in Africa to Greek and Roman theater to the present. Each era of history will be examined through formal study, plays, theater architecture and historical documents, as well as film versions of stage plays. Plays will be drawn from Western and non-Western sources. Students will be required to attend live theater performances to fulfill writing assignments.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

History of Photography

This course is an introduction to major conceptual trends and ideas in the history of photography, from its invention to the present day. Technological, artistic, social, cultural and journalistic currents of the medium will be covered in depth.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

History of Documentary

This course will introduce students to the history and theory of documentary cinema. The course will review and analyze the evolution of the documentary film genre and the varieties of approaches adopted by non-fiction filmmakers. Study will include various modes of documentary form: expository, observational, interactive, reflective, and assorted hybrid modes. The course will also explore a number of other important areas in documentary filmmaking, including ethical and legal questions as well as the importance of thorough research.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

History of Animation

This course focuses on the history and aesthetics of animation, with references to related arts such as live-action cinema, puppetry and comics. Screenings include a wide range of commercial and experimental works produced throughout the world. Students create small projects and written works pertaining to course topics.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

History of Video Games

Although the medium of video games is only forty years old, it already has a rich history that influences the industry today. An understanding of the history of video games is essential to the future game designer, not only because it serves as a common foundation for those who work in the industry, but only by understanding the mistakes and successes of the past will future

game developers create the great games of tomorrow.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

Topics in Modern & Contemporary Art History

This course highlights artists and art movements including Modernism and Post-Modernism. Students will read, discuss, and write about what consists of the modern aesthetic and see how art produced around the turn of the 20th century rigorously shaped what we consider art today. This course will vary in the cultures and movements covered according to the instructor. Artworks will be studied by analyzing formal elements in their aesthetic, cultural, and historical/national contexts.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

Music Appreciation

This course introduces and acquaints the student with all aspects of music, including outstanding composers, the different types of music they created, how the music is performed, great performers and conductors, and the techniques involved in these fields. The class focuses on developing skills necessary to become an intelligent listener. Throughout the course the student is introduced to virtually every type and style of music in an attempt to develop musical taste and appreciation.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

History of Broadcasting

This course examines the historical development of Radio and Television broadcasting with an examination of the interrelationships between artistic and technological forms, as well as industry, social, and cultural trends. The commercial and noncommercial models of support, governmental regulations, and impact on society, programming, and future technology will be a primary focus.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

Topics in genre studies

This course will examine film and/or television genres in context of its history, aesthetics, cultural context, social significance, and critical methodologies.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

American Television History

This course is a critical survey of American television history from its inception to the present day. Examination of interrelationships between program forms, industrial paradigms, social trends, and culture will be covered and consideration of television programs and series in terms of sociocultural issues (consumerism, lifestyle, gender, race, national identity) and industrial practice (programming, policy, regulation, business) will be highlighted.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

History of women in film, television & Theatre

This course explores the lives and work of women in Film, Television, and Theatre as it considers both historical and contemporary writers, directors and those behind the scenes like producers, scene designers, and cinematographers. This course will incorporate feminist writings to provide a lens through which we focus on individual challenges, achievements, and priorities of significant women in these mediums.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

African American Film & Television History

This course considers works made outside the white-dominated film industry—during

generations of social and legal exclusion—as well as those produced later within mainstream industrial practices by African Americans. It traces the artistic representation of a marginalized group, as it negotiates—and eventually demands—for itself a greater share of opportunity within the dominant culture. The course examines films and television series by African-American creators, as well as those by white filmmakers who explore the black experience.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

TWO & ONE YEAR CERTIFICATE PROGRAMS

The NYFA Two & One Year Certificate programs are professional, full time, conservatory-training programs designed for students who wish to make a full-time commitment and fully immerse themselves in their chosen discipline. Upon successful completion, students receive a Certificate of Completion. In order to graduate with a certificate, students must successfully complete every course of study with a passing grade or better as well as 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 school Registrar ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

TWO-YEAR FILMMAKING

The Two-Year Filmmaking program is a six-semester certificate program. Students must complete 75 units or 2,125 course clock hours in order to graduate. Please refer to the Two-Year Filmmaking section of the catalog for a complete list of required courses.

TWO-YEAR ACTING FOR FILM

The Two-Year Acting for Film program is a four-semester certificate program. Students must complete 71 units or 1,821 course clock hours in order to graduate. Please refer to the Two-Year Acting for Film section of the catalog for a complete list of required courses.

ONE-YEAR FILMMAKING

The One-Year Filmmaking program is a three-semester certificate program. Students must complete 38.5 units or 929 course clock hours in order to graduate. Please refer to the One-Year Filmmaking section of the catalog for a complete list of required courses.

ONE-YEAR ACTING FOR FILM

The One-Year Acting for Film program is a two-semester certificate program. Students must complete 31 units or 675 course clock hours in order to graduate. Please refer to the One-Year Acting for Film section of the catalog for a complete list of required courses.

ONE-YEAR SCREENWRITING FOR FILM & TV

The One-Year Screenwriting program is a two-semester certificate program. Students must complete 34 units or 660 course clock hours in order to graduate. Please refer to the One-Year Screenwriting For Film & TV section of the catalog for a complete list of required courses.

ONE-YEAR PRODUCING

The One-Year Producing program is a two-semester certificate program. Students must complete 35.5 units or 612 course clock hours in order to graduate. Please refer to the One-Year Producing section of the catalog for a complete list of required courses.

ONE-YEAR DOCUMENTARY FILMMAKING

The One-Year Documentary Filmmaking program is a three-semester certificate program. Students must complete 38 units or 780 course clock hours in order to graduate. Please refer to the One-Year Documentary Filmmaking section of the catalog for a complete list of required courses.

ONE-YEAR PHOTOGRAPHY

The One-Year Photography program is a two-semester certificate program. Students must complete 30 units or 735 course clock hours in order to graduate. Please refer to the One-Year Photography section of the catalog for a complete list of required courses.

ONE-YEAR CINEMATOGRAPHY

The One-Year Cinematography program is a two-semester certificate program. Students must complete 30 units or 646 course clock hours in order to graduate. Please refer to the One-Year Cinematography section of the catalog for a complete list of required courses.

ONE & TWO YEAR CERTIFICATE PROGRAM ADMISSIONS POLICY

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

All application materials should be submitted to:

**New York Film Academy
Admissions Review Office
420 Lincoln Road, Suite 200
Miami Beach, FL 33139**

REQUIRED APPLICATION MATERIALS

Applicants must submit the following materials for admission:

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

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

APPLICATION

Students must submit a completed certificate

program application. Applications are available online at:

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

APPLICATION FEE

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

PROOF OF HIGH SCHOOL COMPLETION

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

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

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

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

CREATIVE PORTFOLIO

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

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

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

Collaborative work may be submitted, but applicants must detail what role they had in the creation of the work. Portfolio materials will not be returned.

Upload your portfolio at <https://www.slideroom.com/commonapp/applicant-experience/>.

ACTING FOR FILM

The creative portfolio for Acting programs should be a selection of filmed monologues

that show the breadth and depth of the actor's abilities. Applicants should submit two contrasting audition pieces in their portfolio: ideally, one dramatic monologue and one comedic monologue.

Monologue requirements:

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

CINEMATOGRAPHY

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

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

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

Or a visual sample from the below:

Visual Sample (select from a or b):

- 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.).

PROOF OF ENGLISH PROFICIENCY

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

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

TUITION DEPOSIT

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

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

ADMISSION STIPULATION

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

MATERIALS REQUIRED FOR STUDENTS RE-APPLYING TO NYFA

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

requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office.

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

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

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

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

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

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

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

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

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

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

- Petition to the Director of Admissions.

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

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

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

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

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

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

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

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

TWO-YEAR FILMMAKING

*Total Credits Required: 75 Units /
2,125 Clock Hours*

OVERVIEW

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

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

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 Goals:

- 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.

SEMESTER TWO OBJECTIVES

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 Goals

- 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

SEMESTER THREE OBJECTIVES

Building upon the filmmaking foundations learned in the previous semesters, students are expected to produce a polished short film up to 15 minutes in length (Intermediate Film). This film may be shot on 16mm film, 35mm film, or on High Definition video, depending

on each student's personal aspirations, creative decisions, and budget. Each student must enter the third semester with a script (written in Semester Two) for the Intermediate Film Project.

The semester is divided into two distinct phases. The first is the production period, during which each student directs his/her own film and works on classmates' films. The second phase of the semester is devoted to post-production. During this phase, students edit digitally, receive instruction and critique, and screen rough-cuts of the films. As they edit, they learn about the fundamentals of feature screenwriting, sound design, and film marketing.

Learning Goals

- 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.

YEAR-END SCREENINGS

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.

YEAR TWO

Coursework in the second year includes a series of highly specialized classes and workshops designed to further develop students' knowledge and skills as professional filmmakers. 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.

SEMESTER FOUR OBJECTIVES

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 Goals

- 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

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 Goals

- Evaluate the creative and logistical aspects of a film for successful production.
- Apply advanced directing, camera, and producing techniques to the visual interpretation of a story idea.

Production Goals

- Write, produce, and direct a thesis film that can be up to 30 minutes in length.
- Serve as principal crewmember on classmates' projects.

SEMESTER FIVE OBJECTIVES

In Semester Five, through a series of intensive classes and advisements, each student meets with faculty members who assist and coach the student through the successful production of his/her thesis. The first part of the semester is aimed at finalizing the thesis idea in

SEMESTER SIX OBJECTIVES

Instructors guide students through the post-production process in Semester Six and help them learn to not only make a more concise and powerful film, but also, to interpret and incorporate constructive editorial and creative feedback. 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 Goals

- 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.

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

<u>Semester One</u>	<u>Units</u>
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
<u>Required</u>	<u>12.5</u>
<u>Semester Two</u>	<u>Units</u>
FILM160S Director's Craft II	2
FILM170S Camera & Lighting II	2.5
FILM180S Collaboration Workshop	2
FILM190S Digital Editing II	2
FILM200S Screenwriting II	2
FILM210S Producing the Short Film	1
HATM10C Introduction to Film	3
<u>Required</u>	<u>14.5</u>

YEAR-END SCREENINGS

<u>Semester Three</u>	<u>Units</u>
FILM220S Intermediate Film	4
FILM230S Intermediate Film Post	3

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FILM240S Elements of Feature	2
FILM250S Sound Design	1
FILM260S Marketing the Short Film	1
FILM270S Visual Effects	1
<u>Required</u>	<u>12</u>

<u>Semester Four</u>	<u>Units</u>
FILM28C Director's Craft III	2
FILM29C Camera & Lighting III	3
FILM30C Producing Commercials & Music Videos	1
FILM31C Feature Screenplay I	2
FILM32C Screenwriting III	2
FILM33C Advanced Production	2
<u>Required</u>	<u>12</u>

<u>Semester Five</u>	<u>Units</u>
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
<u>Required</u>	<u>12</u>

<u>Semester Six</u>	<u>Units</u>
FILM400S Thesis Film Production I	4
FILM410S Thesis Film Post	4
FILM420S Entertainment Industry Seminar	3
FILM430S Feature Screenplay II	1
<u>Required</u>	<u>12</u>

COURSE DESCRIPTIONS

SEMESTER ONE

Director's Craft I

This is the first part of an in depth study of the methods used by the great directors to affect their audiences and to trigger emotional responses. In this course, students study the fundamentals of the director's palette, including camera placement, blocking, staging, and visual image design, in order to learn the basic building blocks of visual storytelling.

Camera & Lighting I

In the first week of the course, students are trained to use the 16mm 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.

Screenwriting I

This course introduces students to the foundations of screenwriting, as students workshop ideas, write loglines, treatments, rough drafts, and shooting scripts. Instruction focuses on the essentials of visual storytelling, dramatic structure, and character development. In-class discussion provides students with constructive analysis and support, as students learn to tell their stories visually, rather than through dialogue. The scripts they write become the basis of all class work in the first semester.

SEMESTER TWO

Director's Craft II

Starting where the first semester directing class left off, students learn how to cover scenes 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

Camera & Lighting II

Continuing where Camera and Lighting I left off, students work with sync sound 16mm cameras before tackling the full capabilities of the 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

Collaboration Workshop

A course designed to further expand upon the etiquette of the film set, students explore the importance of the actor/director relationship required for a successful and professional film shoot. Filmmaking and Acting students come together for a series of audition technique, rehearsal, and screening classes, in addition to a series of full-fledged production exercises.

Students film these production exercise scenes on 16mm film and HD with the guidance and critique of their instructors. These practice scenes are fully pre-produced (storyboarded, cast, scouted, rehearsed and pre-lighted) and planned during elaborate crew meetings prior to the start of each production. Filling all of the necessary crew roles, students spend a full

day shooting scenes with a more advanced grip and electric equipment package.

Digital Editing II

Students learn to sync and edit with dialogue, and work with post-production sound techniques. This experience provides students with further hands-on technical training they need to edit their own projects. With practice in sync-sound editing, students go into production on their own films with a full understanding of the challenge that awaits them after the shoot. Students also learn how to fully color correct their films for continuity.

Prerequisite(s): Digital Editing I

Screenwriting II

Students develop, write, and workshop scripts for their 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

producing the short film i

Producing the Short Film leads students through pre-production, introducing them to the essential processes of location scouting, permitting, and actor releases. The producing instructor and the students design a production schedule for the entire class, and the instructor encourages students to form realistic budgeting and scheduling plans as they undertake the production of their Year One Intermediate Film productions.

Introduction to Film

Through screenings and discussion, this class charts the 120-year history of the medium,

from early silent shorts, through various international movements, the rise and fall of the Hollywood Golden Age, to the birth of the modern cinema. In the process, students discover where their own work fits in the history of the art form.

SEMESTER THREE

Intermediate Film Production

Each student receives six shooting days to produce a script of 15 pages. Students work on their classmates' films in the principal crew roles. They continue to meet with instructors in one-on-one advisement sessions to get feedback on their shooting script, casting, storyboards, floor plans, schedules and budgets.

Each week during the production period, students come together with their Directing and Producing instructors to debrief on the most recently completed production and greenlight the next production. The greenlight process requires students to present a production notebook to their instructors, who will determine that the student is fully prepared creatively and logistically.

Intermediate Film Post Production

After the production period, students build their films in the editing room. They screen rough-cuts of their films for their directing and editing instructors and receive feedback from their peers before presenting their finished films to an invited audience at the end of the semester.

Prerequisite(s): Intermediate Film Production

Elements of Feature Screenwriting

This course introduces students to the craft of feature screenwriting through script-to-screen examinations of classic features. In the process, students also develop and workshop their own 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

Sound Design

Students receive instruction in fundamental post-production sound techniques such as Sound Effects and Sound Mixing. In the process, they learn the significance of sound design in improving the look of their Intermediate films.

Prerequisite(s): Sync Sound Production Workshop I

Marketing the Short Film

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.

Visual Effects

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.

SEMESTER FOUR

Director's Craft III

A continuation of Director's Craft 2; students will increase their comprehension of visual

expression and directorial style through a series of in class exercises, assignments, and lectures. These skills will help prepare students for 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

Camera & Lighting III

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

Producing Commercials & Music Videos

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

Feature Screenplay I

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

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

Thesis Film Directing

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

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

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

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

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

Thesis Film Production II

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

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

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

*Total Credits Required: 71 Units
/ 1821 Clock Hours*

OVERVIEW

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

- 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

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

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 Goals:

- Understand the fundamental principles of acting for film.
- Grounding in classical scene study and acting techniques.
- Fundamentals of script and text analysis.
- Survey and examination of film studies from a film actor's perspective.
- Exposure to a variety of vocal and movement techniques.
- Understanding the development of film acting styles from silent movies to present day, as well as developing a working knowledge of films that span the history of movies in America.

Production Goals:

- Present scenes and monologues in class.
- Shoot in class on camera for weekly critique.
- Participation in Film Craft shoots.

SEMESTER TWO

OBJECTIVES

The second semester of Year One enables students to continue developing as actors by challenging their range, and moving beyond their “comfort zone”. The second semester consists of a sequence of classes in Technique 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 Goals:

- 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.

YEAR TWO

Through exposure to the many facets of the professional world of film acting, the second year prepares students for their final projects, which include Showcase and Final Film Project. All Year Two students must complete a series of highly specialized courses, participate in

multiple film productions, and ultimately deliver a Professional Portfolio that they may take with them upon graduation.

SEMESTER THREE OBJECTIVES

The focus of the semester is on refining performance skills. Semester Three classes are infused with an emphasis on perfecting craft and exposing students to the realities of the acting industry and the business of acting. This is intended to prepare Two Year- students for their final projects as well as for a life in the industry after graduation.

Learning Goals:

- Continued practice in front of camera, behind camera, in a recording studio and in post-production.
- Exposure to and comprehension of television vs. film performance.
- Familiarization with vocal techniques for voice-over work
- Beginner training in improvisational work
- Examination of the works of Shakespeare

Production Goals:

- Perform in 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 Goals:

- Further development of advanced scene study techniques.
- Development of skills necessary for auditioning (both for television and film).
- Understanding of marketing tools used by film actors.
- Give acting students a working knowledge of the history of the actor's craft and a basic knowledge of major theories of acting.

Production Goals:

- Perform in a Final Showcase presentation for an audience of invited guests.
- Perform in a Final Film project to be screened for an audience.

CURRICULUM

Semester One

Units

ACTI100	Acting for Film I	3
ACTI110	Acting Technique I	3
ACTI120	Scene Study I	3
ACTI130	Voice & Movement I	2
ACTI140	Film Craft	2
ACTI150	Audition Technique	2
ACTI160	Text in	2
S	Action/Shakespeare	
ACTI170	Improvisation I	1
ACTI180	Speech I	1
ACTI190	Performance	1
Required		20

Semester Two

Units

ACTI20	Acting for Film II	3
ACTI21	Scene Study II	3
ACTI22	Meisner I	2
ACTI23	Voice & Movement	2
ACTI24	Acting for	2
OS	TV/Combat for Film	
ACTI25	Business of Acting	1
ACTI27	Improvisation II	2
ACTI29	Performance	1
Require		17

Semester Three

Units

ACTI30	Stage to Screen I	3
ACTI31	Adv Acting	2
ACTI32	Character Study	3
ACTI33	Advanced Movement	1
ACTI34	Acting for the	4
OS	Camera	1
ACTI35	Voiceover	2
OS	Physical	1
ACTI37	Characterization	2
Require		19

Semester Four

Units

ACTI400	Stage to Screen II	4
ACTI410	Adv Acting Technique	2
ACTI430	Theatre Dance	1
ACTI440	Acting for the Camera	4
ACTI450	Advanced Audition	1
S	Technique	
ACTI470	Clown/Mask	2
ACTI480	Advanced	1
ACTI490	Advanced Combat	1
Required		14

COURSE DESCRIPTIONS

SEMESTER ONE

Acting for Film I

Acting for Film I provides students with an environment to facilitate confidence and familiarity with acting in front of the camera. The primary emphasis of the class is the technical requirements and practice of film acting, 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

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

Students learn to break scenes down into units 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

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

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

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

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

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

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

Acting for Film II

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

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

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

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

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

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

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

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

SEMESTER THREE

Stage to Screen I

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.

Advanced Acting

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.

Character Study

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.

Advanced Movement

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.

SEMESTER FOUR

Stage to Screen II

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

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

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

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

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

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

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

***TOTAL CREDITS REQUIRED:
40 UNITS / 929 CLOCK
HOURS***

OVERVIEW

Based on an academic year, the curriculum is divided into three semesters. During the first semester, students learn the art and technique of visual storytelling. Courses will encompass all of the disciplines required to create unique short films. These include: directing, screenwriting, cinematography, editing, and working with actors. Emphasis will be placed on using these skills immediately in productions of the students' creation, with each student writing and directing several short films within the first semester.

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' Final Films. Students also learn the traditions of film history with the goal of positioning their own work within a legacy of cinema art.

The focus of the third semester is the production of the One Year Final Film (Intermediate Film.) These projects can be produced on high definition video, 16mm or 35mm film. Students also learn to be valuable collaborators by working

on classmates' projects during the production window. The semester concludes with the editing of the Final Film, as well as further instruction in post-production editing techniques and marketing.

The program begins with a strong grounding in the fundamentals of the medium, instructing students in the art of visual expression without dialogue. Screenwriting, directing, editing and cinematography classes work in concert to teach the student the grammar of film and the basics of visual storytelling. Through the production of short films, students will practice these skills in the field with stories of their own creation. These projects are critiqued in detail with multiple instructors helping to develop proficiency in the process.

The second half of the first semester builds upon these skills and adds instruction in writing, directing and editing for dialogue. Instructors also mentor students in these skills through the Digital production workshop class, which includes supervised productions on location. Students put these tools into practice through the production of High Definition production exercises and the final semester project, a film of up to ten minutes in length.

The second semester is devoted to advanced classes that prepare students for production of their final film, the production itself and post-production. Advanced topics in directing, producing, screenwriting and cinematography are instructed in intense classes consisting of both lectures and class exercises. These help prepare the student to create a more ambitious,

carefully crafted and mature film for their final project. On set mentoring is provided in the sync sound production workshop class in which students direct or act of as the cinematographer on complex class projects on location. Within their screenwriting class, students develop a script for their final film. This script will be the basis of the film project of the third semester. The goal of the final project is to enable students to make a fully conceived and executed film with dialogue. Instructors review both the artistic vision and production planning of these final films before approval for production is granted. During this phase, students will have one-on-one consultations with instructors as they work through issues from their scripts.

In the third semester, each student directs a final film project during the production phase as well as contributes as a crew person on five classmates' projects. This crew participation not only helps the student learn a valuable production skill, but also helps them to understand how other filmmakers overcome complex production difficulties and issues. Students will spend an additional twenty to forty hours a week beyond class-time on the production of their film projects. The Academy recognizes, as should the students, that these hours will vary from student to student. Students are responsible for making their own film project schedule, which must be supervised and approved by an instructor.

The final phase of the program is devoted to post-production. During this phase, students edit, receive instruction, and screen rough-cuts of the One Year Final Films (Intermediate Film.) Students will also receive feedback and finish their films for a final group screening.

LEARNING OBJECTIVES

The educational objectives in the One-Year 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 and High Definition Video cameras and motion picture production.
- A working knowledge of 35mm cameras and 35mm film production.
- The ability to direct a short film of up to fifteen minutes in length.
- 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.
- In-depth understanding of nonlinear digital editing.
- Foundational knowledge of film history.
- Knowledge of aesthetic film theory and experience with practical application of the same.

CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></u>
FILM100S Film Aesthetics I	3
FILM110S Cinematography I	2
FILM120S Editing I	1
FILM130S Production Workshop	3
FILM140S Screenwriting I	2
FILM150S Acting for Directors	1
HATM500S Cinema Studies	3
<u>Required</u>	<u>15</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></u>
FILM160S Film Aesthetics II	3
FILM170S Cinematography II	2
FILM180S Advanced Production	3
FILM190S Editing II	2
FILM200S Screenwriting II	2
FILM210S Producing I	1
<u>Required</u>	<u>13</u>

<u><i>Semester Three</i></u>	<u><i>Units</i></u>
FILM220S Intermediate Film Production	4
FILM230S Intermediate Film Post Production	2
FILM240S Elements of Feature	2
FILM250S Sound Design	2
FILM260S Master's Thesis Development	2
<u>Required</u>	<u>12</u>

COURSE DESCRIPTIONS

SEMESTER ONE

Film Aesthetics I

In this course, students begin to learn the language and craft of film aesthetics from a director's perspective. They learn to integrate several concepts from the arts, the behavioral sciences, and the humanities to achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. This course requires that students challenge themselves not only to become competent directors but also compelling storytellers by utilizing the advanced expressive visual tools to tell their stories. Instructed by directors practiced in the art of visual storytelling, students are exposed to the unique ways that directors stage scenes and choose particular camera angles in creating a sophisticated mise-en-scène.

Cinematography I

Through intensive in-class exercises, students shoot 16mm film and learn the complexities of film exposure, 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 I

Students are taught multiple aesthetic approaches to editing film and video. They learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Students study both the nuanced effects of editing on storytelling, and then apply them to their own films on AVID Media Software. The results allow students to apply the psychological and emotional effects of editing to their overall stories.

Production Workshop

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

Screenwriting I

This course introduces students to the nuanced tools and language used in writing a film project. Students take a story from initial idea, treatment and outline to a rough draft, and finally, a shooting

script. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. Students intensively workshop their ideas with classmates and instructors, providing constructive criticism while accepting critiques of their own work. Encouraged in the advanced methods of story design through visuals and action, the scripts they write become the basis for all projects in the first semester.

Acting for Directors

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

Cinema Studies

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

Film Aesthetics II

This class further explores the aesthetic elements of mise-en-scene: shot choice, composition, setting, point-of-view, action of the picture plane, and movement of the camera. Students practice different approaches to coverage by breaking down scenes from their own scripts, and applying sophisticated visual approaches. This class also takes a comprehensive look at casting from the actors and directors point of view. Students are asked to identify 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. Under the tutelage of their instructors, students submit detailed proposals for their Year One Intermediate films.

Prerequisite(s): Film Aesthetics I

Cinematography II

This class immerses students in the more advanced technical and creative demands of cinematography. Students work with more advanced 16mm cameras before transitioning to the Red Scarlet to continue studying HD cinematography. In addition, students 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.

Prerequisite(s): Cinematography I

Advanced Production Workshop

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

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

Screenwriting II

This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Year One Intermediate Films. Students critique each other's screenplays through table-reads and engage in lively roundtable discussions of each work. In the process, students learn that even the masters rewrite their work many times over while developing sophisticated visual stories on the page.

Prerequisite(s): Screenwriting I

Producing I

Producing I leads students through the entire process of pre-production, including scouting and securing of locations, permits, and casting. Students also learn how to make creative choices from the producer's points of view, identifying target audiences, exploring audience expectations, and crafting realistic budgets for their films. Using script breakdowns, students learn how to plan and keep to a schedule and budget for their Year One Intermediate Film productions. ***Prerequisite(s): Film Aesthetics I***

SEMESTER THREE

Intermediate Film Production

Students start the third semester with a finished script of up to 15 pages, having fully developed their ideas and prepared the scripts for production. Working with instructors to develop a production schedule, students make final

preparations on their film shoots, 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 & 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.

Prerequisite(s): Film Aesthetics II

Intermediate Film Post Production

After the production period, students build their films in the editing room. They screen rough-cuts of their films for their directing and editing instructors and receive feedback from their peers before presenting their finished films to an invited audience at the end of the semester.

Prerequisite(s): Intermediate Film Production

Elements of Feature Screenwriting

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of feature screenwriting. Topics will expand upon the short film techniques discussed in Screenwriting 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

As students edit their own films, they learn that good sound improves the overall production value of their films. Receiving instruction in sophisticated

sound design topics, students build Sound Effects, integrate Music and Orchestration, add Atmosphere, adding a polished sound mix to their Year One project.

Master's Thesis Development

Through roundtable discussions with classmates, under the guidance of writing and directing instructors, students will begin to consider their next film project (a master's project.) They will workshop ideas with their instructors to end up with a project idea, outline, visual references and script that they can pursue when they complete the one-year program.

ONE-YEAR ACTING FOR FILM

***TOTAL CREDITS REQUIRED: 31
UNITS***

OVERVIEW

One-Year Acting for Film is divided into two semesters. The first semester concentrates on building a foundation in the acting craft, and the second semester works on applying it to screen acting. During the first semester, students participate in a broad array of class work that introduces them to, and trains them in, the leading acting techniques. First semester courses include: Acting for Film, Technique & Scene Study, Voice & Speech, and Movement. These courses build towards a fully realized performance in a staged production. In the first semester, students are armed with the techniques and confidence they need to create believable performances for the camera in the second semester and beyond. In the second semester, in addition to attending classes, students apply what they have learned to a series of on camera exercises, both in-class and on-location film shoots. The camera exercises are designed to develop their screen acting ability.

Second semester courses build on the work done in the first semester. At the end of the semester each student in good standing performs in a digitally taped production, which they will edit and can become a part of his or her acting reel.

COURSE LEARNING OBJECTIVES

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

Skills learned as a result of successful completion of this program include:

- Critically analyze dramatic texts and apply that analysis when creating characters and delivering a performance.
- Display a working practice of consistent, dependable and repeatable acting technique with clarity, focus, and variety in physical life, articulation, and vocal range.
- Synthesize skills of analysis and technique to create characters with believable moments, and emotional and psychological depth.
- Display professional etiquette and key performance skills while working collaboratively and independently in live and on-camera environments.
- Interpret, analyze, and evaluate performance across diverse cultural lenses.

- Create original work in performance with a unique creative voice and knowledge of technical and aesthetic tools of the major disciplines of the cinematic arts.

YEAR ONE CERTIFICATE PROGRAM

Students undergo a thorough regimen of class work and film acting that lays the groundwork for a professional life in the film arts.

SEMESTER ONE OBJECTIVES

From the first day of class, students are immersed in a hands-on education. They rapidly learn the fundamental creative and technical skills they need to act in motion pictures. All students participate in an intensive sequence of classes in Technique & Scene Study I (Plays), Acting for Film I, Voice & Speech I, Movement I, Filmcraft and Great Performances.

Learning Goals:

- Understand the fundamental principles of acting for film.
- Grounding in classical scene study and acting techniques.
- Fundamentals of script and text analysis.
- Survey and examination of film performances and film acting styles.
- Exposure and practice in a variety of vocal and movement techniques.

Production Goals:

- Present scenes and monologue in class.
- Shoot in-class on camera exercises for weekly critique.
- Participate in a Film Craft shoot.
- Participate in shoot with filmmaking students.

SEMESTER TWO OBJECTIVES

The second semester of the One Year Program enables students to continue developing as actors by challenging their range, and moving beyond their “comfort zone”. The second semester consists of a sequence of classes in Technique & Scene Study II, Acting for Film II, Voice & Speech II, 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 Goals:

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

film) and the marketing tools used by actors

Production Goals:

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

CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></u>
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
<u>Required</u>	<u>17</u>
 <u><i>Semester Two</i></u>	 <u><i>Units</i></u>
ACTI200S Technique & Scene	4
ACTI210S Acting for Film II	4
ACTI220S Voice & Speech II	2
ACTI230S Movement II	2
ACTI420S Business of Acting / Audition Technique	2
<u>Required</u>	<u>1</u>

COURSE DESCRIPTIONS

SEMESTER ONE

Technique & Scene Study I (plays)

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

Acting for Film I

This course introduces the beginning Acting for Film student the skills necessary for creating a fully realized performance. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the

integrity of the script while shooting out of sequence. Film set terminology and etiquette is also addressed. Students collaborate in a supervised Production Workshop with film students, which is a full immersion production approach to Acting for Film instruction.

Voice & Speech I

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

Movement I

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

and Chekhov Technique. Through immersion in these various techniques this course will provide the foundation of movement analysis and the application of movement exercises to develop the physical life of a character.

Filmcraft

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

Great Performances

Students will view and participate in discussion of pivotal film performances and develop an appreciation and technical understanding of the methods, choices and effects of various styles of acting. This course seeks to give the student a reference point for key film performances and a working vocabulary of historically important films. Each film viewed becomes a common reference point and teaching example of significant and quality work.

SEMESTER TWO

Technique & Scene Study II

Technique & Scene Study II continues the exploration of relaxation, sensory awareness, and creative choice-making and individual performance elements in exercises designed to enhance the students' ability to synthesize their own practical techniques for performance on screen or stage. This course

will increase the Actor's awareness of their instrument. They will also develop their ability to focus their attention and create detailed and vibrant imaginative worlds. The student will learn the value of observation and replication in character work and have an increased awareness of real and imagined stimuli to create points of concentration to ground their performances in the given circumstances of their acting work. Students will learn to extract given circumstances from the text, to create strong objectives and to use active verbs to create vibrant performances. Emotional preparation will be more deeply explored and students will further understand the concept of a personal process. Exercises may be taped for in-class critique and evaluation. They will perform in a taped live presentation for an audience at the end of the semester.

Prerequisite(s): Technique & Scene Study I

Acting for Film II

This course teaches intermediate Acting for Film skills necessary for creating a fully realized performance. Students will prepare a script and digitally tape a variety of scenes during class. Students edit their own exercises and scenes to better understand how the mechanics of a performance effect the final edit. Edited exercises and scenes will be screened for critique in class. Students will also do pre-production prep in class as well as rehearse final scenes for shoot. Students will be intensively involved in production as well as acting throughout the shoot days. They will edit their own scenes for a final screening.

Prerequisite(s): Acting for Film I

Voice & Speech II

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

Prerequisite(s): Voice & Speech I

Movement II

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

This course will focus on applying physicalization to character through improvised and scripted performance.

Prerequisite(s): Movement I

***Business of Acting / Audition
Technique***

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

***TOTAL CREDITS REQUIRED: 34
UNITS / 660 CLOCK HOURS***

OVERVIEW

The One-Year Screenwriting program offers a comprehensive look at the art of screenwriting through writing courses, as well as courses in film studies. Students will be assigned several writing projects, which will be critiqued by their peers during in-class workshops.

LEARNING OBJECTIVES

Upon graduation from the One Year Screenwriting Program, students will be able to:

- 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

During Semester One, students will be introduced to the tools and skills necessary for writing successful screenplays for both film and television. Students are encouraged to be creative, but are also taught to think of the screenplay as the definitive industry tool for articulating ideas or concepts to a production team, including producers, financiers, directors, and actors. Clarity can be as important as creativity. Standard formatting and industry expectations will be studied and analyzed during writing workshops and lectures. Students will study what makes for a good story and learn to seek stories in the world around them. Introduction to Film will also provide students with a theoretical and historical prospective on the film industry and screenwriting over the past one hundred years.

Learning Goals:

At the end of Semester One, students will know how to:

- Demonstrate proficiency with classic screenplay structure, character arcs, theme, conflict, flashbacks, voiceover, subtext, style, tone, visualization, discipline, and genre through examination of films and film scenes and writing practice scenes.
- Write in industry-standard screenplay format.
- Write an entire first draft of an original feature-length film script.
- Explore the history and techniques of filmmaking.
- Build stories around a variety of inspirations, ranging from art and current events to legends/folklore and social media.
- Write a treatment for a feature film story.
- Write spec episodes of existing half-hour and hour-long television shows.

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.

SEMESTER TWO OBJECTIVES

The second semester challenges students to develop their craft artistically and technically, and to progress beyond their first projects in both film and television. In an advanced workshop, students will do a detailed breakdown and then write a second original script. They will then learn the basics on how to compile notes and plan a rewrite. Students are expected to share revised or newly written material in workshops. In addition, students will broaden their understanding of the medium of television by developing material for an original TV series pilot script. Students will 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.

YEAR-END STAGED READINGS

One-Year Writing students will celebrate the completion of their program with a night of staged readings of their written work. The readings will be developed in conjunction with actors, and will be held at NYFA's own theater.

Learning Goals:

At the end of Semester Two, students will know how to:

- 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.

CURRICULUM

<u><i>Semester One</i></u>	<u><i>Units</i></u>
SCRE100 Elements of Screenwriting	5
SCRE110 Writing the Television Spec	4
SCRE120 Writing the Feature Film	3
S Screenplay I	
SCRE130 Story Generation	2
HATM10 Introduction to Film	3
<u>Required</u>	<u>17</u>

<u><i>Semester Two</i></u>	<u><i>Units</i></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>

COURSE DESCRIPTIONS

SEMESTER ONE

Elements of Screenwriting

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. 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.

Story Generation

Story Generation is designed to help writers become what the film industry needs most: prolific sources of movie ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for various genres and mediums, from film to television and emerging media, like comics or web series. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become versatile, adaptable and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will develop several feature film treatments to be used in Writing the Feature Film Screenplay II.

Introduction to film

This seminar teaches students to identify the techniques used by cinematic innovators in the history of filmmaking. Through screenings and discussions, students will grow to understand how filmmakers approached the great challenge of telling stories with moving images from silent films to about 1960. The course explores ways that the crafts of directing (particularly shot construction), cinematography, acting and editing developed over that period. Students are then challenged to identify which techniques they are learning in their own ongoing film

projects, and when these were developed within that historical continuum.

SEMESTER TWO

The Business of Screenwriting I

This class introduces students to the practices and players of the entertainment industry from a historical perspective. Students learn about the birth of film as a dramatic medium and how the major studios—the juggernaut of a new industry—grew out of this development. By studying the roots of the film industry, students will also learn how the business works today. Also addressed is the role of the screenwriter in the process and business of filmmaking. In-class lectures and primary-source research projects are supplemented with guest lectures from prominent figures in the entertainment industry.

Writing the Television Pilot

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

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

***TOTAL CREDITS REQUIRED:
35.5 UNITS / 612 CLOCK HOURS***

OVERVIEW

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

Producers are confronted with a number of visual, dramatic, financial, legal, logistical, managerial and technical challenges. From the first day of class, students are immersed in a hands-on education on how to work through these challenges. Through an intensive sequence of classes and workshops, and with encouragement from their instructors, students rapidly learn the fundamental creative and technical skills they need to produce film and television.

Learning Goals:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
- Introduction of storytelling concepts of elements, conventions, structure and style.
- Understand basic principles of entertainment law.
- Introduction to filmmaking from the perspective of the screenwriter, director, actor and cinematographer and editor.

Production Goals:

- In collaborative groups, students develop, prep, shoot and edit a short film on location.
 - 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

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 Goals:

- Continue to analyze and master key elements of effective producer's craft.
- Develop and write original film and television pilot treatments.
- Introduction and practice of effective pitching skills.
- Learn critical elements of effective feature film business plans and television show bibles.

Production Goals:

- 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

<i>Semester One</i>	<i>Units</i>
PROD10 Producers Craft I	3
PROD11 Directing for Producers I	2
PROD12 Cinematography, OS Lighting & Editing	2
PROD13 Entertainment Law & OS Business Practices I	3
PROD14 Introduction to	3
PROD15 Producing Reality	2
PROD16 Short Film Production I	2
PROD17 Sound for Producers	1
<u>Required</u>	<u>18</u>

Semester Two

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	2
PROD250S Business Affairs	2
PROD260S Short Film Production II	2
PROD270S Industry Speaker Series	1.5
<u>Required</u>	<u>17.5</u>

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

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.

Entertainment Law & Business Practices I

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

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

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

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

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

Business Affairs

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

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

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

***TOTAL CREDITS REQUIRED: 38
UNITS / 780 CLOCK HOURS***

OVERVIEW

The One-Year Documentary Filmmaking Program is an accelerated, hands-on certificate program designed to immerse students in the study of non-fiction filmmaking. Based on an academic year, the curriculum is divided into three semesters. During the first semester, students will learn the art and technique of visual storytelling through both in-class instruction, lectures and hands-on learning. As the year progresses, students will produce films of increasing complexity and depth. By the end of the third semester, students will have produced several shooting/editing exercises and short documentary projects ranging from two to ten minutes in length and a One-Year Final Documentary project of up to twenty minutes in length. While the emphasis of the program is on hands-on immersion in the art of documentary filmmaking, students will also receive instruction in film studies and the industry as a whole.

While students do not need any documentary filmmaking experience to attend this program, it is strongly recommended that they come to the first day of class with at least one idea for a non-fiction observational project. These ideas will serve as a starting point for subsequent work in the program. If students do not have a story idea, they will be assisted by instructors to formulate one. Students should be ready, willing and able to work diligently and learn within a fast-paced and focused environment.

STUDENT LEARNING OUTCOMES

The overall educational objective of the One-Year Documentary Filmmaking Certificate Program is to provide a structured, creative environment for students to develop and evolve as artists. Within that broad description are several specific educational objectives. Students will learn to develop, direct, shoot and edit their own film projects and be given the opportunity to further enhance their skills by acting as crewmembers on their peers' films. Film structure and history will be examined during in-class lectures. Students will be expected to deliver all projects by the deadlines set. Upon successful completion of the program, students will:

- 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.

SEMESTER ONE

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

SEMESTER TWO

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.

SEMESTER THREE

Project 1: Year One Film

The culmination of the first year of the Documentary program is the creation of a short documentary of the student's own choosing. Through research, writing and planning, each student produces a documentary of up to 15 minutes in length. 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.

DOCU330S Visual Effects & Graphics 3
Required 12

YEAR-END SCREENINGS

The Year One Documentaries are presented in a screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements thus far.

CURRICULUM

Semester One Units

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	3
<u>Required</u>		<u>14</u>

Semester Two Units

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

Semester Three Units

DOCU300S	Producing the Documentar	3
DOCU310S	New Media	3
DOCU320S	Editing III	3

COURSE DESCRIPTIONS

SEMESTER ONE

Directing the Documentary I

This hands-on directing course establishes a foundation for all future film projects. Through lectures, screenings and assignments students explore documentary techniques, genres and styles.

They learn to develop an idea from concept through post-production as they produce and direct 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.

Camera & Lighting I

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.

Editing I

Documentary films often find their true forms in the editing room. This makes the editing process extremely important because a story may take a different shape after the footage has been shot. In this course, students learn the fundamentals of using digital editing software while exploring the particular challenges of documentary storytelling. Through lectures, discussions and assigned projects, they will cover digital workflow, basic editing techniques and the logging and organization of their footage. Some class hours are devoted to guiding students through the process of editing their own short film assignments.

Production Sound

This course provides hands-on training in the most commonly used digital sound equipment. Students will master recording techniques such as setting proper gain levels and sample rates for synch and non-synch sound. 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

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

directing the documentary II

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

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

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.

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

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

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.

SEMESTER THREE

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

New Media

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.

Editing III

NYFA instructors will work weekly with individual students to oversee post-production of each student's One Year Documentary project. Classes and individual meetings with directing and editing instructors will teach students how to transcribe and organize footage and create first assemblies, rough cuts and final finished cuts of their documentaries.

Prerequisite(s): Editing I & II, Post Production Sound

Visual Effects & Graphics I

This course introduces the basics of color correction, visual effects and graphics. Students will create simple graphics and title sequences for their one year documentaries. In a series of hands-on exercises with their instructors, students learn more advanced

post-production techniques including title creation, color correction, accommodating poor quality footage, animating photos and maps, creating textures and lower thirds. Software used includes avid, after effects and photoshop. *Prerequisite(s): Directing the Documentary I & II, Editing I & II*

One-Year Final Documentary Post Production

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

***TOTAL CREDITS REQUIRED: 30
UNITS / 735 CLOCK HOURS***

OVERVIEW

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.

SEMESTER ONE OVERVIEW

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.

SEMESTER ONE OBJECTIVES

Project Goals:

- Develop and participate in a community of creative peers capable of providing invaluable critical feedback
- Explore and develop a personal visual style
- 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 Goals:

- 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

SEMESTER TWO OVERVIEW

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.

SEMESTER TWO OBJECTIVES

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 Goals:

- 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

CURRICULUM

<i><u>Semester One</u></i>	<i><u>Units</u></i>
PHOT100S Photography I	3
PHOT110S Imaging I	3
PHOT120S Ways of Seeing I	3
PHOT130S Vision & Style I	3
PHOT140S Shooting Practicum	2
<u>Required</u>	<u>14</u>

<i><u>Semester Two</u></i>	<i><u>Units</u></i>
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
<u>Required</u>	<u>16</u>

COURSE DESCRIPTIONS

SEMESTER ONE

Photography I

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.

Imaging I

An intensive introduction to Adobe Photoshop as a digital darkroom tool, and Lightroom as a RAW digital editing and image

library management system. 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.

Ways of Seeing I

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.

Vision & Style I

This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine, and critique. 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.

Shooting Practicum

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.

SEMESTER TWO

Photography II

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

Imaging II

An in-depth follow up to Imaging I, this lab-based course enables students to further their mastery of RAW processing, color management and workflow practices while developing advanced perceptual skills. Students 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

Ways of Seeing II

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

Vision & Style II

Vision and Style II guides students through the development of a cohesive body of personal work that most accurately represents the area of interest that they will pursue as image-makers after graduation. In the early weeks of the course, students must submit a final project proposal 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***

Production Practicum

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

***TOTAL CREDITS REQUIRED: 30
UNITS / 646 CLOCK HOURS***

OVERVIEW

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 goals. 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.

SEMESTER ONE

During the first semester, students learn the fundamentals of the art and craft of Cinematography. Topics covered will include optics, light metering techniques for both incident and spot meters, loading and utilizing 16mm 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.

SEMESTER ONE OBJECTIVES

Learning Goals:

- 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.

SEMESTER TWO

The second semester in the Cinematography program is designed to help students move beyond simply capturing an image, and instead begin painting with light. As students' ability increases, so does their tool set. Students learn

how to build and operate a professional 35mm camera package, as well as advanced Red digital cinema equipment.

The Red camera system provides the core platform around which the second semester is centered. Students will have multiple opportunities during class time to 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.

SEMESTER TWO OBJECTIVES

Learning Goals:

- Demonstrate the ability to collaborate with a director and a crew in a high-pressure creative environment.
- Employ lighting and grip techniques to create visual consistency within a scene.
- Demonstrate safe and effective use of a wide 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.

CURRICULUM

Semester One

CINE100S	Form & Function I	1
CINE110S	History of	2
CINE120S	Introduction to Motion Picture Camera Technique	3
CINE130S	Fundamentals of	2
CINE140S	Cinematography	2.5
CINE150S	Post-Production for	2
CINE160S	Cinematographers I Directing for	2
<u>Required</u>		<u>14.5</u>

Semester Two

	<u>Units</u>	
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
<u>Required</u>		<u>15.5</u>

COURSE DESCRIPTIONS

SEMESTER ONE

Form & Function I

This course provides an exploration of both the technical and artistic elements of 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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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***

COMMUNITY EDUCATION PROGRAMS

The NYFA Community Education programs are fully immersive, conservatory-based workshops designed for students who wish to hone their skills or receive an introduction in their chosen discipline. Upon successful completion, students receive a Certificate of Completion. In order to graduate with a certificate, students must successfully complete every course of study with a passing grade or better as well as 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 school Registrar ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

EIGHT-WEEK FILMMAKING

The Eight-Week Filmmaking program is a full time eight-week workshop. Students must complete 6 units or 118 course clock hours in order to receive a Certificate of Completion. Please refer to the Eight-Week Filmmaking section of the catalog for a complete list of required courses.

EIGHT-WEEK ACTING FOR FILM

The Eight-Week Acting for Film program is a full time eight-week workshop. Students must complete 6 units or 216 course clock hours in order to receive a Certificate of Completion. Please refer to the Eight-Week Acting for Film section of the catalog for a complete list of required courses.

EIGHT-WEEK SCREENWRITING

The Eight-Week Screenwriting program is a full time eight-week workshop. Students must complete 6 units or 165 course clock hours in order to receive a Certificate of Completion. Please refer to the Eight-Week Screenwriting section of the catalog for a complete list of required courses.

EIGHT-WEEK PHOTOGRAPHY

The Eight-Week Photography program is a full time eight-week workshop. Students must complete 6 units or 228 course clock hours in order to receive a Certificate of Completion. Please refer to the Eight-Week Photography section of the catalog for a complete list of required courses.

SIX-WEEK ACTING FOR FILM

The Six-Week Acting for Film program is a full time six-week workshop. Students must complete 6 units or 126 course clock hours in order to receive a Certificate of Completion. Please refer to the Six-Week Acting for Film section of the catalog for a complete list of required courses.

SIX -WEEK FILMMAKING

The Six-Week Filmmaking program is a full time six-week workshop. Students must complete 4 units or 88 course clock hours in order to receive a Certificate of Completion. Please refer to the Six-Week Filmmaking section of the catalog for a complete list of required courses.

SIX-WEEK DOCUMENTARY FILMMAKING

The Six-Week Documentary Filmmaking program is a full time six-week workshop. Students must complete 4 units or 165 course clock hours in order to receive a Certificate of Completion. Please refer to the Six-Week Documentary Filmmaking section of the catalog for a complete list of required courses.

FOUR-WEEK FILMMAKING

The Four-Week Filmmaking program is a full time four-week workshop. Students must complete 3 units or 72 course clock hours in order to receive a Certificate of Completion. Please refer to the Four-Week Filmmaking section of the catalog for a complete list of required courses.

FOUR-WEEK DIGITAL EDITING

The Four-Week Digital Editing program is a full time four-week workshop. Students must complete 3 units or 128 course clock hours in order to receive a Certificate of Completion. Please refer to the Four-Week Digital Editing section of the catalog for a complete list of required courses.

FOUR-WEEK ACTING FOR FILM

The Four-Week Acting for Film program is a full time four-week workshop. Students must complete 3 units or 108 course clock hours in order to receive a Certificate of Completion. Please refer to the Four-Week Acting for Film section of the catalog for a complete list of required courses.

FOUR-WEEK PHOTOGRAPHY

The Four-Week Photography program is a full time four-week workshop. Students must complete 3 units or 114 course clock hours in order to receive a Certificate of Completion. Please refer to the Four-Week Photography section of the catalog for a complete list of required courses.

FOUR-WEEK PRODUCING

The Four-Week Producing program is a full time four-week workshop. Students must complete 3 units or 105 course clock hours in order to receive a Certificate of Completion. Please refer to the Four-Week Producing section of the catalog for a complete list of required courses.

TWELVE-WEEK EVENING FILMMAKING

The Twelve-Week Evening Filmmaking program is a part-time twelve-week workshop comprised of evening classes and weekend production sessions. Students must complete 4 units or 64 course clock hours in order to receive a Certificate of Completion. Please refer to the Twelve-Week Evening Filmmaking section of the catalog for a complete list of required courses.

TWELVE-WEEK EVENING DIGITAL EDITING

The Twelve-Week Evening Digital Editing program is a part-time twelve-week workshop comprised of evening classes and weekend production sessions. Students must complete 4 units or 52 course clock hours in order to receive a Certificate of Completion. Please refer to the Twelve-Week Evening Digital Editing section of the catalog for a complete list of required courses.

TWELVE-WEEK EVENING ACTING FOR FILM

The Twelve-Week Evening Acting For Film program is a part-time twelve-week workshop comprised of evening classes and weekend production sessions. Students must complete 4 units or 90 course clock hours in order to receive a Certificate of Completion. Please refer to the Twelve-Week Evening Acting for Film section of the catalog for a complete list of required courses.

TWELVE-WEEK EVENING SCREENWRITING

The Twelve-Week Evening Screenwriting program is a part-time twelve-week workshop comprised of evening classes and weekend production sessions. Students must complete 4 units or 90 course clock hours in order to receive a Certificate of Completion. Please refer to the Twelve-Week Evening Screenwriting section of the catalog for a complete list of required courses.

TWELVE-WEEK EVENING PRODUCING

The Twelve-Week Evening Producing program is a part-time twelve-week workshop comprised of evening classes and weekend production sessions. Students must complete 4 units or 105 course clock hours in order to receive a Certificate of Completion. Please refer to the Twelve-Week Evening Producing section of the catalog for a complete list of required courses.

TWELVE-WEEK EVENING PHOTOGRAPHY

The Twelve-Week Evening Photography program is a part-time twelve-week workshop comprised of evening classes and weekend production sessions. Students must complete 4 units or 96 course clock hours in order to receive a Certificate of Completion. Please refer to the Twelve-Week Evening Photography section of the catalog for a complete list of required courses

ONE-WEEK FILMMAKING

The One-Week Filmmaking program is a full-time one-week workshop. Students must attend all classes and complete 1 unit or 23 course clock hours in order to receive a Certificate of Completion. Please refer to the One-Week Filmmaking section of the catalog for a complete list of required courses.

ONE-WEEK MUSIC VIDEO

The One-Week Music Video program is a full-time one-week workshop. Students must attend all classes and complete 1 unit or 31 course clock hours in order to receive a Certificate of Completion. Please refer to the One-Week Music Video section of the catalog for a complete list of required courses.

ONE-WEEK ACTING FOR FILM

The One-Week Acting for Film program is a full-time one-week workshop. Students must attend all classes and complete 1 unit or 42 course clock hours in order to receive a Certificate of Completion. Please refer to the One-Week Acting for Film section of the catalog for a complete list of required courses.

COMMUNITY EDUCATION PROGRAM ADMISSIONS POLICY

OVERVIEW

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

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

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

Applications and transcripts should be submitted to:

New York Film Academy
Admissions Review Office
420 Lincoln Road, Suite 200
Miami Beach, FL 33139

REQUIRED APPLICATION MATERIALS

Applicants must submit the following materials for admission:

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

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

APPLICATION

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

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

APPLICATION FEE

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

PROOF OF HIGH SCHOOL COMPLETION

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

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

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

PROOF OF ENGLISH PROFICIENCY

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

proof of English proficiency, in the form of:

- 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.

ADMISSION STIPULATION

Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the

student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

MATERIALS REQUIRED FOR STUDENTS RE-APPLYING TO NYFA

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

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

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

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

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

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

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

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

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

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

Students who have withdrawn from a NYFA program and apply to re-enter the

same program within 3 semesters from the date of withdrawal will require:

- Petition to the Director of Admissions.

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

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

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

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

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

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

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

EIGHT-WEEK FILMMAKING

***TOTAL CREDITS REQUIRED: 6 UNITS/ 118
COURSE CLOCK HOURS***

OVERVIEW

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:

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

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this 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

The Eight-Week Filmmaking Program requires successful completion of the following creative

projects in partial fulfillment of the graduation requirements:

- Project 1 - Mise-en-scène Film
- Project 2 - Continuity Film
- Project 3 - Music Film
- Project 4 - Checkovian Film
- Project 5 - Final Film

AREAS OF STUDY

WEEKS 1-4

Directing

The core of the Eight Week Program, Directing introduces students to all major aspects of filmmaking. Students will learn concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. Directing will be the forum for preparing, screening and critiquing three short films.

Hands-On Camera

In Hands-On Camera, students undergo intensive training in the use of 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

Advanced directing

A continuation of Directing. Students expand upon lessons already learned with a focus on the preproduction of their Final Film projects.

Advanced Editing

Advanced Editing prepares students for the challenges inherent in cutting a more complex narrative film with dialogue and multiple sound tracks. Finally, students will participate in a session entitled "Building the Reel."

Advanced Writing

In Advanced Writing, students learn to incorporate what they've learned about visual storytelling with the art of crafting dialogue for a sync-sound film. Scripts for the Final Film will be written, and revised in a workshop environment.

EIGHT-WEEK ACTING FOR FILM

***TOTAL CREDITS REQUIRED: 6
UNITS / 216 CLOCK HOURS***

OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

PROGRAM OBJECTIVES

In the Eight-Week Acting for Film program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement
- Acting for Film

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Knowledge of and experience in the art and craft of acting for film.

- Exposure to multiple modern and classical approaches to performance, script interpretation and character formation.

AREAS OF STUDY

Acting for Film

In this course, students learn the basics of film acting: calibrating performances based upon shot size and angle, eye line, hitting marks, emotional and physical continuity, and strength and imagination in acting choices. Students are assigned scenes from produced screenplays, which are then shot and edited together.

Scene Study

This course builds a foundation of acting through the execution of a written scene. By working on sections of published plays and screenplays, actors will learn the basic concepts of scene study: defining objectives, breaking the scene down into beats, understanding the arc, pursuing the objective, playing actions, and working to overcome obstacles. Students first begin with silent scenes and/or short dialogue scenes. Once the foundation is in place, longer dramatic or comedic scenes are explored.

Monologues

This course develops the student's understanding of the delivery of the monologue: a technique that can be applied to everything from auditions to stage readings to film work. Screenplays oftentimes incorporate

monologues into their dramatic structures—but more importantly actors must learn the self-discipline to work individually, without relying on a scene partner for inspiration. The course will focus on choosing monologues that are truthful, meaningful, and revealing; performing script analysis on monologues; staging and directing oneself; and developing both outer and inner focal points.

Voice and Movement

An actor's body is his or her instrument—it must be tuned to perform expertly whenever and however needed. In addition to expanding body flexibility and developing the actor's ability to relax and tense when needed, movement sessions focus on breaking down inhibitions, building ensemble spirit, and providing the necessary tools to bring physical dimension to all roles. A primary tool for the actor is an expressive and free voice. Therefore, the actor's voice must train to be heard (through volume adjustments), understood (through articulation) and also felt (through expression). Students gain insight into the power of how to nurture and control their voices by exercising various resonators and muscles, enabling them to release emotional impulses. In addition to breath work, voice class focuses on singing, relaxation, phrasing, and posture as a way of nurturing the actor's instrument. Using text, students learn to identify key words, and learn how to link intention with the voice and speak clearly and powerfully through the end of a line.

Improvisation

The ability to improvise can never be underestimated when it comes to acting,

especially on camera where there is usually very little rehearsal. Whether in comedy or drama, actors improvise well when they are fully engaged, listening to their partners, and releasing their inhibitions about failing. In this course, through games and exercises, students learn how to let their imaginations run wild, how to play well with others, and how to live “in the moment”—free from anticipating or planning what to do next.

Audition Technique (Open Casting)

Acting is as much of a business as it is a craft. In addition to training, successful actors must develop strong marketing skills in order to build a career. This course focuses on such topics as feeling comfortable at cold readings, preparing a resume, choosing a headshot photographer, and developing a career strategy. Additionally, actors will have the opportunity to get live auditioning experience both in class and during an open casting call with directors from the New York Film Academy Filmmaking program.

Film Craft: Directing, Cinematography, & Editing

In this course, students will learn directing, editing and cinematography from the actor's perspective. Learning the roles of all the players on a film set dramatically increases the actor's ability to collaborate with the filmmakers in developing dynamic performances.

EIGHT-WEEK SCREENWRITING

***TOTAL CREDITS REQUIRED: 6
UNITS / 165 COURSE CLOCK
HOURS***

OVERVIEW

This intensive program is a full-time eight-week commitment to learning the craft of screenwriting. With strict adherence to the rituals of writing and learning, students will have the opportunity to develop a feature length screenplay of 90 to 120 pages.

The program is divided into two classes: The Elements of Screenwriting (lecture/seminar) and Screenwriting Workshop. Classes stress fundamental writing concepts and techniques. Topics covered during the program will include:

- Classic screenplay structure
- Character arcs
- Heroes
- Dialogue
- Theme
- Conflict
- Flashbacks
- Voiceover
- WGA format
- Subtext
- Style and tone
- Visualization
- Discipline
- Genre
- Dramaturgy
- Cinematic syntax

PROGRAM OBJECTIVES

The educational objectives in the Eight-Week Screenwriting Certificate Program are to fully immerse students in an intensive and focused Area of Study, providing a solid structure for writing and meeting deadlines in addition to learning the craft of writing by gaining an understanding of concepts such as story, structure, character, conflict and dialogue.

EXPECTED LEARNING OUTCOMES

Students will gain knowledge of and hands-on experience with screenwriting, the process of revision, writing dialogue, the business of screenwriting, classic screenplay structure, character arcs, theme, conflict, flashbacks, voice-over, subtext, style and tone, visualization, discipline, genre, and WGA format.

PROJECT REQUIREMENTS

The Eight-Week Screenwriting Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Complete a first draft of a feature length screenplay

AREAS OF STUDY

Elements of Screenwriting

Through lectures, in-class exercises, outside readings, classroom discussions, and film viewings, Elements of Screenwriting introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and locations, and to develop action sequences. Topics will also include: Classic screenplay structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

Writing the Feature Film Screenplay

Writing the Feature Film Screenplay is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from

Elements of Screenwriting and apply it to the creation of their own feature-length scripts. Students will develop and write a first draft of a feature-length screenplay.

EIGHT-WEEK PHOTOGRAPHY

***TOTAL CREDITS REQUIRED: 6
UNITS / 228 CLOCK HOURS***

OVERVIEW

The 8-Week Photography Program is an intensive exploration of photography in the digital age. Students are immersed in the art and craft of still photography, and are introduced to the tools necessary to capture great images and refine them through digital processing using Adobe Lightroom. Students will develop the skills necessary to research, compose, and capture digital photographic projects. They are encouraged to be creative, and are also taught to think of each project as a concise statement of artistic, documentary, and/or journalistic intent. Students will be guided to expand their repertoire of techniques with light and shadow, working with professional lighting and grip hardware as well as inexpensive and unconventional practical sources of light and shadow.

Investigation of the most influential image-makers throughout the history of photography to the present is also a major component of this program. Students examine master photographers' techniques, aesthetics and approaches, using these to inform their own projects.

No significant prior experience in photography is assumed. The program brings everyone to the same level very quickly, beginning with the fundamentals and filling the inevitable gaps in the understanding of those who have some experience.

PROGRAM OBJECTIVES

The educational objectives in the 8-Week Photography Certificate Program are to teach students the art and craft of digital photography and to instruct students through hands-on discipline – consisting of lectures, seminars, and total immersion workshops – to excel in the creative art of photography.

Students will:

- Produce two bodies of work using various light sources (including daylight, hot lights and strobes) and grip hardware.
- Produce competent images with a basic level of awareness of the unique characteristics of light
- Edit and organize their images using Adobe Lightroom.
- Use Lightroom to output prints (contact sheets, proofs and final prints).
- Compose an essay discussing the possibilities of the photographic medium in the year 2062.

EXPECTED LEARNING OUTCOMES

Upon successful completion, students are expected to be able to:

- Apply working knowledge of their digital cameras to digital image capture under various conditions.
- Demonstrate knowledge of working with various light sources (including daylight, hot lights and strobes) and grip hardware.

- Demonstrate an awareness of the unique characteristics of light and apply this to their images.
- Demonstrate proficiency in Adobe Lightroom as a file organization and global image adjustments tool.
- Apply basic knowledge of theories of aesthetics, semiotics, design, composition and color and application of these to students' images and assessment of images.
- Competently discuss technical, artistic and cultural and social currents and influential image-makers throughout the history of photography as well as an examination of master photographer's techniques, aesthetics and approaches.

PROJECT REQUIREMENTS

In the 8-Week Digital Photography Program, students are expected to complete assignments on a weekly basis as well as successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- 10 images in either fine art, commercial or documentary genres.
- Complete a 250-word essay.
- 10 images printed using ink jet printers.

AREAS OF STUDY

Ways of Seeing

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.

Photography

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.

Imaging

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.

Photographer's Craft

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.

Shooting Lab

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

***TOTAL CREDITS REQUIRED: 6
UNITS /***

126 COURSE CLOCK HOURS

OVERVIEW

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.

PROGRAM OBJECTIVES

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.
- 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.

AREAS OF STUDY

Acting for Film

Acting for Film provides students an environment to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production Workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor's role in a shoot.

Scene Study

Students learn to analyze scripts and break them down into units or "beats". They develop a grounding in establishing a character based on their own experiences and imagination. Students will incorporate all of the disparate disciplines learned in all other Areas of Study in

an in-class, filmed scene presentation. Scheduled rehearsals average five hours per week.

Voice

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension.

Movement

Students experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught to help the students find expression and freedom within the physical instrument.

Monologues

Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements that make a successful

monologue and prepare pieces to be audition ready.

Special topics

Students will have the opportunity to attend special lectures, which illuminate current topics in the Industry and Craft. These lectures will be announced in advance and rotate on a seasonal basis.

SIX-WEEK FILMMAKING

***TOTAL CREDITS REQUIRED: 4
UNITS/ 88 CLOCK HOURS***

OVERVIEW

This program is divided into two periods. The first period of the program is divided between in-class hands-on instruction and the production of three short films by each student. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use 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

AREAS OF STUDY

Directing

The core of the Six Week Program, this Area of Study introduces students to all major aspects of filmmaking. Students will learn to concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. Directing will be the forum for preparing, screening and critiquing three short films.

Hands-On Camera

In Hands-On Camera, students undergo intensive training in the use of 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

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

***TOTAL CREDITS REQUIRED: 4
UNITS / 165 CLOCK HOURS***

OVERVIEW

The Six-Week Documentary Filmmaking Program is an intensive program that combines in-class instruction and hands-on production workshops where students put into practice what they learned in the classroom.

During the first two weeks, students learn the basic tools of documentary filmmaking. They take classes in Producing, Directing, Camera, Lighting, Sound Recording, and Editing. They apply what they learned by creating a two-minute individual observational film, and by producing two short group projects in production workshops under the guidance of their instructors. Following production and post-production of each project, students screen their work with their classmates and instructors and engage in critiques and discussion.

Throughout the session, each student devotes time to developing and pre-producing his/her final documentary in and outside the classroom—a film of up to eight minutes in length with at least two tracks of sound. Students crew on their classmates' final documentaries. They edit their projects using Avid on Mac computers.

Production and Post-production hours outside of class time are considered separate

from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

The educational objectives of the Six-Week Filmmaking ~ Documentary Focus Certificate Program are to teach students the art and craft of Documentary Filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, total immersion workshops, and supervised editing to excel in the creative art of documentary storytelling.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- The fundamentals of developing, producing and directing a short documentary.
- Experience working as a director, producer, cinematographer, sound mixer, and editor on student productions.
- An in-depth experience working with Digital video cameras and sound recording equipment.
- Sufficient mastery of Avid Digital editing software to edit a short film of up to 10 minutes in length.

- Sufficient knowledge of sound design, multiple track laying, and sound mixing to complete and enhance the Final Documentary.
- Knowledge of aesthetic film theory, and documentary ethics, and experience with practical application of the same.

PROJECT REQUIREMENTS

The Six-Week Documentary Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1 – Observational Film

Project 2 – Interview Project

Project 3 – Location Project

Project 4 – Final Documentary

AREAS OF STUDY

Producing & Directing the Documentary

This Area of Study is the spine of the six-week documentary program and establishes a foundation for all projects. Through lectures and screenings, students explore documentary techniques, genres and styles. They learn to develop an idea from concept through post-production as they produce and direct a two-minute individual observational film, two group projects shot in the Documentary Production Workshop, and an individual final documentary on a topic of the student's own choosing. Students will leave with a greater understanding of cinematic language in relation to storytelling, as well as the fundamentals of coverage, story structure, directing and line producing.

Camera and Lighting

In *Camera & Lighting*, students master basic camera and lighting skills in the Digital video format, touching on technical details such as aperture, shutter speed, focus, frame rates, white balance, video latitude, gels, and filters. In hands-on lighting sessions, students learn to work with and enhance available and natural light situations, as well as traditional lighting for interviews and controlled situations. With the help of simple to more complex hands-on exercises, students become progressively more fluent with camera and lighting techniques, and begin to focus on the role cinematography plays in telling and enhancing non-fiction stories.

Sound

Sound provides hands-on training with recording sync and non-sync sound using basic and most commonly used Digital equipment. It emphasizes the importance of recording usable location sound for a smooth transition into post-production. This Area of Study raises and answers the questions: What do I have to record while shooting? How can I best record it? What sounds do I need for a successful mix? In post-production, students gain an understanding of sound design and its role in storytelling. They train in recording narration, laying multiple tracks, and sound mixing. They apply these skills to their Final Documentaries.

Documentary Production Workshop

All-day workshop sessions are group experiences that immerse students in a learn-by-doing environment. Students put into practice the concepts introduced in *Producing 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

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

***TOTAL CREDITS REQUIRED: 3
UNITS / 72 CLOCK HOURS***

OVERVIEW

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

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

***TOTAL CREDITS REQUIRED:3
UNITS/ 128 CLOCK HOURS***

OVERVIEW

This program is designed to immerse students comprehensively in both the technical craft and the conceptual art of Digital postproduction. Students learn the fundamentals of non-linear editing on their own Avid 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

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

The Four-Week Digital Editing Program requires successful completion of several editing assignments. Students will be thoroughly evaluated in their progress as artistic film editors. Students will complete assigned projects and complete the Avid Certification Tests in partial fulfillment of the graduation requirements.

AREAS OF STUDY

Digital Editing Theory and Practice

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

***TOTAL CREDITS REQUIRED: 3
UNITS / 108 CLOCK HOURS***

OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

PROGRAM OBJECTIVES

In the Four-Week Acting for Film Program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement
- Acting for Film

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Knowledge of and experience in the art and craft of acting for film.
- Exposure to multiple modern and classical approaches to performance, script interpretation and character formation.

AREAS OF STUDY

Acting for Film

In this course, students learn the basics of film acting: calibrating performances based upon shot size and angle, hitting marks, emotional and physical continuity, and strength and imagination in acting choices. Students are assigned scenes from produced screenplays, which are then shot with a crew and edited together.

Scene Study

This course builds a foundation of acting through the execution of a written scene. By working on sections of published plays and screenplays, actors will learn the basic concepts of scene study: defining objectives, breaking the scene down into beats, understanding the arc, pursuing the objective, playing actions, and working to overcome obstacles. Students first begin with silent scenes and/or short dialogue scenes. Once the foundation is in place, longer dramatic or comedic scenes are explored.

Monologues

This course develops the student's understanding of the delivery of the monologue: a technique that can be applied to everything from auditions to stage readings to film work. Screenplays oftentimes incorporate monologues into their dramatic structures—but more importantly actors must learn the self-discipline to work individually, without

relying on a scene partner for inspiration. Skills focused on include: choosing monologues that are truthful, meaningful, and revealing; performing script analysis on monologues; staging and directing oneself; and developing both outer and inner focal points.

Voice & Movement

An actor's body is his or her instrument—it must be tuned to perform expertly whenever and however needed. In addition to expanding body flexibility and developing the actor's ability to relax and tense when needed, movement classes focus on breaking down inhibitions, building ensemble spirit, and providing the necessary tools to bring physical dimension to all roles. A primary tool for the actor is an expressive and free voice. Therefore, the actor's voice must train to be heard (through volume adjustments), understood (through articulation) and also felt (through expression). Students gain insight into the power of how to nurture and control their voices by exercising various resonators and muscles, enabling them to release emotional impulses. In addition to breath work, voice class focuses on singing, relaxation, phrasing, and posture as a way of nurturing the actor's instrument. Using text, students learn to identify key words, and learn how to link intention with the voice and speak clearly and powerfully through the end of a line.

Audition Technique (Open Casting)

Acting is as much of a business as it is a craft. In addition to training, successful actors must develop strong marketing skills in order to build a career. This course focuses on such topics as feeling comfortable at cold readings, preparing a resume, choosing a headshot photographer, and developing a career strategy. Additionally, actors will have the opportunity to get live auditioning experience both in class and during an open casting call with directors from the NYFA Filmmaking program.

FOUR-WEEK PHOTOGRAPHY

***TOTAL CREDITS REQUIRED: 3
UNITS / 114 CLOCK HOURS***

OVERVIEW

The 4-Week Photography Program is an intensive exploration of photography in the digital age. Students are immersed in the art and craft of still photography, and are introduced to the tools necessary to capture great images and refine them through digital processing using Adobe 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.

PROJECT REQUIREMENTS

In the Four-Week Photography Workshop, students are expected to complete assignments on a weekly basis. In one of two final projects they will produce 6 final images in either fine art, commercial or documentary genres. In other Areas of Study, they are expected to complete a 250-word essay and a different body of 6 images.

Students must successfully complete every Areas of Study with a passing grade or better.

In order to receive a Certificate of Completion students must also adhere to the Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy. Satisfactory completion of 3 credit units is required for graduation from the New York Film Academy's Eight-Week Photography Workshop. This is an accelerated full-time program.

AREAS OF STUDY

Photography

This Area of Study encompasses lecture, demonstration, 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.

Imaging

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.

Ways of Seeing

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.

Vision & Style

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

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

***TOTAL CREDITS REQUIRED: 3
UNITS / 105 CLOCK HOURS***

OVERVIEW

This program will provide an overview of the contemporary realities of the film and television production industry, while emphasizing creative thinking and strategic leadership skills. Topics covered during the program include Producers Craft, Screenwriting Fundamentals, Directing for Producers, Entertainment Law, Branding & Marketing, 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

Students must successfully complete every Area of Study with a passing grade or better; participate in the group MOS short film; and shoot and deliver his or her own individual short narrative film or participate as crew on a classmate's short film, in order to receive a Certificate of Completion. Students must also adhere to the Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The Four-Week Evening Producing does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors

or minors. The program may not be completed in less than four weeks.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
- Analysis of key elements of effective producer's craft.
- Introduction to filmmaking from the perspective of the screenwriter, director, editor, cinematographer and sound designer.
- Understanding of the basic principles of entertainment law.
- Explore branding and marketing

AREAS OF STUDY

Producers Craft

This Area of Study is designed to give students insight into the duties and responsibilities of the producer. Both creative producing and production management will be introduced and discussed. Students will analyze each phase of a project, including development, production, post-production and marketing and distribution. Student will learn and experience firsthand a rigorous film project 'green light' process.

Screenwriting Fundamentals

Effective producers must have a basic

understanding and familiarization with the elements of storytelling. With respect to what elements are present and essential in a screenplay worthy of production, students will learn dramatic story structure, theme, tension and conflict. They will be introduced to and will analyze the log line, structure, dialogue and character arc. Each student will develop and write his or her own original short narrative script.

Directing for Producers

The director's vision shapes the look and feel of a film. He or she is responsible for turning the words of a script into images on the screen. Through directing exercises, this class will allow producers to understand how directors organize their vision. Students are introduced to storyboards, overheads and shot lists, as well as working with actors and key 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.

Entertainment Law

Entertainment Law explores the legal and business issues related to film and television for creative producers and it surveys the many legal doctrines that shape the entertainment industry and explores how those various doctrines interact. Topics will include free speech, defamation, invasion of privacy, publicity rights, copyright and fair use. Particular attention is paid to intellectual property. Students will be introduced to standard contract formats. Fair Use and contractual relations in the entertainment industry. Students will explore the clearances and releases needed for the depiction of people or their works in films, including

likeness, crowd notice, locations, names and artwork. The Area of Study is designed to enable non-lawyers to understand how various relevant areas of law, including copyright, trademark, defamation and privacy/publicity rights, impact their projects.

Branding & Marketing

In Branding & Marketing, students will learn necessary creative and conceptual skills to develop a brand. Students will be introduced to and will analyze mission statements and will develop his or her own. Each producer will discern the type of projects he or she wants to develop and where in the entertainment industry this work will fit creatively and fiscally.

Hands-on Camera & Lighting

In Hands-On Camera & Lighting, producing students learn fundamental skills in the art of cinematography. They will be introduced to cameras and supporting equipment and how to handle them, including how to assemble, disassemble and pack the gear. Students will shoot screen tests for focus, exposure, lens perspective, slow/fast motion, contrast and lighting in preparation for the 3-minute short film and the individual short films.

Editing

Editing presents students with multiple aesthetic approaches to editing film and video. Students will learn to operate Avid digital editing software. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Lectures are

supplemented with individual consultations at the computer.

Sound Design

In Sound Design, producing students are introduced to and discuss voiceover, sound effects and music as viable and common means to enhance story. This Area of Study is designed to afford students the knowledge and skills to execute professional-grade, single-system, production sound recording sessions, as well as instruct the student on how production sound relates to the overall structure of film sound. Students practice a series of hands-on exercises with professional recording equipment under the guidance of the instructor. All exercises are recorded and played back during class time. In addition,

students will “listen to” film clips without images and will practice the identification and classification of film sound.

TWELVE-WEEK EVENING FILMMAKING

*TOTAL CREDITS REQUIRED: 4
UNITS /*

64 CLOCK HOURS

OVERVIEW

This program comprises evening classes and weekend production sessions that take place over a twelve-week period. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use 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.

PROGRAM OBJECTIVES

The educational objectives in the Twelve-Week Evening Filmmaking Certificate Workshop are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this workshop include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of 16mm cameras and motion picture production.
- The ability to write and pre-visualize a screenplay.
- In-depth experience working as a director, producer, assistant director, director of photography, assistant cameraperson, gaffer, and grip on student productions
- Sufficient mastery of Avid Digital editing software.
- Knowledge of and experience with practical application of aesthetic film theory.

PROJECT REQUIREMENTS

The Twelve-Week Evening Filmmaking Workshop requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Project 1 - Mise-en-scène Film
- Project 2 - Continuity Film
- Project 3 - Music Film
- Project 4 - Final Film

AREAS OF STUDY

Filmmaking

The core of the Twelve Week Evening program, Filmmaking introduces students to all major aspects of filmmaking. Students will learn to concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. This Area of Study will be the forum for preparing, screening and critiquing four short films.

Writing

This Area of Study introduces the established tools and language used in writing a film project. Students will take a story from initial idea to script with an emphasis on the

fundamentals of visual storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. In-class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.

Hands-On Camera & Lighting

In this Area of Study, students undergo intensive training in the use of 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.

Hands-On Editing

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

TWELVE-WEEK EVENING DIGITAL EDITING

***TOTAL CREDITS REQUIRED: 4
UNITS / 52 CLOCK HOURS***

OVERVIEW

This program is designed to immerse students comprehensively in both the technical craft and the conceptual art of Digital postproduction. Students learn the fundamentals of non-linear editing on their own Avid Station.

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

The educational objectives in the Twelve-Week Evening Digital Editing Certificate Program are to teach students the art and craft of Digital editing and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of Digital editing.

EXPECTED LEARNING OUTCOMES

Students gain an in-depth understanding of 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

The Twelve-Week Digital Editing Program requires successful completion of several editing assignments. Students will be thoroughly evaluated in their progress as artistic film editors. Students will complete assigned projects and export a reel to DVD in partial fulfillment of the graduation requirements.

AREAS OF STUDY

Digital Editing Theory & Practice

This 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

***TOTAL CREDITS REQUIRED: 4
UNITS / 90 CLOCK HOURS***

- Acting for Film

OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Knowledge of and experience in the art and craft of acting for film.
- Exposure to multiple modern and classical approaches to performance, script interpretation and character formation.

PROJECT REQUIREMENTS

In the Twelve-Week Evening Acting for Film program students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Scene Study

AREAS OF STUDY

Acting for Film

In this course, students learn the basics of film acting: calibrating performances based upon shot size and angle, eye line, hitting marks, emotional and physical continuity, and strength and imagination in acting choices. Students are assigned scenes from produced screenplays, which are then shot and edited together.

Scene Study

This course builds a foundation of acting through the execution of a written scene. By working on sections of published plays and screenplays, actors will learn the basic concepts of scene study: defining objectives, breaking the scene down into beats, understanding the arc, pursuing the objective, playing actions, and working to overcome obstacles. Students first begin with silent scenes and/or short dialogue scenes. Once the foundation is in place, longer dramatic or comedic scenes are explored.

TWELVE-WEEK EVENING SCREENWRITING

***TOTAL CREDITS REQUIRED: 4
UNITS /
90 CLOCK HOURS***

EXPECTED LEARNING OUTCOMES

Students will gain knowledge of and hands-on experience with screenwriting, the process of revision, writing dialogue, the business of screenwriting, classic screenplay structure, character arcs, theme, conflict, flashbacks, voice-over, subtext, style and tone, visualization, discipline, genre, and WGA format.

PROJECT REQUIREMENTS

The Twelve-Week Evening Screenwriting Program requires that each student prepare a draft of an original screenplay in partial fulfillment of the graduation requirements.

AREAS OF STUDY

Elements of Screenwriting

Through lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this Area of Study introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and locations, and to develop action sequences. Topics will also include: Classic screenplay structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual

OVERVIEW

This program focuses on fundamental writing concepts and techniques. Topics covered during the Areas of Study include: classic screenplay structure, character arcs, heroes, dialogue, theme, conflict, flashbacks, voiceover, WGA format, subtext, style and tone, visualization, discipline, genre, dramaturgy, and cinematic syntax. During this time, students have the opportunity to develop a feature length screenplay idea under the supervision of a professional screenwriter. Students will engage in discussion and critique of their writing and their classmates' writing at each workshop.

PROGRAM OBJECTIVES

The educational objectives in the Twelve-Week Evening Screenwriting Certificate Program are to fully immerse students in an intensive and focused Areas of Study, providing a solid structure for writing and meeting deadlines in addition to learning the craft of writing by gaining an understanding of concepts such as story, structure, character, conflict and dialogue.

Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

Screenwriting Workshop

Screenwriting Workshop is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length scripts. Students will develop and write a first draft of a feature-length screenplay.

TWELVE-WEEK EVENING PRODUCING

***TOTAL CREDITS REQUIRED 4
UNITS / 105 CLOCK HOURS***

OVERVIEW

This program will provide an overview of the contemporary realities of the film and television production industry, while emphasizing creative thinking and strategic leadership skills. Topics covered during the Area of Study include Branding 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

Skills learned as a result of successful completion of this program include:

- Introduction to the roles, tasks and obstacles faced by film and television producers
- Analysis of key elements of effective producer's craft.
- Introduction to filmmaking from the perspective of the screenwriter, director, editor, cinematographer and sound designer.
- Understanding of the basic principles of entertainment law.

- Explore branding and marketing

Students must successfully complete every Area of Study with a passing grade or better In order to receive a Certificate of Completion, students must also adhere to the Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The Twelve-Week Evening Producing Program does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than twelve weeks.

AREAS OF STUDY

Producer's Craft

Producer's Craft serves as the mainstay of the creative producing program, introducing students to the language and practice of producing and filmmaking. Through a combination of lecture, screening and handouts, students learn the fundamental producing skills needed to begin to understand creative producing in an increasingly complex global marketplace. This pivotal class prepares students for each of their digital-film projects and is the venue for screening and critiquing their work. Students learn how to bring stories all the way from development through post-production and beyond. The creative producers are afforded an opportunity to develop their skills and voices through their creative instincts, all the while developing their communication and

problem-solving abilities. The basics of Pitching, Development, Schedules and Budgets along with Basic Finance, Distribution, Packaging and Marketing principles are studied. Also major industry news stories that impact production are discussed.

Screenwriting Fundamentals

The writing portion of the producing program adheres to the philosophy that good producers must have a basic understanding and familiarization with the elements of storytelling to enhance producing abilities. With respect to recognition of what elements are present and essential in a screenplay worthy of production, they must comprehend the dramatic structure, theme, tension and conflict, as well as an understanding of logline, film genre, structure, dialogue, character arc, and commerciality, all necessary to begin to understand the ever important screenplay “coverage” used in every film production company.

Hands on Camera & Lighting

Students learn fundamental skills in the art of cinematography. Students shoot and screen test for focus, exposure, lens perspective, slow/fast motion, contract and lighting during their first week of class.

Sound Design

In this class, producing 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 ad television this work will fit creatively and fiscally.

TWELVE-WEEK EVENING PHOTOGRAPHY

***TOTAL CREDITS REQUIRED 4
UNITS / 96 CLOCK HOURS***

OVERVIEW

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

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

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.

PROJECT REQUIREMENTS

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.

AREAS OF STUDY

Photo I

An essential skills component of the program, *Photo I* introduces students to the mechanics of cameras and lenses along with the basics of using a DSLR for still photography. Students 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.

Imaging I

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.

Vision & Style I

This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine and begin to develop a personal, iconic visual style and specific area of interest, 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.

Shooting lab

A unique, hands-on course in which students develop core professional skills and techniques during location shoots with live feedback from an instructor. Covering a wide range of genres along with aesthetic, logistical and technical challenges, students 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

***TOTAL CREDITS REQUIRED:
1 UNIT / 23 CLOCK HOURS***

OVERVIEW

This program begins with an intensive study in filmmaking, which encompasses both directing and screenwriting, and cinematography. Each student will write, direct, and edit his/her own project. They will also assist their classmates as key crewmembers on theirs. These individual film projects are edited on Avid under the supervision of an instructor.

Following production and post-production, students screen their work with their classmates, instructors, and invited guests and engage in critiques and discussion.

PROGRAM OBJECTIVES

The educational objectives in the One-Week Filmmaking Program are to introduce students to the art and craft of filmmaking and to instruct students through a strict regimen of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment

- Knowledge of Digital cameras and motion picture production
- In-depth experience working as both director and cinematographer on student production
- Experience with Avid Digital editing software
- Knowledge of aesthetic film theory and experience with practical application of the same

PROJECT REQUIREMENTS

The One-Week Filmmaking Program requires that each student complete one film project in partial fulfillment of the graduation requirements.

AREAS OF STUDY

Filmmaking

The core of the One Week Program, Filmmaking introduces students to the basic principles of writing and directing the short film. As writers, students will shepherd a story from initial idea through the treatment, outline, and finally shooting script. As directors, students will focus on the fundamentals of visual storytelling. They will learn concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes,

students will learn to break down their film scripts in terms of story and emotional beats as well as shot selection and composition. This Area of Study will be the forum for preparing, screening and critiquing one short film.

Hands-On Camera 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

TOTAL CREDITS REQUIRED:

1 UNIT/

31 CLOCK HOURS

OVERVIEW

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

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

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.

PROJECT REQUIREMENTS

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.

AREAS OF STUDY

Music Video History

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.

Hands-On Camera

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.

Hands-On Lighting

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.

Hands-On Editing

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.

Pitch session

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.

Production Workshop

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.

Screening and Critique

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

***TOTAL CREDITS REQUIRED: 1
UNIT/ 42 CLOCK HOURS***

- Acting for Film

OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Knowledge of and experience in the art and craft of acting for film.
- Exposure to multiple modern and classical approaches to performance, script interpretation and character formation.

PROJECT REQUIREMENTS

In the One-Week Acting for Film Program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement

AREAS OF STUDY

Acting for Film

In *Acting for Film* students learn the basics of film acting: calibrating performances based upon shot size and angle, eye line, hitting marks, emotional and physical continuity, and strength and imagination in acting choices. Students are assigned scenes from produced screenplays, which are then shot with instructor supervision. In addition, students may learn to perform a number of film crew positions, to broaden their knowledge of the duties of everyone on a professional film set.

Scene Study

This course builds a foundation of acting through the study of the execution of a written scene. By working on sections of published plays and screenplays, actors will learn the basic concepts of scene study: defining objectives, breaking the scene down into beats, understanding the arc, pursuing the objective, playing actions, and working to overcome obstacles. Students first begin with silent scenes and/or short dialogue scenes before longer dramatic or comedic scenes are explored.

Voice and Movement

In this course, students gain insight into the power of how to nurture and control their voices by exercising various resonators and

muscles, enabling them to release emotional impulses. In addition to breath work, this class focuses on relaxation and posture as a way of nurturing the actor's instrument.

Audition Technique

Acting is as much of a business as it is a craft. In addition to training, successful actors must develop strong marketing skills in order to build a career. This course focuses on such topics as feeling comfortable at cold readings and preparing a resume.

Film Craft: Directing

In this course, students will learn the basics of directing to increase the actor's ability to collaborate with filmmakers in developing dynamic performances.

REGISTRATION & COURSE SCHEDULES

REGISTRATION

Two 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.

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 an Enrollment Agreement, and Registration Packet. The Registration Packet includes the NYFA Course Catalog, Student Handbook, 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.

STUDENT ID BADGES

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.

NYFA EMAIL ACCOUNTS

As part of the registration process, students receive a NYFA email address. This will be generated for them after they have been enrolled in their program of study. Their program chair and/or coordinator will then distribute the password and setup information. It is imperative that students use their NYFA email during their tenure at NYFA as it serves as a main method of communication for the instructors and school administrators to the students. If you have further questions or concerns, please contact webmaster@nyfa.edu.

COURSE SCHEDULES

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 - 9am - 11:50am, 12:30pm - 3:20pm, 3:40pm - 6:30pm, 7:10pm - 10:00pm.

Twelve-week evening workshops meet Mondays, Tuesdays, and Thursdays from 7pm - 9:30pm and some weekends for certain programs. (*The Twelve-Week Screenwriting Program also meets some Wednesday evenings.*) Extensive studio and lab hours are generally required in evenings and on weekends.

Students receive a physical copy of their course schedule during their Orientation (the student's first day or first week at NYFA) **and/or** are emailed a copy by their program coordinators to their **NYFA emails**. Questions regarding course schedules should be directed to department chairs or coordinators.

Students can access their course schedule daily through The New York Film Academy Student Hub on the online Boards at <https://hub.nyfa.edu/boards/nyc>.

ENGLISH PLACEMENT ASSESSMENT TEST

All Conservatory non-native English- speakers will take an English Language Assessment Test during their registration week even if they have submitted a TOEFL or IELTS or had a phone interview. This test is for internal use to determine the type of support the NYFA Language Lab will provide for non-native speakers of English to get the most out of their studies.

NYFA STUDENT HUB

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

The New York Film Academy Online Student Hub (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.

REGISTERING FOR THE HUB

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.

VIEW YOUR GRADES ON THE HUB

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."

VIEW AND PAY YOUR INVOICE USING THE HUB

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.

VIEWING YOUR CLASS SCHEDULE ON THE DIGITAL BOARDS

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

- Click the 'Boards' tab
- Click the 'New York' option on the drop down menu
- Select your program with the appropriate date to view the class schedule you need

CAMPUS POLICIES

DRESS CODE

Students must dress appropriately at all times. No offensive, revealing or immodest clothing will be tolerated. Shirt and shoes are required inside all NYFA buildings.

SMOKING

Smoking is prohibited within 20 feet of entrances of 420 Lincoln Rd.

NEIGHBORS

Students should always respect their surrounding space, both in class and between classes, as the New York Film Academy is a professional and academic environment. Students should refrain from rehearsing in the hallways and should be respectful of neighboring offices and establishments. Under no circumstance should students disrupt or enter neighboring offices and attempt to solicit work or internships. If students are holding casting sessions on campus or inviting non-NYFA actors to their shoots, they must acquire the appropriate permission, and bear the responsibility of those guests. NYFA students represent the school on campus and at any NYFA functions, including production workshops, and will face disciplinary action if they fail to adhere to the Code of Conduct.

BIKES & SKATEBOARDS

Bikes and skateboards are not allowed to be ridden in any NYFA buildings.

PETS & ANIMALS

Pets and animals are not allowed on NYFA premises. Exceptions will be made for service animals.

CELL PHONE POLICY

The use of cell phones/smart phones/iPads/tablets is expressly forbidden, unless used for research or other class-related work, under the direct supervision of the instructor.

Phones, etc, should be turned off and kept out of sight during class. The first violation will result in a warning. Second and subsequent violations of cell phone policy will result in immediate expulsion from class. The student will be marked absent for the day. The absentee policy will be applied as outlined above.

PERSONAL BELONGINGS

Students are not to leave any belongings unattended in classrooms or on campus. NYFA cannot be held responsible for personal belongings that are lost or stolen.

ROOM BOOKINGS

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 a staff member at the front desk.
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 at least 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.

TRANSPORTATION & HOUSING

HOUSING INFORMATION

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

Students should expect a range of costs in housing (on average between \$1000-\$2000 per month for a studio or one-bedroom), depending on the location, size, apartment complex, amenities and length of stay.

Students are strongly advised to find suitable housing prior to their program start date. The landlord or management company will often request proof of income, credit, insurance and other documents. Prior to making final arrangements or signing a rental agreement, students should thoroughly investigate and inspect any properties, accommodations or other housing options and review any legal document prior to entering a contractual agreement. NYFA bears no responsibility in any lease or rental agreements signed by students.

PARKING & BICYCLES

Students who commute to 420 Lincoln Rd. can park on the street on 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.

PUBLIC TRANSPORTATION

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

LIBRARY, FACILITIES & EQUIPMENT

LIBRARY RESOURCES

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.

LIBRARY FINE POLICY

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.

CLASSROOMS

New York Film Academy South Beach has 7 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 2nd floor in the student lounge.

POST-PRODUCTION & COMPUTING

Post-production facilities are located on the 3rd Floor of the 420 Building and include Avid stations. Students have access to 18+ computers with industry-standard software for projects.

EQUIPMENT ROOM

Available to our students is equipment corresponding to the course requirements. The camera options include: Arri-S (16mm), Canon 5D DSLR, Panasonic HMC150, Arri SR3 16mm (super 16mm), RED Scarlet-X, RED Epic-MX, and Arriflex BL 535 (35mm). These cameras have appropriate accessory packages including: lenses, assistant camera kits, shoulder rigs, dollies, and jibs. There are

several grip & electric options ranging from basic three-point lighting kits to complete 1-ton lighting packages. Audio options include field recorders and mixers, as well as shotgun and lavalier microphones.

EDITING LAB RESOURCES

Phone: 305.534.6009

E-mail: kevin.ondarza@nyfa.edu

Editing Room Manager: Kevin Ondarza

The New York Film Academy ensures that an editing room is accessible everyday so that students may edit their projects. To reserve a computer station, please call or e-mail the Edit Lab 24 hours in advance (Editing Lab contact information above). No reservations are needed for scheduled editing classes. Computer stations outside of class are not guaranteed without a reservation confirmation. **NYFA ID Badges are needed to work on NYFA computer stations.** Driver's Licenses, Passports, and other Photo ID are not acceptable.

A teaching assistant will be on hand to assist students whenever the main Editing Lab is open~Monday through Friday. Students should note that the main editing lab is not open on Saturday and Sunday, but adjacent edit rooms are open without edit supervision or assistance.

HARD-DRIVE & SD SPECIFICATIONS

You are required to provide your own SD memory card for shooting your projects and an external hard disk for editing you projects. Please use a new external drive. Previously used hard drives may not be reliable. Your drive must be compatible with MAC OS. We recommend G-Tech G-Drives.

- 1TB capacity
- 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

EDITING LAB ETIQUETTE

In order to use the New York Film Academy editing labs, students must respect the following protocols:

1. A valid NYFA Student ID is required in order to check out and use a computer.
2. Eating and drinking in the edit lab is strictly prohibited
3. Downloading of any software or applications has to be approved by the edit lab supervisor.
4. Voices must be kept to a minimum and cellphones must be kept on vibrate or silent.
5. The Edit Lab staff is not responsible for any personal belongings left in the Edit Lab unattended. Please do not leave your personal belongings unwatched.

EDITING LAB HOURS

8:30am – 10:00pm Monday – Friday
10:00am – 6:00pm Saturday

10:00am – 5:00pm Sunday

* Students should note that the main editing lab is not open on Saturday and Sunday, but adjacent edit rooms are open without edit supervision or assistance.

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

instructors. For weekend film shoots, students check out equipment on Friday evening. This equipment is due back on Monday morning. For extended film shoots (One-Year Filmmaking and Cinematography Programs) equipment is made available to students as strictly outlined in their course schedules.

POST-PRODUCTION FACILITIES USAGE AFTER GRADUATION

Long-term students are allowed a grace period of 30 days post-graduation to use the post-production facilities to finish final edits on their final projects. Workshop Students are allowed a grace period of 7 days post-graduation to use the post-production facilities to finish edits on their final projects. This use is based on availability. Current students will be given priority over students that have already graduated. Any person found on NYFA premises using NYFA facilities who is no longer a current student and is not within their grace period (or does not have written permission from the Campus Director to be on the premises using the facilities) may be removed immediately from NYFA's premises

PRODUCTION RESOURCES

On Production Workshop days, equipment is made available to students so that they may film exercises under the supervision of their

STUDENT RESOURCES

STUDENT ACCESS TO STAFF & FACULTY

Mentoring is an important part of the educational experience at the New York Film Academy (NYFA). Instructors are expected to maintain office hours for student consultations during non-class hours.

Department chairs are responsible for monitoring academic progress. In certain long-term programs, students meet with their department chair at the beginning of each term to discuss their academic progress and to answer any questions or concerns the student may have about their productions. Students may always reach out to their department chair with a question or concern.

Administrators are readily available to provide individualized mentoring and counseling for any issues related to their individual fields of expertise. The New York Film Academy is open seven days a week with the exception of published holidays. When NYFA is open, a staff member is always available by phone or in person for questions or concerns.

TEACHER'S ASSISTANTS

The New York Film Academy provides approximately one Teacher's Assistant for every four students during hands-on camera testing and production workshops. Teacher's assistants provide in-class support to students while they learn and develop the skills being taught by the instructor. Teacher's assistants help ensure that all practice time is productive and beneficial.

FACULTY CONSULTATIONS

Students are allowed to request additional one-on-one time with their instructors as needed in the form of consultations. Consultations generally last for one hour. All consultations must be held on campus. No Skype, phone call, or other off-campus consultations are permitted between faculty and students. Consultation sessions with students do not count as make-up classes.

The method to request a Faculty Consultation varies across departments. Students should check with their Department Chair or Coordinator as to how to request a consultation with an instructor. It will be one of two ways: (1) an email directly to the instructor the student would like 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.

PLACEMENT SERVICES

For those who are interested in working professionally in the entertainment industry, the New York Film Academy does provide information about the industry and business of each particular course of study, and gives career-building advice on a case-by-case basis. The New York Film Academy does not provide industry or internship placement for current or former students. It is not the goal of the New York Film Academy to secure employment for its students, but rather to enrich and educate each student in the art and craft of visual storytelling. Due to the structure of the industry, a traditional job placement program is not possible.

COUNSELING SERVICES

MISSION AND PURPOSE

NYFA Counseling Services strives to provide all enrolled NYFA students no-cost, confidential, accessible, culturally humble, caring, ethical, and evidence-driven counseling services. Services offered to students include time-limited individual counseling services, consultations, referral services for psychiatry and long-term psychotherapy, crisis intervention and postvention, and outreach programming designed to educate and promote mental health and wellness. NYFA Counseling Services provides faculty and staff consultation and training related to identifying, supporting, and addressing the mental health needs of NYFA students. NYFA Counseling Services aims to remove barriers for students needing access to help and support, to promote early detection and compassionate intervention of mental health concerns, to help students elevate resiliency and cope effectively with a myriad of challenges, and assist students in achieving their academic and personal goals.

LOCATION

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.

DUTIES AND RESPONSIBILITIES

NYFA Counseling Services provides Direct Service to students. Direct Service is defined as one-on-one counseling, group counseling,

crisis intervention, and campus outreach in the form of programming and education.

NYFA Counseling Services does not currently have a formal on-call system. Students who have been seen at Counseling Services are provided with crisis hotlines at intake and encouraged to use these after-hours resources as needed. Counseling staff provides yearly training for faculty and staff to address crisis management during instruction and appropriate follow up, should emergencies occur when counseling staff is not available. Suicide prevention training is available throughout the year.

ACCESSIBILITY SERVICES

MISSION & VISION

NYFA NY Accessibility Services provides academic services and accommodations for students with disabilities. Our mission is to ensure equal opportunity and access to all members of the New York Film Academy community and mitigate barriers to learning, participating, contributing and benefitting from our academic programs, activities and services. Our services and operation are in compliance with Section 504 of the 1973 Rehabilitation Act and the American Disabilities Act (ADA) of 1990, amended as of 2008, and in alliance with our policies on inclusivity and non-discrimination.

HOW WE ACCOMMODATE STUDENTS WITH DISABILITIES

The ADA defines a disability as a physical or mental impairment that substantially limits one or more major life activities. Students with disabilities are responsible for initiating the accommodations request process by self-

disclosing their disabilities directly to the Dean of Students. Please know that all requests and materials submitted are handled in the strictest confidence.

The process of requesting and receiving accommodations is interactive and individualized, involving review of required/submitted documentation and collaborative discussions regarding the students' needs and the specific academic expectations and activities of our programs. The non-traditional nature of our programs require, at times, unique accommodations tailored to address the varying needs of our students while also maintaining the integrity of our curricula and learning objectives.

The objective of academic adjustments offered is always to accommodate students' disabilities, not to dilute academic or artistic requirements. Students with disabilities are expected to produce the same quantity and quality of work as those students without disabilities.

REGISTERING FOR ACCESSIBILITY SERVICES

To initiate the accommodation request process, please send an email to the Dean of Students (maylen.dominguez@nyfa.edu) soon after you receive your acceptance letter, during Orientation week, or during the first week of your program, announcing your need to register for accessibility services. Students may register with the Accessibilities Office at any time during the course of their program. Early registration is advised to best promote academic success and wellness.

When students register with Accessibility Services at any time after the start of their program, NYFA will implement reasonable

accommodations in a timely manner (within 14 business days) to remove barriers to learning and promote student success. Accommodations offered, however, will not be able to rectify grades achieved prior to a student's disclosure of disability and registration with Accessibility Services.

REQUESTING ACCOMMODATIONS

To be eligible for accommodations, a student must:

- Complete and submit the Accommodation Request Form to the Dean of Students (maylen.dominguez@nyfa.edu)
- Submit substantiating medical documentation and/or the Disabilities Documentation Form completed by a health care provider to Dean of Students (maylen.dominguez@nyfa.edu)
- Schedule and attend an intake appointment with the Dean of Students

The Dean of Students reviews documentation and determines eligibility for accommodations, in collaboration with the student, and in accordance with the guidelines of the Americans with Disabilities Act (ADA).

Documentation submitted should confirm and/or provide the following:

- Statement of diagnoses, a description of the conditions' impact on fulfilling the demands of higher education (academic, social, emotional, and physical functioning), and the accommodations recommended to promote accessibility.
- Evidence that the condition significantly impacts one or more major life activities, as determined by

a medical, mental health, or educational professional who is licensed and qualified to diagnose, evaluate, and treat the condition.

- Report and/or evaluation is recent enough to demonstrate an impact on current functioning or a history of receiving similar accommodation (within the previous 5 years)
- A school plan, such as an Individualized Education Plan (IEP), 504 Plan, or Summary of Performance (SOP) can be submitted as documentation as long as the information provided addresses the impact of the condition and assists NYFA in determining a connection between the disability and the accommodation(s) requested.

Submitted materials are stored in a locked filing cabinet in the Dean of Student's office and are considered privileged communication.

To assist students in submitting the required documentation, students may access the Disability Documentation Form, and request the appropriate health care providers or specialists to complete sign and submit the form to the Dean of Students.

ACCOMMODATION(S) OFFERED

Reasonable accommodations are modifications to a course, program, or school-sanctioned activity that does not fundamentally alter the course or program. Appropriate accommodations are determined through the individual intake appointment by reviewing documentation, engaging in interactive discussions with the student, and

evaluating the essential requirements of a course or program.

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

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

- Extended time for test taking
- Flexibility with spelling or grammar errors
- Materials in alternate format
- Reduced distraction location for test taking
- Tape recording of lectures

For questions on how to request accommodations each semester as well as policies and procedures regarding specific accommodations, please contact the Dean of Students.

ATTENDANCE ACCOMMODATION

All NYFA programs are studio-based. Hence student learning occurs primarily in the classroom and students' mastery of course learning objectives can only be successfully achieved via regular and consistent attendance.

Also NYFA recognizes that qualified students with disabilities may need to miss classes and/or course related activities for disability-related reasons. Hence, if supported by medical documentation (documentation that substantiates the disability and excused absences as a necessary accommodation relevant to the disability) students with disabilities may receive the accommodation of

excused absences. This accommodation offers students with disabilities flexibility in regard to the application of the NYFA attendance policy. According to the NYFA Attendance Policy, students missing 16% of class hours per semester are subject to dismissal. Students granted the accommodation of excused absences may accrue disability-related absences beyond 16% of class hours, per semester. However, total number of disability related and non-disability related absences for students with disabilities cannot exceed 33% of class hours, per semester. Also, course grades, based on required demonstration of mastery of course learning objectives, may be compromised by a student's aggregate of absences, whether excused or not excused.

Students, as soon as they are aware of needing to miss classes for disability related reasons, whether intermittently (e.g. due to a chronic medical or mental health condition) or consecutively (e.g. due to planned surgery, hospitalization, or respite deemed of medical necessity), must notify the Accessibility Office and request accommodations, per procedure described above. Students requesting attendance accommodations will engage with the Dean of Students in an interactive discussion of the medical documentation submitted, and how such request(s) can be reasonably accommodated in light of the nature of the impacted courses and program of study. Prior to final determination, the Dean of Students will consult with Department Chairs regarding the impact of absences on the impacted courses and program of study.

Should an attendance accommodation be granted, an accommodation plan will be generated addressing how the student will satisfactorily complete assigned and missed course work, either within the accommodation period or by a designated

deadline. Throughout their course of study, students are responsible for communicating with the Accessibility Office, their faculty, and their Department Chairs regarding the status of their progress in completing course requirements.

A student granted attendance accommodations must notify their instructors and their Registrar Coordinator of any anticipated and unexpected absences related to their disability status.

As stated above, student's total number of absences (excused and unexcused) cannot exceed 33% of total course hours. Students with disabilities and students without disabilities are required to comply with NYFA's application of federal Satisfactory Academic Progress (SAP) requirements.

If the Accessibility Office, in consultation with the Department Chair, determines that the student's request for extensive absences cannot be reasonably accommodated, the student may have the option of withdrawing from one course, seeking a leave of absence, or requesting a voluntary medical withdrawal.

IMPLEMENTATION OF ACCOMMODATION

At the conclusion of the evaluation process, the Dean of Students will present to students their individualized accommodation letters, noting with specificity their approved accommodations.

Students are required to set up appointments with each of their instructors to: deliver the accommodation letter; to discuss the nature of each recommended accommodation; and to decide the details regarding how those accommodations are to be delivered.

Instructors and students are to contact the Dean of Students with questions or concerns regarding the implementation and delivery of approved accommodations.

GRIEVANCE PROCEDURE

Students who have disabilities have rights to initiate grievances when it is believed that the New York Film Academy or a NYFA administrator or faculty member is either not complying with NYFA's policy for students with disabilities or is not following the applicable laws on disability. Please refer to the Reporting Discrimination and Complaint Procedure, described in the NYFA Catalog, for information on how to file a discrimination complaint.

SERVICE AND SUPPORT ANIMALS

It is the policy of the New York Film Academy to afford individuals requiring the assistance of a service animal equal opportunity to access Academy property, courses, programs, and activities.

Service Animals: An animal, most often a dog, individually and specifically trained to do work or perform tasks that assist persons with a disability. A service animal can also be referred to as an assistance animal.

- A guide dog is a trained dog who serves as a travel tool by persons with severe visual impairments or who are blind.
- A service dog is a dog that has been trained to assist individuals who have impairments in health and mobility.
- A SSigDog is a dog trained to assist a person on the Autistic Spectrum.

- A hearing dog is a dog trained to alert a person with hearing impairment to the occurrence of sound.
- A seizure alert/response dog is trained to assist a person with a seizure disorder.
- Lastly, a psychiatric service dog is a dog trained in helping persons with psychiatric and neurological disabilities by preventing or interrupting impulsive or destructive behaviors.

Students seeking permission to have a service animal on NYFA premises must meet with the Dean of Students and provide documentation that establishes the existence of impairment, describes the nature of the functional limitations related to the impairment, and explain how the work or tasks performed by the animal relates to the limitations noted.

Support Animals: An animal that provides emotional support or passive comfort in order to alleviate one or more identified symptoms or effects of a disability. Students are encouraged to contact the NYFA housing coordinator to learn more about the policies and procedures regulating the presence of emotional support animals in the residence halls. Support animals, although potentially allowed in residential settings, in compliance with the Fair Housing Act, are not permitted on NYFA premises. More specifically, support animals are not permitted in classrooms, editing labs, libraries, and lounges or on off-campus shoots, events, and activities.

CONFLICTING NEEDS/HEALTH CONCERNS

The Dean of Students will make reasonable effort to notify students who will potentially be exposed to the continued presence of a support animal in the classroom. Individuals who have medical issues and are negatively affected by animals (e.g., asthma, severe

allergies) should contact the Dean of Students when notified and share their concerns. Students concerned about their exposure to animals will be required to provide verifiable documentation supporting their claims to the health risks they shall face in response to exposure to the specified animal. Reasonable accommodations may be made to consider the needs of all parties in order to resolve the problem as efficiently and effectively as possible.

SERVICE ANIMAL OWNERS RESPONSIBILITIES

- Owners are responsible for any damage caused by their animals and must take appropriate precautions to prevent property damage or injury. The cost of care, arrangements and responsibilities for the well-being of authorized animals are the sole responsibility of their owners at all times.
- Animals must be well groomed and measures taken at all times for flea and odor control.
- Owners must submit to the Dean of Students health statements, including vaccination records from licensed veterinarians dated within the past year. Proof of good health must be provided annually.
- New York law requires that every dog is licensed. The owner must comply with New York regulations regarding pet ownership.
- Owners are responsible for removal and proper disposal of animal waste. Removal must be immediate. Individuals unable to clean up after their animals should notify the Dean of Students so that alternative arrangements can be decided and implemented. If service animals urinate or defecate inside NYFA buildings, or in

another areas that requires cleaning, owners must notify staff immediately.

- Owners are fully responsible for the actions of their service animal. If a service dog exhibits unacceptable behavior, the owner is expected to employ appropriate training techniques to correct the situation. The animal shall have a harness, leash, or other tether unless the owner is unable to use such devices or they interfere with the safe performance of the animal's work or tasks.

The owner of a service animal at any NYFA facility or event is expected to maintain appropriate behavior of the animal as follows:

- Animal must not be allowed to initiate contact/approach/sniff people, tables in eating areas, or personal belongings of others.
- Animals must not display behaviors or noises that are disruptive to others, such as barking, growling, or other behavior not part of the task the animal is trained to conduct.
- Animals must not block an aisle or passageway or impede access to ingress/egress of a facility.

RESPONSIBILITIES OF COMMUNITY MEMBERS

Community members (faculty, staff, students, visitors) are to recognize the working role of service animals and adhere to the following:

- Community members are to allow service animals to accompany their owners/handlers at all times.
- Community members are not to feed, pet or touch an authorized animal without the express invitation of the owner.

- Community members are not to deliberately startle, tease, or otherwise distract the service animal.
- Community members are not to separate or attempt to separate owner from animal.
- Community members are not to inquire details about owners' disability or the nature of work of the authorized animal. As the school does not generally allow animals, staff may inquire regarding authorization.

INTERNATIONAL STUDENT OFFICE

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

The NYFA International Student Office is available to help students with matters pertaining to obtaining a student visa, maintenance of student immigration status, legal work authorization, and other issues related to non-U.S. citizens studying in the U.S. The International Student Office will work with students from the application stage through enrollment and often after graduation to ensure that students have the most up to date information in order to maintain their U.S. student immigration status.

In order to apply for a student visa, students will need an I-20 Certificate which will be issued to students by the NYFA International Student Office.

In order to be eligible for an I-20 certificate students must enroll in a full time program or workshop, which includes all one and two year conservatory programs, and 4, 6 and 8 week workshops. The one-week and 12 week evening workshops are **not** eligible for an I-20 Certificate.

Students will need an F-1 student visa, unless they are enrolling in a musical theatre program or workshop, in which case they will need an M-1 student visa.

If students are in the U.S. on a student visa they may be eligible to transfer their I-20 to NYFA. If a student is on a different type of visa, they may be able to study. Students should contact the International Student Office about their specific immigration situation at International@nyfa.edu in order to receive proper and specific advice. Please note that the U.S. government prohibits studying full-time on a tourist visa.

Once a student is fully accepted to a program and NYFA has received all the required documents for the I-20 certificate, the International Student Office will process and send out the I-20 certificate. A \$200 SEVIS I-901 fee is required by the U.S. Government to be paid for all I-20s. Students can only pay this fee **after** their I-20 application has been processed and a SEVIS ID number has been created for them. The International Student Office will email students the instructions on how to pay the SEVIS fee when they send out the I-20 Certificate. Once a student has their I-20 Certificate, they can begin the process of applying for a student visa.

In order to obtain an F-1 or M-1 student visa, students must complete the DS-160 Visa Application and make an appointment at the U.S. Embassy or Consulate in their home country for a visa interview. At this interview, an official will decide whether to issue the student visa or not. For more information on the student visa including how to apply, how to schedule an interview, and estimated visa appointment wait times please visit:

<https://travel.state.gov/content/travel/en/us-visas.html>

The above information is subject to change. For updated and more specific information on NYFA's I 20 application and frequently asked questions please visit:

<https://www.nyfa.edu/admissions/international-student.php>

Please contact the International Student Office with any questions or concerns at international@nyfa.edu or call and ask to speak to an International Student Advisor.

VETERAN SERVICES

NYFA's **Division of Veterans Services (DVS)** assists veterans in their transition from their military service to civilian, education and campus life. Additionally, the DVS supports spouses and dependents of members of the service in their quest for a visual and performing arts education. These services include:

- Simplifying VA educational benefits
- Assisting with post-deployment transition issues
- Aiding in choosing the program that best suits individuals' personal and professional goals
- Works closely with NYFA faculty and administration to support all veteran-students' path to success while enrolled and post graduation
- Giving referrals to community-based organizations and the Department of Veterans Affairs
- Offer opportunities to network with fellow veterans, including a Student Veteran Association
- Adheres to the VA Principles of Excellence

The New York Film Academy (NYFA) has been privileged to enroll more than 2,000 veteran students, spouses and military dependents at our campuses in New York City, NY; Los Angeles, California and South Beach, FL., since 2009. The Los Angeles, New York and South Beach campuses each participate in the Yellow Ribbon Program which allows eligible veterans and dependents in many cases the opportunity to go to school for tuition and fee free. The honorable Colonel Jack Jacobs, Medal of Honor recipient and on-air military strategist for NBC/MSNBC, is the Chair of the NYFA Veterans Advancement Program.

A change in enrollment status may impact those students using GI Bill® benefits and therefore it is recommended that any student receiving GI Bill® benefits contact the Department of Veterans Affairs at: 888-442-455.

INDUSTRY OUTREACH & PROFESSIONAL DEVELOPMENT

The Industry Outreach and Professional Development Department (IOPD) is a resource for current students and alumni to gain the real world knowledge and know-how to prepare for and expand their professional experiences outside of NYFA.

A strong foundation and understanding of the business and the skills needed to compete allow our students to thrive throughout their academic experience and as they venture into their professional careers.

We assist students in the development of their personal and professional goals and create action plans to help them achieve those goals.

The department aids students as they design their résumés, cover letters, and other business correspondence. We work with students on their presentation skills to prepare them for interviews and meetings. IOPD works with industry experts to expand students' professional experiences.

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

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

ACADEMIC ADVISING

Students in one-year or two-year certificate programs, and all degree-granting programs are advised on their academic progress by their Department Chair.

STUDENT CODE OF CONDUCT

INTRODUCTION

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

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

STUDENT CONDUCT POLICIES

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

Procedures specifically for allegations involving discrimination, sexual misconduct, domestic and dating violence, and stalking are set forth in *Title IX Grievance Policy and Procedure*, NYFA's *Sexual Misconduct Policy and/or NYFA's Student Grievance and Resolution Process*.

A. JURISDICTION

The NYFA Student Conduct Code applies to conduct in and around NYFA property, at NYFA sponsored or related activities, to conduct at NYFA-affiliated or contracted facilities, to off-campus conduct that adversely affects the NYFA community and/or the pursuit of its objectives, in all NYFA programs, locally or abroad, on ground or online. Each student shall be responsible for their conduct from the time of application for admission through the awarding of a degree or certificate, even though conduct may occur before classes begin or after classes end, as well as during the academic year and during periods between terms of actual enrollment (and even if the conduct is not discovered until after the degree or certificate is awarded).

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

B. TYPES OF MISCONDUCT

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

1. Academic Dishonesty

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

2. Cheating

Cheating includes, but is not limited to, the use of unauthorized materials, information, or study aid in any academic exercise; the use of sources beyond those authorized by the faculty member in academic assignments or solving academic problems; the acquisition, without permission, of tests or other academic material; the alteration of any answers on a graded document before submitting it for 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 NYFA's *Title IX Grievance Policy and Procedure* and/or NYFA's *Sexual Misconduct Policy*.

23. Hazing

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

NYFA complies with California, New York, and Florida statutes that prohibit hazing in

connection with initiation of new members into student organizations.

24. Retaliation

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

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

25. Bullying and Intimidation

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

26. Discrimination

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

27. Fraternization

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

28. Disorderly, Disruptive, or Disturbing Behavior

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

29. Failure to Comply

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

30. Controlled Substances

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

31. Alcohol

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

32. Smoking

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

or at NYFA activities, except at designated smoking areas.

33. Professional Courtesy

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

34. Weapons

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

35. Expectation of Privacy

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

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

36. Encouraging, Permitting, or Assisting with a Violation

Encouraging, permitting, assisting, facilitating, or participating in an act that could subject a student to a violation, including planning an act or helping another commit an act (including academic dishonesty).

37. Student Guests

Students are responsible for the conduct of their guests in and around NYFA property or NYFA affiliated property, or while at NYFA activities.

38. Guest Speakers

Students may not solicit, or attempt to solicit, work to or from NYFA guest speakers, including giving scripts, headshots, reels, or other development materials, or pitching ideas.

39. Unauthorized Vehicles or Devices

Unauthorized vehicles or devices include, but are not limited to, use, possession, charging, or storage of drones, self-balancing battery-powered boards (hoverboards, electronic skateboards or scooters), or other similar equipment, in or around NYFA property or NYFA activities. This also includes the unauthorized use of electronic devices (cell phones, laptops, or tablets in the classroom).

40. Personal Care

Personal care includes, but is not limited to, the maintenance of health and personal hygiene, including the expectation of regular bathing and frequent laundering of clothes to ensure a healthy and comfortable learning environment.

41. NYFA Production and Locations

Violations of policies, rules, or expectations related to Equipment, Props, Production,

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

42. Violation of Any Published NYFA Rule, Regulation, or Policy

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

43. Violations of Law

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

44. Violation of Disciplinary Conditions

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

STUDENT CONDUCT PROCEDURES

The student conduct procedures are established by NYFA to resolve allegations of student misconduct. The procedures and resolution processes are intended to be educational, not adversarial, and all cases are expected to be treated in a fair and equitable manner. Questions concerning student conduct procedures may be addressed to the Campus Dean (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 either the Campus Dean, Acting Chair, Filmmaking Chair, International Student Advisor, Director of Operations or their designees, referred to hereafter as the Student Conduct Administrator. Complaints must be made within one year following discovery of the alleged misconduct, unless an exception is granted by NYFA's Campus 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 is to determine if there has been a violation and to gather information about appropriate resolution and/or disciplinary sanctions.
- Describe to the student the nature of the conduct in question, and sections of the Student Conduct Code that have allegedly been violated.
- Allow the student to have an opportunity to be heard and to respond to the allegations.
- Provide the student with information about the student’s right to review documents relevant to the case. (Note:

documents may be redacted to comply with state and federal laws and regulations and NYFA policies.)

- Describe potential outcomes and/or a range of sanctions.
- Disclose the length of time NYFA keeps record of disciplinary matters.

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

E. STANDARD OF PROOF

The preponderance of the evidence is the standard of proof which will be used in student conduct proceedings. Meaning, the Student Conduct Administrator must establish that it is more likely than not that the student engaged in or committed the misconduct of which the student is alleged to have violated.

F. RESOLUTION BY THE STUDENT CONDUCT ADMINISTRATOR

At the conclusion of the investigation, the Student Conduct Administrator may take one of several actions listed below. The student will receive written notification of the outcome of any disciplinary action or Resolution Agreement.

1. Insufficient Information

If the Student Conduct Administrator concludes there is insufficient information to determine a violation, then the matter will be closed with no further action taken.

2. Imposing Sanctions

If the Student Conduct Administrator concludes there is sufficient information to determine a violation, then appropriate sanctions will be determined. Some factors to be considered in determining disciplinary sanctions may include, but are not limited to:

- The severity and/or number of violations.
- Past disciplinary policy violations (single or repeated acts).
- Any sanctions previously imposed for the same or similar violations.

3. Resolution Agreement

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

A Resolution Agreement will include, at minimum:

- The determination made by the Student Conduct Administrator, based on the investigation.
- The types of misconduct for which the student is being held responsible for violating.
- The assigned sanctions and any deadlines.
- The student's right to appeal the determination.
- The length of time the disciplinary record will be maintained.

A Resolution Agreement may also include:

- Directions for the student to refrain from specific behaviors, and/or to refrain from contacting others involved in the case.

- Expectations for the student to participate in specified educational programs and/or reconciliation processes such as mediation.

4. Decisions in Absentia

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

G. SANCTIONS AND ADDITIONAL NYFA ACTIONS

1. If the Student Conduct Administrator concludes there is sufficient information to determine a violation, the Student Conduct Administrator will consider the context and seriousness of the violation in determining the appropriate sanction(s).
2. Sanctions may be enhanced if the student is additionally found to have discriminated against another on the basis of an individual's race, color, national or ethnic origin, citizenship, sex, religion, age, sexual orientation, gender identity, pregnancy, marital status, ancestry, service in the uniformed services, physical or mental disability, medical condition, or perceived membership in any of these classifications.
3. The Student Conduct Administrator may impose one or more sanctions or additional actions.

- **Warning**

Notice to the student that a violation of NYFA policies or regulations has occurred and that continued or repeated violations of NYFA policies

or regulations may be cause for further disciplinary action.

- i. A warning carries no transcript notation.

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

c. Deferred Suspension

A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Student Conduct Administrator and/or may be a period in which suspension from NYFA is deferred or delayed until a later date. Further violations of the NYFA Student Conduct Code or failure to complete any assigned conditions may result in additional disciplinary action including, but not limited to, suspension or expulsion.

- i. Deferred suspension carries a temporary transcript notation that is only noted on the student's transcript for the duration of the deferred suspension. When the deferred suspension period concludes, the transcript notation is removed.

d. Suspension

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

- i. After the period of Suspension, the student will be reinstated if:

- The student has complied with all conditions imposed as part of the suspension.
 - The student is academically eligible.
 - The student meets all requirements for reinstatement including, but not limited to, removal of Holds on records, and payment of restitution where payment is a requirement of reinstatement.
 - The student meets the deadlines for filing all necessary applications, including those for readmission, registration, and enrollment.
 - Students are required to apply for readmission following a suspension of more than one academic term and must meet all requirements for readmission.
 - ii. If a student is suspended for less than one academic term, a transcript notation will be temporarily noted, indicating the duration of the suspension. When the suspension period is concluded, the transcript notation is removed.
 - iii. If a student is suspended for more than one academic term, a transcript notation will be permanently noted, indicating the duration of the suspension.
- e. Deferred Expulsion**
- A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Student Conduct Administrator and/or may be a period in which expulsion from NYFA is deferred or delayed until a later date. Further violations of NYFA's Student Conduct Code or failure to complete any assigned conditions will result in immediate expulsion.
- i. Deferred expulsion carries a permanent transcript notation that indicates the duration of the deferred expulsion.
- f. Expulsion**
- Expulsion is the permanent termination of a student's status. An expelled student will be ineligible to enroll in any NYFA courses at any NYFA campuses indefinitely. Expelled students may be prohibited from entering specified areas, or all areas, of NYFA property, and/or may be excluded from NYFA activities.
- i. The student record of an expelled student may include a Hold on the student's NYFA records, which may prevent the student from registering, obtaining transcripts, verifications, or receiving a degree from NYFA.
 - ii. Expulsion carries a permanent transcript notation.
- g. Revocation of Awarding Degree or Certificate**
- If, after a degree or certificate has been awarded, a degree or certificate recipient is found responsible for a violation of NYFA's Student Conduct Code while the student was an enrolled student, the Student Conduct Administrator may impose, as a sanction, a revocation of the degree or certificate, subject to the following procedures:

- i. The Student Conduct Administrator will submit a recommendation of revocation of the degree or certificate to NYFA's Campus Director.
- ii. A Notice of Intent to Revoke Degree or Certificate shall be sent to the student. This notice shall include the details of the violation and the basis for the revocation.
- iii. The student may submit a written appeal of the revocation to NYFA's Campus Dean within ten (10) days from the date of the Notice of Intent to Revoke Degree or Certificate. The imposition of the revocation of degree or certificate will be deferred until the conclusion of the appeal. The decision of NYFA's Campus Dean is final.

h. Educational Sanctions

Educational sanctions are intended to help students learn from their decisions and reflect on what they want to get out of their educational experience. Educational sanctions may include, but are not limited to:

- i. Reflective or research papers, presentations, or assignments
 - ii. Community Service
 - iii. Restitution
 - iv. Participation in designated educational programs, services, or activities
 - v. Letter of apology
- **Additional Actions**
Additional actions are intended to help repair any harm that resulted from a violation or protect the safety of the NYFA campus community.

Additional actions may include, but are not limited to:

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

- **Limits on Sanctions**

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

6. 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.

7. APPEALS PROCESS

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

Acceptable reasons for appeal include:

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

All appeals must be directed to the Campus Dean, or designee, via the Campus Dean's email (maylen.dominguez@nyfa.edu). All appeals must be written and should clearly articulate and support the basis for appeal. Appeals must be received within five (5) days of the date of the Resolution Agreement. Appeals must be sent from the student's official NYFA e-mail.

The Campus Dean will gather information for the basis of their determination including, but

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

The Campus Dean may uphold the violations determined by the Student Conduct Administrator, may uphold and impose the sanctions determined by the Student Conduct Administrator, may determine different violations, may adopt and impose different sanctions, or may reject any and all violations and/or sanctions.

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

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

INTERIM AND/OR EMERGENCY MEASURES

The Student Conduct Administrator, the Campus Dean, or designees, may authorize interim and/or emergency measures against a student or organization, pending student conduct proceedings, whenever there is evidence that deems interim measures are reasonable and necessary to protect the personal safety of person(s) within the NYFA community, or NYFA property, and/or to

ensure the maintenance of order. Interim and/or emergency measures may include, but are not limited to No Contact directives, limitations on hours of attendance at certain events or in certain NYFA facilities, exclusion from certain events or NYFA activities, or a Procedural Hold.

A. PROCEDURAL HOLD

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

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

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

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

2. Upon imposition of the Procedural Hold, the Student Conduct Administrator will notify the student of the alleged violation(s), the length and conditions of the Procedural Hold, and the opportunity for a review with the Campus Dean or designee to challenge the Procedural Hold.
3. Review of the Procedural Hold will have scheduling priority. The student may be accompanied by a Support Person. The student may present information to contest the Procedural Hold, or to demonstrate that the Procedural Hold is unnecessary or that the conditions of the Procedural Hold should be modified. The Campus Dean is authorized to investigate the facts, which prompted the Procedural Hold and may lift the Procedural Hold or modify its conditions. Within three (3) days of the conclusion of the review, the Campus Dean will determine:
 - a) If the Procedural Hold is necessary
 - b) If the conditions of the Procedural Hold should be modified.

The result of the Procedural Hold review will have no bearing on NYFA's student conduct proceedings arising from the conduct, which prompted the Procedural Hold.

PRIVACY AND RECORDS RETENTION

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

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

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

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

AMENDMENT AND MODIFICATION

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

DEFINED TERMS

A. NYFA

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

B. Faculty Member

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

C. NYFA Community Member

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

D. NYFA Property

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

E. NYFA Activities

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

F. Student Conduct Administrator

A NYFA official authorized by the 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 Acting Chair, Filmmaking Chair, International Student Advisor, or Director of Operations.

G. Complainant

A Complainant may be a student, administrator, or third party who presents or alleges information about a NYFA student

that may be considered a violation of the Student Conduct Code.

H. Respondent

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

I. Working Days

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

J. Notice

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

K. Student

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

L. Student Organization

Any number of persons from the NYFA community who have created a group or

organization which has met NYFA's requirements of recognition.

M. Support Person

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

N. Witness

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

ZOOM CLASSROOM EXPECTATIONS

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

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

environment conducive to learning.

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

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

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

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

INSTITUTIONAL POLICES

ACADEMIC FREEDOM POLICY

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

presentation will be screened in private for an appropriate, invited audience.

ACADEMIC HONESTY & CREATIVE INTEGRITY

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

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

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

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

All reported incidents of plagiarism, cheating, persistent and severe hindrance in other students' work and other forms of dishonesty and misconduct are considered serious

offenses and will be investigated per the Student Conduct Code and may result in an automatic zero for the assignment. The student will be subject to a mandatory Disciplinary Review Hearing with the Campus Deans, Dean of Students, and department chair at which further penalties – failing the course, suspension, and/or expulsion – may be imposed.

FREEDOM OF SPEECH

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

COPYRIGHT INFRINGEMENT POLICY

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

In the file-sharing context, downloading or uploading parts or whole copyrighted works without authority constitutes an infringement. Students are reminded that copyright infringement is a criminal offense and convictions may include jail time and/or

severe fines, with a maximum penalty of \$150,000 per instance in the United States.

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

INTELLECTUAL PROPERTY

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

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

OWNERSHIP POLICY

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

educational experience is an item of property that may have a market value for its creator(s) after the end of the program of study.

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

All Student Works are subject to the following ownership policy:

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

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

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

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

Any advice or assistance given by any faculty member or other representative of NYFA to any student in relation to the foregoing responsibilities, or otherwise in relation to the

preparation or production of a Student Work, shall not be construed (a) as the assumption of such responsibility or of any liability by such person, by NYFA; (b) to deem NYFA or such person a joint venturer with such student; or (c) to grant such student the power, right, or authority to create any obligation or responsibility on behalf of, or otherwise, to bind NYFA, or such person.

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

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

discretion waive these restrictions for any reason satisfactory to the administration.

The student(s) who owns each Student Work grants NYFA a perpetual license to use, reproduce, display, or perform such prints or other copies anywhere and for any reason, including, without being limited to, publicizing NYFA, without any royalty or other payment of any kind to the student(s). Such student(s) also agrees that he or she will not make any contract or commitment regarding the Student Work contrary to this policy or in derogation of the rights granted to NYFA by this policy, and that he or she will sign any document reasonably requested by NYFA to confirm or enforce any of the rights granted to the School by this policy.

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

All Student Works must include the following credit as written:

PRODUCED AT THE NEW YORK FILM ACADEMY

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

STUDENT & INSTRUCTOR NON-FRATERNIZATION POLICY

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

Students and faculty may also not engage on personal online social media accounts. This does not include social media accounts created for professional work (i.e., an instructor's professional Facebook page as an actor, or professional Instagram account as a photographer) or pages created expressly for the use of the class approved by NYFA.

DIVERSITY & NON- DISCRIMINATION POLICY

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

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

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

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

REPORTING DISCRIMINATION

Discrimination is defined as treating members of a protected class less favorably because of their membership in that class. The protected groups are set forth in the School's Diversity & Non-Discrimination Policy (see above).

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

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

- File a complaint form available in Appendix B of this handbook with the compliance officer.
- Complete and submit the online Complaint Form found on the NYFA Student Hub at <https://hub.nyfa.edu/>
- Send an email to the Campus Dean, maylen.dominguez@nyfa.edu, Maylen Dominquez.

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

STUDENT GRIEVANCE AND RESOLUTION PROCESS

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

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

- Complaints or grievances should be completed and submitted online via <https://www.nyfa.edu/complaint-procedure-form/>
- The dean of students will forward with immediacy all received and completed complaint forms to the Campus Dean.
- Within two weeks of receiving a complaint, the NYFA administration will investigate the received complaint/grievance; all relevant parties will be interviewed and all documents

related to the complaint/grievance will be reviewed.

- NYFA Administration will render a decision and the complainant will be notified of the decision in writing (provided the complainant is not anonymous).
- NYFA Administration will provide the complainant one week (seven days) to respond; the complainant can either agree or disagree to the decision. All responses must be submitted to the dean of students in writing. The dean of students will immediately forward the received responses to the Campus Dean. Failure of the complainant to respond in one week (seven days) will be interpreted as acceptance of the decision).
- If the complainant disagrees, he/she has the option of appealing the decision by submitting a written appeal to the dean of students, or contacting the New York State Education Department. The Dean of Students will immediately forward all received appeals to the Campus Dean.
- If the complaint is determined to be valid, all necessary steps will be taken to provide the appropriate remedy for the complaint.
- Grievances or complaints may be submitted anonymously; however, when the complaint is submitted anonymously, NYFA administration will not be able to inform the complainant of its decision and response.
- A written summary of all complaints will be kept in Student Records for a minimum of six years, following the date that the complaint was first received.
- For specific sex-based discrimination and sexual misconduct student rights and grievances, please see Appendix A: Sex-Based Discrimination & Misconduct Procedures.

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

- Grade appeal (Registrar's Office)
- Curriculum matters (Academic Department)
- Certificate requirements (Registrar's Office)
- Sexual misconduct, harassment or discrimination (Title IX Coordinator)
- Financial Aid/Tuition disputes (Financial Aid and/or the Bursar's Office)

EXTERNAL COMPLAINT PROCEDURE

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 enrollment agreements, 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
Or Fax: 850-245-3238

Note: Documents received in this office are considered public record. Confidentiality cannot be guaranteed. This office cannot give legal advice to any individual or take any legal action on behalf of any individual. We will investigate your complaint to see what assistance, if any, we may be able to offer.

EDUCATIONAL PRACTICES PETITION

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

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

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

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

(3) A specific charge of discrimination because of race, religion, creed, color or

national origin, followed by a clear and concise statement of the facts which constitute the alleged unfair educational practice.

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

(5) A transcript of the academic record (high school or college) and the academic rank (position, decile or quartile) of the applicant, signed by the registrar or other appropriate official.

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

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

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

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

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

THE FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)

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

EDUCATION RECORDS

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

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

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

DIRECTORY INFORMATION

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

NYFA defines Directory Information as follows:

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

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

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

DISCLOSURE OF EDUCATION RECORDS

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

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

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

disciplinary violation involving alcohol or a controlled substance

INSPECTION OF EDUCATION RECORDS

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

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

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

AMENDING EDUCATION RECORDS

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

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

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

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

COMPLAINT PROCEDURE

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

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

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

PARENT/GUARDIAN NOTIFICATION POLICY

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

LAWS REGULATING ACCESS TO STUDENT RECORDS

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

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

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

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

CIRCUMSTANCES WHEN PARENT/LEGAL GUARDIAN NOTIFICATION MAY OCCUR

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

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

to a medical facility for urgent evaluation and treatment.

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

PROCESS OF PARENT/LEGAL GUARDIAN NOTIFICATION

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

be requested to designate the parent to be contacted.

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

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

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

ATTENDANCE & WITHDRAWAL POLICIES

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

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

OFFICIAL NOTIFICATION OF WITHDRAWAL

Students must notify the registrar's office of their intent to withdraw from active enrollment status. Official notification occurs when a student completes and signs a NYFA withdrawal form. An official withdrawal date is determined by the date the student signs and submits the withdrawal notification and confirmed by the registrar's office. 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.

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:

- Last date of an academically-related activity – if records indicate that the student attended
- Date of illness, accident, etc. when student is unavailable to request an official withdrawal
- Beginning of a LOA if student does not return

ACADEMIC ATTENDANCE

Academic attendance and “attendance at an academically related activity” include, but are not limited to:

- Physically attending a class with direct interaction
- Academic assignment submission
- Taking an exam, interactive tutorial, or a computer-based instruction
- Attending a school-assigned study group
- Participating in an online discussion that is academically related
- Interacting online with faculty about subject matter or to ask course-related questions

An academically related activity does not include:

- Participating in academic counseling or advisement

LEAVE OF ABSENCE

Students who wish to take a leave of absence must consult their Department Chair and submit a Leave of Absence Petition Form to the Registrar's Office. To qualify for a leave of absence, you must be in good academic standing and be making satisfactory progress towards the completion of your degree or certificate program.

Students are permitted a leave of absence if they meet one of the following reasons:

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

Typically, NYFA students are granted a leave of absence of up to 180 days (6 months), before they are asked to withdraw and re-apply to the program.

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

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

It is the student's responsibility to contact the respective offices, and it is not sufficient to only speak with an instructor or staff member prior to taking a leave of absence.

When a student does not return from an approved Leave of Absence, the withdrawal date is the date the Leave of Absence began.

ACADEMIC POLICIES

EARLY DETECTION

The New York Film Academy (NYFA) Dean of Students, faculty, and Registrar will take the following steps to ensure students are aware of their academic standing:

1. Instructors submit to the Department Chairs a list of students currently earning a C- (1.7 GPA) or below for their midterm grade (midterm deficiencies). (Reported at the midpoint of the 4-, 6-, and 8- week short-term programs and the 8th week of a term in the one-year or two-year programs.)
2. Department Chairs compile a list of those students facing midterm deficiencies in two or more courses in each program and submit the list to the Dean of Students.
3. The Dean of Students places students earning two or more C- and/or one F for their midterm grades on Academic Warning.
4. The Dean of Students sends emails to all students identified as on Academic Warning and requests meetings with those students.
5. The Dean of Students submits a report back to the Department Chair regarding if the student meeting was held and the student's goals for improved performance.
6. If at the end of term, the student fails the course, the instructor must notify the Department Chair. The Department Chair must report to the

Dean of Students and the Registrar the name of the student and the course failed. The Registrar then contacts the student regarding the failed grade(s) and potential actions needed to restore academic standing. The student is either placed on academic probation or deemed ineligible for either continuing onto the next semester or completing their program and earning a certificate of completion.

SATISFACTORY ACADEMIC PROGRESS (SAP)

<https://www.nyfa.edu/federal-financial-aid/progress-policy.php>

NYFA Students are required to meet both qualitative and quantitative academic standards. This policy insures that students are progressing through their programs of study and identifies students who may be at risk of failing.

SAP DEFINED

Satisfactory Academic Progress (SAP) is calculated by program for all active students at the completion of each semester. SAP calculations for students in non-matriculating certificate programs will be calculated separately for each individual program.

Students in the Certificate, AFA or BFA programs with a cumulative GPA (Grade Point Average) less than 2.0 or students

that have completed less than 66.66% of their cumulative attempted units in their current program of study have not met the minimum requirements for Satisfactory Academic Progress (SAP) for that program. Courses recorded as Incomplete, Withdrawn or with a grade of “F” are considered attempted but not completed.

SAP WARNING STATUS

Students that have not met the minimum SAP requirements in the previous term will be sent an SAP warning letter at the beginning of the following term. Students in an SAP warning status will remain eligible for federal student aid funding and will be offered additional support services to improve their grades and GPA. Students meeting the minimum SAP requirements during the following term will be returned to satisfactory academic status.

SAP PROBATION STATUS

Students who have been placed in a warning status that fail to meet the minimum SAP requirements at the completion of their “warning” term may be terminated from financial aid eligibility at NYFA.

Students that have been terminated for failing to meet SAP requirements who then petition for re-admission to their original program will be placed in SAP Probation Status. Students in this status will be ineligible for financial aid funding.

Students that have not met the minimum SAP requirements for two consecutive terms (regardless of a break in attendance) will be placed in SAP Probation status.

Students in this status are not eligible for Federal Student Aid Funding and are notified of this status via an SAP Probation letter.

SAP APPEAL PROCESS

Students may request an appeal of the SAP probation decision by completing an SAP Appeal Form and scheduling a meeting with the Department Chair to complete an academic plan. Appeals must include all supporting documentation indicating why the student was unable to maintain SAP during the previous term.

The completed SAP Appeal Form and academic plan must be returned to the Financial Aid Office for review. Approved appeals will result in a reinstatement of the student’s financial aid eligibility. Students that are not receiving financial aid will be contacted by the Registrar’s Office to complete both an appeal form and academic plan. Students are notified of the approval or denial of their appeal via the Appeal Letter sent by the Academic Advisor. Approved appeals will result in a reinstatement of the student’s aid funding.

GRADING

The performance of all students in all New York Film Academy workshops and programs is evaluated on the A-F letter-grade system. (Students should be aware that there are certain individual courses within specific programs that are evaluated as Pass/Fail.) Letter grades are then translated into the standard four-point grading scale.

Classroom performance will be determined by a combination of preparation, class participation, and successful completion of all at-home and in-class exercises and assignments. Additionally, students are graded on all projects assigned within a particular course, workshop or program. This may include tests, papers, films, performances, or other assignments.

Each course is provided with a course syllabus on the first day of class. This syllabus includes the course schedule, readings, requirements for projects, a timetable for examinations, the method and criteria for grading, and the means by which students can contact the instructor outside the classroom.

Students receive **mid-term** and **final grades** for each term of every course in their program of study (with the exception of one-week workshops, which only receive final grades). Courses are given a letter grade or non-letter grade such as P or F (Pass or Fail) on the following grading scale:

A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
F	0.0
IP	In Progress
P	Pass
I	Incomplete
W	Withdrew

Students may retrieve a copy of course grades from the Registrar's Office or the NYFA Online Student Hub (<https://hub.nyfa.edu/>).

FAILED COURSES

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

Students are required to repeat a full semester if they do not successfully complete three courses in one semester or four courses cumulatively. Students are required to pay per-credit for make-up work and will have the opportunity to enroll in additional courses they have not yet completed, to maintain full-time status.

A student who has attempted and failed the same course three 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.

ADD/DROP, CHANGE & WITHDRAWL

Typically, only *Liberal Arts & Science* courses can be added or dropped. Students have five days after the start of a semester to petition to add, drop or change the grading option and/or section of a course.

The deadline is 5:00 pm on the fifth day of the semester. Students must get approval from the Chair of the *Liberal Arts & Sciences* Department, before adding or dropping a course. Add/Drop forms are available at the Registrar's Office. Please check the Add, Drop, Change Dates section of this catalog for exact deadlines.

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.

Add: Students must contact the Registrar's Office and/or Chair of the Liberal Arts & Sciences department to ensure that the intended course fits in with their schedule.

Drop: The decision to drop a course must be finalized by all departments by the end of the fifth day of classes. Petition to drop courses after the fifth day 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 5-day Add/Drop period, if the class is not already full.

Withdrawal: Non-attendance does not automatically withdraw a student from a course. To officially withdraw from a course after the Add/Drop period, the student must contact the Registrar's Office and Department Chair.

Withdrawing from a course constitutes an attempt at completing the course past the Add/Drop Period. The course remains listed on the transcript and the student receives a "W" instead of a grade. All units in "W" status will be considered attempted but not completed in the student's calculation of on-time completion.

In a full-semester course, students may not withdraw past 12 weeks into the course without incurring an academic penalty. The student may petition to have the "W" removed from the transcript upon successful completion of the course. S/he may do so by submitting a petition in writing to the Director's Office. This process does not guarantee rescinding the "W" from the transcript.

Students Paying Flat-Fee Tuition:

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

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

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

Students Paying Per-Credit Tuition:

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

Withdrawing from any courses after the five-day Add-Drop Period does not constitute a refund.

Students who fail to meet the minimum requirements of their Academic Plan during their probationary semester will no longer be eligible for student financial assistance.

THESIS & FINAL PROJECTS

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

GRADE APPEAL

Any student who feels that their final grades are inaccurate has the right to initiate a grade appeal. For BFA and Conservatory students, appeals must be submitted within thirty (30) days after a course has been completed. For Workshop students, appeals must be submitted within fifteen (15) days after a course has been completed. Any grade appeals initiated after this period may not be accepted.

Grade appeals must state one (1) of the following reasons for appeal:

- The student believes that the instructor failed to follow the syllabus and/or grading rubrics. Students should provide documentation (returned assignments, exchanges with instructor, etc.)
- The student believes grade penalty sanctions are disproportionate to the severity of violations, or are excessive, insufficient, or inappropriate.
- The student has new evidence, which is sufficient enough to alter the instructor's determination and now available during the grading process.

To initiate a grade appeal, students must adhere to the following process:

Step 1	Student requests a Grade Appeal Form from the Registrar's Office.
Step 2	All BFA students must meet with their Academic Advisor.

Step 3	Student submits completed Grade Appeal Form to the Department Chair
Step 4	Department Chair reviews supporting documents and communicates with instructor within ten (10) days of receiving completed Grade Appeal Form.
Step 5	Department Chair communicates with student within 2 weeks of receiving completed Grade Appeal Form.
Step 6	Within 1 week after the Department Chair's meeting with the student, the Department Chair submits a recommendation to the Campus Dean and the Registrar.
Step 7	Within 2 weeks after receiving the Department Chair's recommendation, the Campus Dean reviews and consults with all relevant parties, and notifies the student, instructor, & Department Chair of the final decision.

GRADUATION REQUIREMENTS

In order to graduate, NYFA students must successfully complete every course of study, and maintain a cumulative GPA of a "C" (2.0) or higher with no single grade lower than a "D." Students must also adhere to the School's Attendance Policy and Code of Conduct.

Students completing certificate programs must satisfactorily complete all requirements for graduation in a period no longer than 150% of the published length of the educational program

measured in academic years, terms, clock hours completed, etc. as appropriate.

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

Furthermore, Undergraduate and Certificate program students must:

- Maintain a cumulative GPA of a "C" (2.0) or higher.
- Complete and receive a passing grade on their Thesis project by the established deadline and in accordance with all guidelines.

Graduate students must:

- Maintain a cumulative GPA of a "B" (3.0) or higher.
- Complete and receive a passing grade on their Thesis project by the established deadline and in accordance with all guidelines.

In addition to following NYFA's Academic Policies, all students must complete all required projects and/or thesis requirements and adhere to all institutional policies, including the Attendance Policy and Code of Conduct. Students must complete all requirements for graduation in a period no longer than 150% of the published length of the educational program, as defined by percentage of credit units attempted vs. completed.

DEAN'S LIST

Degree students who earn a semester grade point average of 3.8 or higher (for MFA/MA students) and 3.6 or higher (for BFA/AFA students) are recognized by NYFA's Deans as a member of the Deans' List. Deans' List students may be invited to special events created solely for Deans' List students, and/or be emailed first for marquee NYFA events. They will also earn priority early registration, and the ability to choose LAS or departmental electives first, if applicable.

GRADUATION HONORS

Degree students who complete their programs with a high overall grade point average (GPA) are recognized as honors graduates. Undergraduates (BFA/AFA) are honored with the traditional designations of cum laude (3.6-3.69 GPA), magna cum laude (3.7-3.79 GPA), and summa cum laude (3.8+ GPA). Graduate students (MFA/MA) are required to excel even further, and are honored with the same designations of cum laude (3.8-3.89 GPA), magna cum laude (3.9-3.94 GPA), and summa cum laude (3.95+ GPA). Honors graduates are recognized in the graduation ceremony program and on their official NYFA diploma.

VACATION BREAK

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

to the semester they wish to take off:

- 1 Department Chair
- 2 Registrar
- 3 Associate Dean for Academic Affairs
(for BFA transfer students.)
- 4 International Student Advisor,
Financial Aid Director or Director
of
Veteran Affairs (if applicable.)
- 5 Dean of Students (if
recommended by
the Registrar or any other parties.)

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

IN-CLASS MATERIAL EDIT PROCEDURES

EDIT PROCEDURES

After shooting in class material, the TA assigned to your class is required to fill out the Edit Lab Drop Off Form. This form informs the Edit Lab exactly what to do with the material after it is turned in. Materials turned in can either be archived RAW directly to the backup hard drives, or can also be Edited for later viewing. Teachers are NOT allowed to edit material for class themselves. Please make sure to tell your TA whether the footage they are turning in is to be edited or not. If editing is required and is not indicated on the Drop Off Form, the material will not be edited and will be archived directly to the Backup Drives.

MATERIAL TO BE SCREENED

If any material is to be screened in the future, a date of when the material is to be screened, whether it's an in-class screening or a final screening, should also be indicated on the Edit Lab Drop Off Form. Material without a screening date will be archived and not prepared for screening.

FILMMAKING MATERIAL

The Edit Lab staff cannot edit filmmaking material. It can only be archived for later RAW viewing.

ACTING MATERIAL

Any acting scenes that require editing must be shot using a slate, as well as turned in with a script of the scene. If these rules are not followed, the Post Production staff reserves the right to not edit the material and archive it RAW to the backup drives.

If you would like to schedule a time with one of the Post Production staff to sit in during the edit process, please email the Post Production department at: SBPOST@nyfa.edu

RECEIVING MATERIAL

There is a **48-HOUR** minimum turn around time on any edited material. Please make sure to schedule your recordings accordingly. The Post Production Department works on a first come / first serve basis.

Once post-production is finished with any material, it will then be uploaded to the Google Drive server and a link will be emailed out.

If acting students would like to obtain a copy of any edited/RAW material, they must turn in an Actor Coursework Request Form. Please advise your students accordingly.

CREDIT EARNING POLICIES

The New York Film Academy awards credit according to the following policy:

A semester unit consists of 3 hours of work each week for a period of 15-16 weeks. In lecture courses requiring outside preparation, 1 semester unit represents 1 hour of instruction and at least 2 hours of work outside of class, per week. In studio/laboratory courses, 1 semester unit represents 1.5 to 2 hours of instruction and at least 1 - 1.5 hours of studio/laboratory preparation, per week.

Under the supervision of the Dean of the College, Provost and School Directors, the Department Chairs plan program curricula with faculty involvement, and determine the appropriate number of instructional hours for every course/program and the amount of work/preparation outside of class students need to complete their study.

The Provost, Dean of the College and Department Chairs assign the appropriate credits for each course and program, based on the credit/hour formula designated above. In addition, the Associate Dean of Institutional Accreditation, Associate Dean for Academic Affairs and Registrar review the Florida Commission for Independent Education guidelines routinely to ensure that the New York Film Academy is complying with regulations.

These credit/hour designations are

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

FULL-TIME STATUS

In undergraduate and certificate programs, a minimum of 12 units per semester is required for students to maintain full-time status. In graduate programs, a minimum of 6 units per semester is required for students to maintain full-time status.

INDEPENDENT STUDY

NYFA does not offer formal independent study programs, and evaluates students' needs on an individual basis. In special circumstances, students may be provided opportunities to pursue individualized study, which is defined as completing a course on a one-on-one basis with an instructor. Allowances may be made for students to complete specific courses in individualized study if/when it is determined by the Department Chair and Dean of the College that the student will achieve all of their course goals in a non-traditional learning experience. No more than 20 % of a student's education may be completed in individualized study form.

TRANSFER CREDIT POLICY

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

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

INSTRUCTIONS TO APPLY FOR TRASFER CREDIT

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

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

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

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

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

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

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

New York Film Academy
Office of the Registrar
420 Lincoln Road, Suite 200
Miami Beach, FL 33139

6. Email packet to Registrar at: SBSRegistrar@nyfa.edu

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

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

TRANSFER OF INTERNATIONAL CREDIT

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

CREDIT FOR NON- TRADITIONAL EXPERIENCE

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

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

TRANSFER OF CREDITS WITHIN NYFA

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

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

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

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

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

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

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

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

OTHER COURSE WORK

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

NOTICE CONCERNING TRANSFERABILITY OF CREDITS & CREDENTIALS EARNED AT OUR INSTITUTION

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

of your coursework at that institution. For this reason you should make certain that your attendance at New York Film Academy will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending NYFA to determine if your credits or degree, diploma or certificate will transfer.

TUITION CREDIT

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

CREDIT TRANSFER TO OTHER INSTITUTIONS

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

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

HEALTH & WELLNESS POLICIES

1. Student Immunization Policy
2. Student Health Insurance Policy
3. Student Drug & Alcohol Policy
4. Psychological Assessment Policy
5. Voluntary Medical Withdraw Policy
6. Involuntary Medical Withdraw Policy
7. Resuming Class Post Hospitalization

IMMUNIZATION POLICY

REQUIREMENTS

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

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

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

MEASLES

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

- A. Two doses of live measles vaccine. The first dose must have been received no more than 4 days prior to the first

birthday and the second dose received at least 28 days after the first dose, OR

- B. Physician's diagnosis of disease, OR
- C. Serologic evidence of immunity (blood test results confirming immunity)

MUMPS

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

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

RUBELLA

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

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

MENINGITIS

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

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

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

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

HEPATITIS B

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

HOW TO COMPLY WITH THE NYFA IMMUNIZATION POLICY

All incoming students are required to submit, 30 days prior to program registration, the following:

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

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

Instead of submitting a signed and verified NYFA Student Immunization Record Form, students may choose to submit any of the

following to document their compliance with the NYFA Immunization Policy:

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

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

EXEMPTIONS FROM IMMUNIZATIONS FOR MEASLES, MUMPS, RUBELLA

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

Religious Exemptions: A student may be exempt from vaccination if, in the opinion of the institution, the student and/or the student's parent or legal guardian (for students younger than 18 years of age) holds

genuine and sincere religious beliefs which are contrary to the practice of immunization. Requests for religious exemptions must be written and signed by the student or, for students under the age of 18, by the student's parent or legal guardian.

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

FL Students:

immunizationsFL@nyfa.edu

LA Students:

immunizationsLA@nyfa.edu

NY Students:

immunizationsNY@nyfa.edu

MILITARY WAIVER/EXTENSION (PLEASE READ BELOW)

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

WHERE TO GO TO GET IMMUNIZED

Los Angeles Students:

Students may be vaccinated at no cost for Mumps, Measles and Rubella at multiple locations within LA County. The Los Angeles Public Health provides a list to the following locations, several of which are in close

proximity to the NYFA LA Campus:
<http://publichealth.lacounty.gov/media/docs/MeaslesVacClinics.pdf>

South Beach Students:

Students may be vaccinated for Mumps, Measles and Rubella at Miami/Dade Health District, 1350 NW 145h Street, Miami, FL, 33125:

<http://miamidade.floridahealth.gov/programs-and-services/clinical-and-nutrition-services/immunizations/index.html>.

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

New York Students:

Students may be vaccinated at no cost for Mumps, Measles and Rubella at the NYC Health Immunization Clinic, Extension Downtown Brooklyn, 295 Flatbush Avenue, Brooklyn, NY 11201, Mondays-Fridays, 8:30am-2:30pm:

<https://www1.nyc.gov/site/doh/services/immunization-clinics.page>

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

CONSEQUENCES OF NONCOMPLIANCE WITH THE NYFA IMMUNIZATION POLICY

Students not eligible for exemptions or waivers are strongly encouraged to fulfill all requirements of the NYFA Immunization Policy, fully described above, 30 days prior to their program start date.

New students who have not satisfied the NYFA immunization requirements prior to the day of registration will be granted a 30-day grace period to complete NYFA's immunization requirements. Students who do not meet the requirements of the NYFA Immunization Policy once their grace period has expired will be withdrawn from NYFA and will be ineligible for tuition and housing refunds.

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

HEALTH INSURANCE POLICY

REQUIREMENTS

NYFA requires all students to maintain health insurance coverage for the duration of their time attending a long-term program. To ensure compliance with NYFA's policy of mandated health insurance coverage, NYFA automatically enrolls and bills all One-Year, Two-Year, AFA, BA, BFA, MA and MFA students in the NYFA Student Health Insurance Plan (NYFASHIP). Costs for student health insurance coverage will be billed to students' accounts at the start of each term enrollment period.

NYFASHIP is a comprehensive insurance plan provided through Aetna, a nationwide provider of health insurance plans and services. NYFASHIP provides benefits and coverage for preventive, routine, emergency, specialty, inpatient and outpatient medical and psychological care, as well as medications prescribed by an in-state provider. NYFASHIP provides students annual health insurance coverage, September-September.

All long term NYFA students remain enrolled in NYFASHIP throughout their program duration, and are responsible for recurring insurance fees billed to their accounts, from the time of program registration and for the subsequent terms in which they remain enrolled in their academic programs.

Students who prefer to have and maintain alternative health insurance coverage may submit, each year or at designated times during the year, depending on program start dates, an application to waive out of NYFASHIP and dis-enroll from NYFASHIP coverage.

To dis-enroll from NYFASHIP, students must submit proof of comparable health insurance coverage by participating in the waiver request process. To effectively and continuously dis-enroll from NYFASHIP throughout program duration, students must successfully participate in the waiver request process at the time of program registration and for subsequent Fall(s)/September(s), for as long as they remain NYFA students.

WAIVER REQUEST PROCESS

Students who do not wish to participate in the NYFA Student Health Insurance Plan can request to waive enrollment by participating in the online waiver request process and submitting, through the online waiver portal, proof of comparable health insurance coverage. Students may request to waive out of NYFASHIP at the time of their first semester registration and at the time of every subsequent Fall semester registration.

Waiver requests must be submitted before a designated deadline. Deadline dates for online waiver request submissions will be posted and updated on the NYFASHIP website.

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

Students beginning long-term programs in the Fall Term who do not want to enroll in NYFASHIP are required to submit an online waiver request at the time of their first semester (Fall/September) registration and at the time of each Fall (Sept) semester registration for the duration of their NYFA

program, per deadline dates published on the NYFASHIP website.

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

Students beginning long-term programs in the Spring Term who do not want to enroll in NYFASHIP are required to submit an online waiver request at the time of their first semester (Spring/January) registration, at the time of the subsequent Fall (Sept) semester registration, and every Fall (Sept) semester registration, thereafter, depending on the duration of their program, and per deadline dates published on the NYFASHIP website.

FOR STUDENTS BEGINNING LONG-TERM PROGRAMS IN MAY (SUMMER TERM):

Students beginning long-term programs in the Summer Term who do not want to enroll in NYFASHIP are required to submit an online waiver request at the time of their first semester (Summer/May) registration, at the time to their second (Fall/September) semester registration, and every Fall (Sept) semester registration, thereafter, depending on the duration of their program.

Students who do not participate in the waiver process, students who submit waiver requests outside of the published time frame for their particular programs, and students who whose waiver requests are denied will be enrolled in NYFASHIP until Fall (Sept) of the subsequent year.

WAIVER REQUEST DECISIONS

Waivers are monitored, verified and approved by Aetna. Aetna will send timely email messages to students, confirming or denying approval of waiver.

Insurance plans that **DO NOT** typically meet requirements for waiver include out-of-state Medicaid plans, travel insurance plans, catastrophic plans and out-of-state HMO plans

Students whose waiver requests are denied will remain enrolled in NYFASHIP coverage until the subsequent Fall semester registration period, at which time waiver requests to dis-enroll in NYFASHIP for the upcoming year may be re-submitted.

Those students able to provide proof of comparable coverage through participation in the waiver request process will be dis-enrolled from the NYFA Student Health Insurance Plan. All charges for insurance premium costs and administrative fees billed to students' accounts will be removed or fully refunded.

NYFASHIP TERMS OF ENROLLMENT

Students enrolled in NYFASHIP will receive health insurance coverage through NYFASHIP for the term enrollment periods spanning the time of program registration through Fall/Sept of the subsequent year. Fees for insurance coverage per each term enrollment will be billed to student accounts throughout their period of coverage. Students beginning programs in Fall/September will be

billed for fall, spring and summer terms of coverage (unless program graduation dates occur before the start dates of summer term enrollment). Students beginning programs in Spring/January will be billed for spring and summer terms of coverage. Students beginning programs in Summer/May will be billed for the summer terms of coverage. All students continuing in their programs beyond September will be automatically enrolled in NYFASHIP for the coming academic year (September-September) unless they dis-enroll from NYFASHIP for the coming year(s), through successful participation in the waiver request process.

Enrollment in NYFASHIP may be canceled if and only if: 1) a student's waive request has been approved; 2) a student has graduated from a NYFA program; and 3) a student has withdrawn or been dismissed from a NYFA program.

Upon graduation from a NYFA program, students will retain their insurance coverage until the term's end date. Graduated students are not eligible to renew NYFASHIP enrollment for subsequent terms.

COSTS

New Students and Students Returning After an Extended Leave

Annual (8/30/2020- 9/14/2021)	Fall (8/30/2020- 1/16/2021)	Spring (1/17/2021- 5/08/2021)	Summer (5/09/2020- 9/14/2021)
\$2562.00	\$938.00	\$756.00	\$868.00

*Rates include term premiums and a NYFA administrative fee per term.

Continuing Students

Annual (8/30/2020- 9/14/2021)	Fall (8/30/2020- 1/16/2021)	Spring (1/17/2021- 5/08/2021)	Summer (5/09/2020- 9/14/2021)
\$2459.00	\$835.00	\$756.00	\$868.00

*Rates include term premiums and a NYFA administrative fee per term.

NYFA DRUG AND ALCOHOL POLICY FOR STUDENTS

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

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

NYFA STANDARDS OF CONDUCT RELATED TO ALCOHOL AND DRUGS

The following is strictly prohibited on NYFA premises and NYFA affiliated facilities (i.e. residence halls operated by a contracted agency) and while attending NYFA activities, events, workshops and curricula and co-curricular projects:

- Use, possession, sale, distribution and/or manufacture of alcoholic beverages, acting as an accessory, liaison, or facilitator for any of the

above, except at a time, location, and circumstance expressly permitted by NYFA and federal regulations

- Use, possession, sale, distribution and/or manufacture of narcotics or other illicit and/or controlled substances (including medical marijuana) or acting as an accessory, liaison, or facilitator for any of the above
- The misuse of legal pharmaceutical drugs
- Use or possession of drug-related paraphernalia
- Being under the influence, impairment, or being unable to care for one's own safety as pertains to use of alcohol and/or controlled substances and misuse of legal pharmaceutical drugs
- Possession, production, or provision of false ID
- Operating a motor vehicle while under the influence of alcohol or illicit drugs
- Administering drugs to individuals against their will and/or without their knowledge or consent
- Furnishing alcohol to a person under the age of 21
- Violating other federal, state and local laws regarding alcohol, tobacco, and controlled substances
- The smoking of tobacco, including the use of vaporizers and e-cigarettes, in indoor locations on NYFA campuses, outdoor locations not designated as smoking areas, and in attendance of NYFA related events

NYFA DISCIPLINARY SANCTIONS FOR VIOLATING STANDARDS OF CONDUCT FOR ALCOHOL AND DRUGS

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

MEDICAL AMNESTY POLICY

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

LEGAL SANCTIONS AND PENALTIES

FEDERAL LAWS

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

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

<https://www.recovery.org/topics/guide-us-drug-laws/#federal-drug-laws>

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

For a detailed description of federal trafficking penalties please refer to Appendix 1 (Source: <http://www.usdoj.gov/dea/agency/penalties.htm>).

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

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

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

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

F1/M1 International Students: An international student arrested for an alcohol or drug related crime risks having his/her visa revoked. In most instances, an international student will be able to remain in the US; travel outside of the US, however, would require the student to apply for a new F1/M1 student visa to reenter the US. There is a risk the visa could be denied or the student may be required to take alcohol/drug prevention related classes before a visa is approved. An arrest may also

impact a student's application for Post-Completion Optional Practical Training. NYFA advises all international students to immediately seek advice from an immigration attorney if arrested.

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

STATE LAWS

Alcohol – New York: The following are illegal actions, punishable as violation of NY State Law:

- The possession of alcohol by a person under age 21 unless the minor is accompanied by a parent or guardian.
- Purchasing, furnishing, serving alcohol to a minor. Violation of NY State Law 260.20 9d) is a class A misdemeanor punishable by a sentence of imprisonment up to one year.
- Possession, production or provision of a false ID, punishable by a \$100 fine and/or completion of an alcohol awareness program, and/or 30 hours of community service.
- Operating a non commercial motor vehicle with a BAC level higher than 0.08; According to NY State Vehicle and Traffic Law 1192, persons drinking while intoxicated may be subject to suspension or revocation of driving privileges in the state as well as fines up to \$1,000 and imprisonment up to one year.
- It is a violation of NY State Penal Law 260.21(3) to sell tobacco products to any person under the age of 18. This is class B misdemeanor and punishable by imprisonment up to three months.

Drugs – New York: According to NY Penal Law, Article 240.40, (Appearance in public under the influence of narcotic drugs other than alcohol), it is a violation of NY State law to appear in public under the influence of narcotic drugs other than alcohol to the degree that a person may endanger themselves or other persons or property, or annoy other persons in their vicinity; this offense is punishable by fine and imprisonment up to 15 days.

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

Marijuana – Possession:

Up to 25 grams	civil violation that incurs fines but no jail time.
25 grams -2 ounces	up to three months in jail and/or \$500 fine
2 - 8 ounces	up to one year in jail and/or \$1000 fine
8 - 16 ounces	1-4 years in prison and/or up to \$5000 fine (mandatory prison time for second offenses)
16 ounces - 10 pounds	1-7 years in prison and/or up to \$5,000 fine (mandatory prison time for second offenses)

Marijuana – Sale:

Up to two ounces without payment	up to 3 mo. in jail and/or up to \$500 fine
Cultivating or selling up to 24 grams	up to 1 year in jail and/or up to \$1,000 fine
25 grams to four ounces	1-4 years in prison and/or up to \$5,000 fine

4 to 16 ounces	1-7 years in prison and/or up to \$5,000 fine
Selling any amount to a minor	1-7 years in jail and/or up to \$5,000 fine

All other NYS laws regarding alcohol and other drugs can be viewed on the New York State Legislature website: <http://public.leginfo.state.ny.us/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

HEALTH RISKS ASSOCIATED WITH THE MISUSE OF ALCOHOL AND OTHER DRUGS

Health Risks Associated with the Misuse of Alcohol:

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

Underage drinking is associated with risky behaviors such as unsafe sexual activity, driving when under the influence, and experiencing or engaging in violent behavior. Each year, in the US, alcohol related injuries (homicide, suicide, and unintentional injury) cause 5,000 deaths among people under age 21. Also, individuals who begin drinking before age 21 increase their risk of developing alcohol use disorders. (Source: <https://www1.nyc.gov/site/doh/health/health-topics/underage-drinking.page>)

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

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

<https://www.niaaa.nih.gov/alcohol-health-effects-body>)

What constitutes excessive drinking and risk depends on an individual's weight, gender, age, genetic predisposition for addictive disorders and behaviors, and various other factors. For example, lower-risk drinking limits for men are no more than 4 drinks on any day and no more than 14 drinks per week. Lower-risk drinking for women are no more than 3 drinks on any day and no more than 7 drinks per week. One drink is defined as 12 fl. oz of beer, 8-9 fl. oz of malt liquor, 5 fl. oz. of wine, or a 1.5 fl oz of distilled spirits. For a

more personalized assessment of individual risk related to the amount and type of alcohol consumed, the duration of time drinking, age, gender, and weight (though not incorporating variables of metabolic rate, body fat percentage, and current medications), access the Blood Alcohol Calculator by clicking on the following link:

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

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

Drinking alcohol when living with hepatitis or liver disease increases the risk for developing fibrosis and liver cancer. (Source: <https://www1.nyc.gov/site/doh/health/health-topics/alcohol-and-drug-use-alcohol-and-health.page>)

Health Risks of Alcohol and Other Drugs:

The use of illicit drugs, the misuse of prescription medication, and using drugs in combination with alcohol are associated with short and long term health consequences. The charts below (excerpted from <https://www.drugabuse.gov/drugs-abuse/commonly-abused-drugs-charts> published by the NIH National Institute on Drug Abuse) illustrate the health effects of commonly abused substances. For information regarding illicit and misused substances not listed below, please click on the above link.

Health Risks of Alcohol and Benzodiazepines:

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

Health Risks of Depressants (benzodiazepines, barbiturates, sleep medications ie. Xanax, Valium, Ativan, Lunesta, Ambien):

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

Health Risks of Prescription Stimulants (Adderall, Concerta, Ritalin):

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

Health Risks of Cocaine:

- Short-term
 - Narrowed blood vessels; enlarged pupils; increased body temperature, heart rate, and blood pressure; headache; abdominal pain and nausea; euphoria; increased energy, alertness; insomnia, restlessness; anxiety; erratic and violent behavior, panic attacks, paranoia, psychosis; heart rhythm problems, heart

attack; stroke, seizure, coma.

- Long-term
 - Loss of sense of smell, nose bleeds, nasal damage and trouble swallowing from snorting; infection and death of bowel tissue from decreased blood flow; poor nutrition and weight loss; lung damage from smoking.
- Other Health-related Issues
 - Pregnancy: premature delivery, low birth weight, deficits in self-regulation and attention in school-aged children prenatally exposed.
 - Risk of HIV, hepatitis, and other infectious diseases from shared needles.
- In Combination with Alcohol
 - Greater risk of cardiac toxicity than from either drug alone.
- Withdrawal Symptoms
 - Depression, tiredness, increased appetite, insomnia, vivid unpleasant dreams, slowed thinking and movement, restlessness.

Health Risks of Heroin:

- Short-term
 - Euphoria; dry mouth; itching; nausea; vomiting; analgesia; slowed breathing and heart rate.
- Long-term
 - Collapsed veins; abscesses (swollen tissue with pus); infection of the lining and valves in the heart; constipation and stomach cramps; liver or kidney disease;

- pneumonia.
- Other Health-related Issues
 - Pregnancy: miscarriage, low birth weight, neonatal abstinence syndrome.
 - Risk of HIV, hepatitis, and other infectious diseases from shared needles.
- In Combination with Alcohol
 - Dangerous slowdown of heart rate and breathing, coma, death.
- Withdrawal Symptoms
 - Restlessness, muscle and bone pain, insomnia, diarrhea, vomiting, cold flashes with goose bumps ("cold turkey").

Health Risks of Psilocybin (Mushrooms):

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

Health Risks of Marijuana:

- Short-term

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

Health Risks of Prescription Opioids:

- Short-term
 - Pain relief, drowsiness, nausea, constipation, euphoria, slowed breathing, death.
- Long-term
 - Increased risk of overdose or addiction if misused.
- Other Health-related Issues
 - Pregnancy: Miscarriage, low birth weight, neonatal abstinence syndrome.
 - Older adults: higher risk of accidental misuse because many older adults have multiple prescriptions,

increasing the risk of drug-drug interactions, and breakdown of drugs slows with age; also, many older adults are treated with prescription medications for pain.

- Risk of HIV, hepatitis, and other infectious diseases from shared needles.
- In Combination with Alcohol
 - Dangerous slowing of heart rate and breathing leading to coma or death.
- Withdrawal Symptoms
 - Restlessness, muscle and bone pain, insomnia, diarrhea, vomiting, cold flashes with goose bumps ("cold turkey"), leg movements.

Health Risks of Synthetic Cannabinoids:

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

Health Risks of Tobacco (cigarettes, cigars, hookahs, smokeless tobacco):

- Short-term
 - Increased blood pressure,

breathing, and heart rate.

- Long-term
 - Greatly increased risk of cancer, especially lung cancer when smoked and oral cancers when chewed; chronic bronchitis; emphysema; heart disease; leukemia; cataracts; pneumonia.
- Other Health-related Issues
 - Pregnancy: miscarriage, low birth weight, stillbirth, learning and behavior problems.
- In Combination with Alcohol
 - Unknown.
- Withdrawal Symptoms
 - Irritability, attention and sleep problems, depression, increased appetite.

Health Risks of Counterfeit Drugs:

The leading cause of death for people in America under the age of 50 is drug overdose. A significant portion of overdose deaths are a result of counterfeit drugs that have been spiked with much stronger drugs, such as Fentanyl, an opioid 25 to 40 times stronger than heroin. These fake pills may look identical to their genuine counterparts, even though they may have the wrong ingredients, additional ingredients, or contain a potentially lethal drug. Counterfeit drugs are not only found on the streets, but are often purchased through seemingly legitimate online pharmacies. If you buy pills without a prescription, you will not know what drugs or substances you are consuming.

Health Risks of Designer Drugs:

Designer drugs, such as Spice and Molly (ecstasy) are made in laboratories with chemical ingredients that vary from lab to lab. Most of the chemicals used are labeled "not

for human consumption”. Often, the varying formulas used cause a different effect or reaction than what a person is expecting. For example, Spice is often marketed as “synthetic marijuana” but the chemical make up bears no resemblance to marijuana and causes an entirely different effect. Spice can increase heart rate and reduce blood flow to the heart, thus raising blood pressure. It has been linked to heart attacks and death. Individuals who use Spice may experience symptoms of withdrawal and addiction. Molly is dangerous as well due to its diverse array of toxic chemicals. It may cause a euphoric high, rapid heartbeat, high blood pressure, sweating, and irregular heartbeat. These drugs may cause panic attacks and psychosis; after they wear off they may cause deep depression.

RESOURCES FOR GUIDANCE AND TREATMENT

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

On Campus Resources for Students in New York, Los Angeles, and South Beach:

Students – New York:

All students enrolled in New York NYFA short and long-term programs are eligible to participate in free, confidential, time limited

counseling services. The NYFA School Therapist provides assessment, individual psychotherapy or referrals as needed, to an outside certified substance abuse provider or specialty treatment program.

To schedule an appointment with NYFA Counseling Services, please contact Jacky Hunt, LCSW via email, counseling@nyfa.edu.

Students – Los Angeles:

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

NYFA LA Counseling Services provides free, short-term individual counseling with licensed therapists to address a range of concerns such as, one-on-one addiction counseling with an on-site addiction counselor, and referral services to psychiatry, specialty programs, and long term counseling. In addition, NYFA LA Counseling Services offers a weekly Stress and Anxiety Group, LGBTQ Group, and a Women’s Sexual Assault Survivor Group. Counseling Services also provides weekly meditation classes for students and faculty/staff.

To schedule an appointment with Counseling Services, please email jackie.rabinowitz@nyfa.edu or kathia.rabelo@nyfa.edu. For addiction counseling, please contact susan.bowling@nyfa.edu.

Students – South Beach:

All students enrolled at NYFA South Beach are eligible to participate in free, confidential,

time-limited counseling services. To contact the School Therapist and schedule an appointment, please email Vivina Elgueta, Ph.D at vivina.elgueta@nyfa.edu.

Off-Campus Resources for Students, Faculty and Staff:

New York:

The following link offers a comprehensive list of New York based support groups- Alcohol Anonymous, Alateen, Alanon, and Narcotics Anonymous-as well as informational resources regarding alcohol and drug related disorders and treatment options.: <https://www1.nyc.gov/site/thrivelearningcenter/resources/substance-use.page>

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

Al-Anon

212-941-0094

<http://nycalanon.org/>

Alcoholics Anonymous Inter-Group

212-647-1680

<http://www.nyintergroup.org/>

Alcoholism Council of New York

212-252-7001

<http://www.alcoholism.org/>

Cocaine Anonymous

800-347-8998

<http://www.ca.org/>

Marijuana Anonymous (12-Step Program)

212-459-4423

<http://www.ma-newyork.org/>

Nar-Anon

800-984-0066

<http://www.nar-anon.org>

Narcotics Anonymous

212-929-6262

<http://newyorkna.org/>

New York – Treatment Resources for Alcohol and Other Drugs:

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

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

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

New York – Local Treatment Centers:

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

Integrity House

30-32 Central Avenue

Jersey City, NJ 07306

<https://integrityhouse.org>

The Freedom Institute

212-838-0044

Programs for families, adolescents and adults
<http://www.freedominstitute.org>

Center for Optimal Living
370 Lexington Avenue, Suite 500, NY, NY
10017
212-213-8905
<http://centerforoptimalliving.com>

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

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

New York – Treatment Resources for Veterans:
Steven A. Cohen Military Family Clinic At
NYU Langone
855-698-4677
<https://nyulangone.org/conditions/areas-of-expertise/mental-behavioral-health>

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

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

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

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

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

Los Angeles:

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

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

Narcotics Anonymous
N.A. is a self-help fellowship of people who gather in meetings to offer mutual support to others who have problems with drug use/dependence. To learn more, or to find a meeting:
<https://www.na.org/meetingsearch/index.php>

Refuge Recovery

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

SMART Recovery Meetings:

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

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

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 23rd 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
(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 Hour
Hotlines:
Switchboard of Miami
(305) 358-4357

NYFA Drug and Alcohol Policy for Students – Appendix I

Federal Trafficking Penalties

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

Federal Trafficking Penalties - Marijuana

DRUG	QUANTITY	1 st OFFENSE	2 nd OFFENSE
Marijuana	1,000 kg or more mixture; or 1,000 or more plants	<ul style="list-style-type: none"> Not less than 10 years, not more than life If death or serious injury, not less than 20 years, not more than life Fine not more than \$4 million if an individual, \$10 million if other than an individual 	<ul style="list-style-type: none"> Not less than 20 years, not more than life If death or serious injury, mandatory life Fine not more than \$8 million if an individual, \$20 million if other than an individual
Marijuana	100 kg to 999 kg mixture; or 100 to 999 plants	<ul style="list-style-type: none"> Not less than 5 years, not more than 40 years If death or serious injury, not less than 20 years, not more than life Fine not more than \$2 million if an individual, \$5 million if other than an individual 	<ul style="list-style-type: none"> Not less than 10 years, not more than life If death or serious injury, mandatory life Fine not more than \$4 million if an individual, \$10 million if other than an individual
Marijuana	more than 10 kgs hashish; 50 to 99 kg mixture more than 1 kg of hashish oil; 50 to 99 plants	<ul style="list-style-type: none"> Not more than 20 years If death or serious injury, not less than 20 years, not more than life Fine \$1 million if an individual, \$5 million if other than an individual 	<ul style="list-style-type: none"> Not more than 30 years If death or serious injury, mandatory life Fine \$2 million if an individual, \$10 million if other than individual
Marijuana	1 to 49 plants; less than 50 kg mixture	<ul style="list-style-type: none"> Not more than 5 years Fine not more than \$250,000, \$1 million other than individual 	<ul style="list-style-type: none"> Not more than 10 years Fine \$500,000 if an individual, \$2 million if other than individual
Hashish	10 kg or less		
Hashish Oil	1 kg or less		

Source: <http://www.usdoj.gov/dea/agency/penalties.htm>

NYFA PSYCHOLOGICAL ASSESSMENT POLICY

NYFA is committed to protecting the health, safety and welfare of its students, faculty, and staff. To serve this mission, this policy will be implemented when an enrolled NYFA student presents serious psychological episodes or health-related behaviors that pose a risk to the health and/or safety of the student of concern. Such episodes or behaviors include, but are not limited to: suicidal ideation, parasuicidal behaviors, or suicide attempts; severe aberrations in eating behavior with associated medical sequelae; dramatic and/or expansive displays of self-mutilation; severe intoxication impacting social and/or cognitive functioning; loss of contact with reality as suggested by grandiose or paranoid beliefs; incoherent or disorganized speech, or the experience of hallucinations; behaviors significantly disruptive to student learning; and behaviors demonstrating clear deficits in students' capacity for self-care. These assessments are designed to help students access the help they need. Depending on the severity of the safety risk, the assessment will be provided by clinicians in either a hospital emergency room setting, an outpatient clinic or private practice, or on-site within NYFA's Counseling Services. Assessments taking place on-site will be provided by a NYFA Counselor, or when needed, a mental health mobile assessment team clinician. In the event that the assessment transpires in a hospital emergency room and the student is released, the student will be required to participate in three sessions of continuing psychological

assessment provided by NYFA Counseling Services. The psychological assessments are intended to provide students with resources, assist students in developing a safety plan, and offer students feedback in regard to potential illness and recommended evidence-based treatment. This mandate for psychological assessment is applied uniformly to all students who meet the above criteria. Students mandated for psychological assessment will sign the Limited Release of Information form, giving the behavioral health assessment clinician/NYFA Counselor permission to communicate with the Campus Deans or designee only and specifically in regard to: 1) student's attendance at each of the three sessions of psychological assessment; and 2) recommendations, if any, for continued treatment.

The Campus Deans or designee will meet with all students reported to have experienced serious psychological episodes within the community and/or having demonstrated behaviors posing a health and/or safety risk to self. During this meeting, the Psychological Assessment Policy will be explained, and the student will have an opportunity to provide explanation of the behaviors observed and/or the concerns reported. After hearing the student's explanation, the Campus Deans or designee will determine whether or not to proceed with requiring the student to undergo the required psychological assessment. Should it be decided to proceed with the psychological assessment, the

Campus Deans or designee will provide the student rationale supporting the decision.

During this meeting the Campus Deans or designee and the at-risk student will collaborate in the establishment of a wellness contract. The purpose of the wellness contract is to ensure the student clearly understands the expectation to maintain safety of self as well as the potential consequences should the student's behavior persists to negatively and significantly impact the student's health.

Students who fail to comply with the NYFA Psychological Assessment Policy may be subject to sanctions, such as suspension or expulsion, for violation of institutional policy and the Student Code of Conduct and/or the Involuntary Withdrawal Policy may be initiated.

Students are strongly encouraged to follow the treatment recommendations provided by the behavioral health clinician conducting the psychological assessment. Behavioral health treatment is generally effective in promoting individuals' health and safety and for providing strategies to overcome difficulties with academic, social, and emotional functioning.

In the event a student completes the Psychological Assessment but continues to demonstrate those behaviors deemed serious enough to have precipitated the implementation of the psychological assessment policy, the student may be considered to be in violation of his/her/their wellness contract. In response to this potential violation, the Campus Deans or designee will urgently meet with the student, review the behaviors reported by the

community, and potentially initiate the Involuntary Withdrawal process. Should the student's behaviors present a direct threat to self an Involuntary Withdrawal process is, hence, initiated, students will be presented the opportunity, instead, to pursue a Voluntary Medical Withdrawal.

Students have the right to appeal any sanctions imposed as a result of noncompliance with the Psychological Assessment policy. To initiate an appeal, the student is required to submit a letter of appeal to the Campus Dean within three (3) business days of receiving notification of imposed sanctions. The Campus Dean will review the student's request for appeal and will make a final determination within three (3) business days of receiving the appeal. If the student has been placed on procedural hold, suspended, or expelled, the sanctions will remain active until the appeal is resolved.

VOLUNTARY MEDICAL WITHDRAWAL

NYFA recognizes that serious medical issues can compromise a student's functioning and prevent students from performing to the best of their abilities. In prioritizing our students' health and wellness, NYFA encourages students, when necessary, to suspend their studies in order to access the healthcare they need.

NYFA offers a flexible, individualized medical withdrawal policy designed to accommodate a wide range of medical issues that may arise or become escalated during a student's course of study.

THE EXIT PROCESS

Students requesting a medical withdrawal to address significant health issues that are interfering with their academic performance and/or attendance are required to contact the Campus Deans (DeanStudents@nyfa.edu) to either schedule an initial meeting, or if no longer attending classes, to announce the need for medical withdrawal. In the event the student is incapacitated, a parent or legal guardian may contact the Campus Deans, or designee on the student's behalf. During a meeting or conversation, the Campus Deans, or designee will inform the student or the parent/guardian of the exit and return process for the voluntary medical withdrawal. Only parents/guardians granted FERPA permissions will be able to initiate a medical withdrawal on behalf of the student.

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

1. The student completes, signs, and submits the NYFA Withdrawal Form.
2. The student's health care provider submits documentation to the Dean of Students verifying illness, substantiating the withdrawal as medically necessary, and providing treatment recommendations to promote progress toward recovery and readiness to return.
3. The student completes, signs, and submits the Voluntary Medical Withdrawal Agreement, created by the Dean of Students in collaboration with the student, and individualized according to medical documentation received.

Only the Campus Deans, or designee can grant medical withdrawal requests. Requests are officially granted once the Withdrawal Form is signed and submitted by the student to the Campus Deans and after consideration of medical documentation submitted to the, Campus Deans, or designee.

The medical documentation required must be a letter composed on letterhead stationery, written and signed by a healthcare professional stating: the nature and severity of illness; recommended duration and course of treatment and verification that the requested withdrawal is medically necessary.

The exit process must proceed as quickly as possible allowing the student a prompt dismissal in order to access the medical and social support needed to appropriately address the identified illness. When necessary, both the Withdrawal Form and the medical documentation can be submitted after the student has already left the program and is home and/or engaged in treatment. The needed documentation to initiate the medical withdrawal can be submitted no later than 3 weeks after the student's final day of attending classes.

After the initial documentation is submitted and reviewed, the Campus Deans, 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 Campus Deans, or designee, the student will be requested to sign a Limited Release of Information form. Signing this form will authorize the mental health care provider supporting the student's medical withdrawal to share with the Campus Deans or designee specific and limited personal health information.

Following the receipt of the Withdrawal Form and the medical documentation, the Campus Deans or designee will prepare a Voluntary Medical Withdrawal Agreement detailing the student's terms for readmission, based on consideration of the student's individual needs and the recommendations offered by the student's healthcare provider. Terms for readmission will include documentation from health care providers verifying wellness, successful treatment completion, readiness to resume

academic life, and/or other criteria including but not limited to a personal statement, transcripts from other academic institutions attended during the medical withdrawal period, and additional documentation from healthcare providers recommending accommodations and/or continuing care needed to ensure safety and academic success.

The Voluntary Medical Withdrawal Policy is individualized and flexible. Because students and illnesses differ, the recommended length of medical withdrawal will be determined on a case-by-case basis. Students are granted a voluntary medical withdrawal in order to be relieved of those stressors that exacerbate illness as well as to gain the time needed to participate effectively in treatment, recover and stabilize. NYFA's Voluntary Medical Withdrawal policy encourages students to follow medical recommendations, take the time needed to heal, and return to NYFA when they are fully recovered and ready to endure the rigorous NYFA educational experience and achieve their academic goals.

THE RETURN PROCESS

Students returning from a voluntary medical withdrawal will need to comply with the terms of readmission, as stated in the Voluntary Medical Withdrawal Agreement.

When planning to return and restart a NYFA program, students must submit all requested documents to the Campus Deans or designee by the deadline noted on the Voluntary Medical Withdrawal Agreement. Deadlines for submission of

the restart application is typically 3 weeks prior to the start date of each particular program. Applications received after the deadline will be considered on an individual basis. If there is missing information and/or the Campus Deans or designee needs time to contact the student's treatment provider(s) as discussed below, consideration for return may be deferred to the following semester when the desired program is next being offered.

The Campus Deans or designee gives significant weight to the documentation provided by students' healthcare providers. During the process of reviewing an application, if the Campus Deans or designee determines that information provided by the health care provider(s) is incomplete or needs further clarification, the Campus Deans or designee will contact the provider(s) to obtain additional information.

The student will be required to sign and submit to the Campus Deans or designee a second Limited Release of Information form as part of the reentry process. The Limited Release of Information form is sent to the student as an attachment to the Voluntary Medical Withdrawal Agreement. The Limited Release of Information form is returned to the Campus Deans or designee as part of the student's application for restart.

In extraordinary circumstances (if there is concern, for example, regarding the healthcare provider's credentials), the Campus Deans or designee may request the student to undergo an additional assessment. In such rare instances, the

Campus Deans or designee will provide the student rationale for this request.

The Campus Deans or designee will review the documentation received and make a determination regarding restart in a timely manner after having received the students' complete application package. The Campus Deans or designee will notify the student via email of the potential and terms of restart.

If the Campus Deans or designee concludes, based on review of documentation provided, that the student is not ready for restart, the Campus Deans or designee will provide the student rationale for the decision and include suggestions for how the student can increase likelihood for restart at a later date.

THE APPEAL PROCESS

If it is determined that the student is not yet ready to return to NYFA and the application for restart for the semester requested is denied, the student has a right to file an appeal. To appeal, the student must submit a letter to the Campus Dean within 3 business days of receiving notice of the denial or delay to restart. The student may submit any information relevant to the appeal. The Campus Dean will review the student's submission, make a final determination regarding restart, and communicate that decision to the student within 3 business days of receiving the letter of appeal.

INVOLUNTARY MEDICAL WITHDRAWAL

OVERVIEW

NYFA considers the safety and welfare of its students, faculty, and staff a top priority. When a student engages in behavior that violates NYFA's rules of conduct, the behavior will be addressed as a disciplinary matter under the applicable Student Conduct Code. The Student Conduct Code defines prohibited conduct and outlines a process for conducting disciplinary proceedings.

This Involuntary Withdrawal Policy and Procedure is not a disciplinary code, policy, or process. It is not intended to apply to situations in which a student engages in behavior that violates the college's rules of conduct. It is intended to apply when a student's observed conduct, actions, and/or statements indicate a direct threat to the student's own health and/or safety, or a direct threat to the health and/or safety of others. There may be situations in which both this Involuntary Withdrawal Policy and the Student Conduct Code may apply. In all cases, the Campus Deans or designee shall have final authority regarding the decision, enactment, enforcement, and management of the involuntary withdrawal of a student.

POLICY DETAILS

Criteria

A student may be withdrawn involuntarily from NYFA if the school determines that

the student represents a direct threat to the health and safety of self or others by (1) engaging or threatening to engage in behavior which poses a high probability of substantial harm to self or others; or (2) engaging or threatening to engage in behavior which would cause significant property damage, would directly and substantially impede the lawful activities of others, or would interfere with the educational process and the orderly operation of the New York Film Academy.

PROCEDURE

When the Campus Deans 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 Campus Deans or designee may initiate an assessment of the student's ability to safely participate in NYFA's program.

The Campus Deans or designee initiates this assessment by first meeting with the student to (1) review available information concerning the behavior and/or incidents which have caused concern, (2) provide the student with a copy of this Involuntary Withdrawal Policy and Procedure and discuss its contents with the student, (3) provide the student an opportunity to explain the student's behavior, and (4) discuss options available to the student, including counseling, voluntary withdrawal and evaluation for involuntary withdrawal. If the student agrees to withdraw

voluntarily from NYFA and waives any right to any further procedures available under this policy, the student will be given a grade of W for all courses, will be advised in writing on any conditions that must be satisfied prior to re-enrollment, and may be referred for appropriate mental health or other health services. If the student refuses to withdraw voluntarily from NYFA, and the Campus Deans or designee continues to have reasonable cause to believe the student meets one or more of the criteria for involuntary withdrawal, the Campus Deans or designee may require the student to be evaluated by an appropriate mental health professional.

EVALUATION

The Campus Deans or designee may refer the student for a mandatory evaluation by an appropriate mental health professional or other appropriate professional. The Campus Deans or designee will provide the student a referral to the appropriate professional. Should the student elect to seek an evaluation from a provider other than the professional to whom the student is referred, the school will retain the right to approve or disapprove of the student's selected provider on the basis of the provider's credentials, expertise, and willingness to perform the evaluation and nature of report required. The student will be responsible for covering all financial costs associated with undergoing the mandatory evaluation. The Campus Deans or designee will provide the student written notification of the referral once the provider is determined and the provider's availability is confirmed.

The evaluation must be completed within

five (5) business days after the date the referral letter is provided to the student. Prior to the evaluation, the student will be required to sign a Limited Release of Information form authorizing the exchange of relevant information among the mental health professional(s) (or other professional) and NYFA. Upon completion of the evaluation, copies of the evaluation report will be provided to the Campus Deans or designee and the student.

The professional making the evaluation shall make an individualized and objective assessment of the student's ability safely to participate in NYFA's program(s), based on a reasonable judgment relying on the most current professional knowledge and/or the best available objective evidence. This assessment shall include a determination of the nature, duration and severity of the risk posed by the student to the health and safety of self or others, the probability that the potentially threatening injury will actually occur, and whether reasonable modifications of policies, practices, or procedures will sufficiently mitigate the risk. The professional will, with appropriate authorization, share recommendations with the Campus Deans or designee who will take this recommendation into consideration in determining whether the student should be involuntarily withdrawn from NYFA. A copy of the professional's recommendation will be provided to the student, unless, in the opinion of the professional, it would be damaging to the student to do so.

If the evaluation results in a determination that the student's continued attendance presents no significant risk to the health or safety of the student or others, and no

significant threat to property, to the lawful activities of others, or to the educational processes and orderly operations of NYFA, no further actions shall be taken to withdraw the student.

If the evaluation results in a determination that the continued attendance of the student presents a significant risk to the health or safety of the student or others, such that there is a high probability of substantial harm, or a significant threat to property, to the lawful activities of others, or to the educational processes and orderly operations of the school, the student may be involuntarily withdrawn from NYFA. In such an event, the student shall be informed in writing by the Campus Deans or designee of the involuntary withdrawal, of the student's right to an informal hearing, of the student's right to appeal the decision, and of any conditions necessary for re-enrollment. In most cases, a student who is involuntarily withdrawn will be given a grade of W in all courses in which the student is currently enrolled.

INFORMAL HEARING

A student who has been involuntarily withdrawn may request an informal hearing before a hearing officer appointed by the Campus Deans or designee by submitting a written request within three (3) business days from receipt of the notice of involuntary withdrawal. A hearing will be set as soon as possible. The student shall remain involuntarily withdrawn pending completion of the hearing.

The hearing shall be informal and non-adversarial. During the hearing, the student may present relevant information

and may be advised by a NYFA faculty or staff member or a health professional of the student's choice. The role of the adviser is limited to providing advice to the student.

At the conclusion of the hearing, the hearing officer shall decide whether to uphold the involuntary withdrawal or whether to reconsider, and the student shall be provided written notice of the hearing officer's decision as soon as possible.

APPEAL TO THE CAMPUS DEAN

The student may appeal the hearing officer's decision by submitting a letter to the Campus Dean within three (3) business days of receiving notification from the hearing officer of the involuntary withdrawal determination. The Campus Dean shall review the appeal letter and all information presented and make a final decision as to whether or not to uphold the hearing officer's involuntary withdrawal decision.

EMERGENCY PROCEDURAL HOLD

NYFA may take emergency action to place a student on a procedural hold pending a final decision on whether the student will be involuntarily withdrawn, in situations in which (a) there is imminent danger of serious physical harm to the student or others, (b) there is imminent danger of significant property damage, (c) the student is unable or unwilling to meet with the Campus Deans or designee, (d) the student refuses to complete the mandatory

evaluation, or (e) the Campus Deans or designee determines such other exceptional circumstances exist that a procedural hold is warranted. In the event emergency action is taken to place the student on a procedural hold, the student shall be given notice of the procedural hold and an initial opportunity to address the circumstances on which the procedural hold is based. A procedural hold prevents the student from attending any NYFA-related event, including classes, and may prevent the student from being on NYFA premises.

CONDITIONS FOR RE- ENROLLMENT

Because this Involuntary Withdrawal Policy applies to cases in which there is a concern about the safety of the student or others, the Campus Deans or designee may require a student who has been involuntarily withdrawn under this Policy to be re-evaluated before the student is readmitted in order to assure that the student presents no direct threat to self or others.

POLICY FOR RESUMING CLASSES POST HOSPITALIZATION

When a student visits the hospital for potentially harmful behavior, it is strongly recommended that the student make an appointment with NYFA Counseling Services following an emergency room visit or hospital discharge after an overnight or extended hospital stay. Appointments with NYFA Counseling Services should be made as soon as possible following the hospital visit or hospital stay and preferably, prior to the student's re-engagement with classes and other academic activities. If it is after-hours when the student is released from the ER or hospital, the student is to return to his/her/their place of residence and honor the safety plan provided at time of discharge.

A student may contact NYFA Counseling Services to schedule an appointment by emailing Viviana Elgueta viviana.elgueta@nyfa.edu and indicating that the need for an appointment is urgent on account of a recent hospital visit or stay.

The student is strongly encouraged to present to the NYFA Counselor the discharge paperwork or treatment recommendations provided during the student's hospital visit or stay.

The student and NYFA counselor will work collaboratively to ensure that the student can:

1. Access the appropriate and recommended treatment resources, as defined in the student's treatment plan;
2. Identify and manage potential barriers to sustaining health and wellness; and
3. Access academic and student support services that can promote student success.

Should the student need the NYFA counselor to advocate on the student's behalf to achieve any of the above stated goals, the student will be required to sign a release of information allowing the counselor to provide limited information to the Campus Deans or the Campus Dean's designee.

CAMPUS CRIME & SECURITY

JEANNE CLERY DISCLOSURE OF CAMPUS SECURITY POLICY & CAMPUS CRIME ACT

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, Campus Deans, and Title IX Coordinator, as well as local law enforcement agencies surrounding the campuses.

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 Appendix A for definitions of reportable crimes.

Incidents reported to Campus Security Authorities (CSA) 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 CSAs. CSAs are also informed in writing and through training to report crimes in a timely manner, so crimes can be evaluated for timely warning purposes. Additionally, the Clery Coordinator or their designee, may review student conduct cases with the campus deans, housing office, Title IX Coordinator, or other departments that oversee student conduct and discipline, at least once a semester, to prevent the double-counting of crimes.

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.

New York Film Academy sends an email to every enrolled student and current employee on an annual basis that includes a link to the ASR.

SECURITY OF AND ACCESS TO CAMPUS FACILITIES

New York Film Academy does not have a proprietary police or security department,

nor do they contract security personnel to patrol the campus' facilities. However, institutional representatives work with Miami Beach PD as needed and New York Film Academy is continuing to build relationships with other law enforcement agencies. If a criminal incident were to be reported to Campus Security Authorities, appropriate personnel would investigate and assist in filling the necessary report with the Miami Beach PD. There are no written agreements currently between New York Film Academy and the Miami Beach PD.

New York Film Academy holds a long-term lease at 420 Lincoln Road and occupies various suites on the 2nd floor, 3rd floor, and the Penthouse of that building. New York Film Academy 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 advanced and the hours must be approved by the Campus Dean. Students, faculty, and staff gain access to New York Film Academy with their identification card. Students, faculty, and staff are required to wear their ID or have them at all times while on campus. Although building management contracts security for the entrance, security personnel have only limited responsibility for campus security and is not responsible for enforcing institution policies or state/ federal laws.

All guests and other 3rd parties are required to check in with the reception desk on the 2nd Floor 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.

NYFA does not provide dormitory facilities or on-campus housing for students nor does it have any contracts or agreements with residential buildings. Additionally, New York Film Academy 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.

MAINTENANCE OF CAMPUS FACILITIES

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.

CAMPUS SECURITY AUTHORITIES

Campus Security Authorities (CSA) are individuals at New York Film Academy who, because of their job function, have an obligation under the Clery Act to notify the institution of alleged Clery Crimes that are reported to them in a good faith, or alleged crimes that they may personally witness. Campus Security Authorities are generally someone (a) who has been specified in an institutions policy to which students and employees should report criminal offenses; or (b) an

individual who has significant responsibility for student and campus activities, including but not limited to student housing, student discipline and campus judicial proceedings. 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 director of athletics, all athletic coaches (including part-time employees and graduate assistants);

A faculty advisor to a student group;

A student resident advisor of assistance;

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

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 law violations, in a timely manner. New York Film defines “timely” as an immediate notification upon receipt of a report. The notification will generally happen via electronic mail and will include how to report Clery Crimes.

The Clery Coordinator, or their designee, will take the following steps to identify/ re-identify CSAs for the upcoming calendar year:

Review list of CSAs from previous years and remove individuals that no longer qualify

Review organization chart and identify department heads

Meet with department heads to identify additional CSAs

Collaborate with Human Resources, on an on-going basis, to identify CSAs during the onboarding process

Meet with Dean of Students and/or Student Life Department(s) to identify student CSAs.

Campus Security Authorities generally receive training on an annual basis at the beginning of the calendar year, and may consist of a variety of platforms, such as, in-person training, video modules, 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.

MIAMI BEACH AND MIAMI- DADE POLICE DEPARTMENTS

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 Miami Beach departments 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, the Miami Beach PD 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 Miami Beach PD 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 Miami Beach Police Department is contacted about criminal activity off campus involving New York Film Academy students, the police may notify the institution. Students in these cases may be subject to arrest by the local police and institutional disciplinary proceedings through the Campus Dean's Office.

NON-EMERGENCY PROCEDURES & REPORTING CODE OF CONDUCT VIOLATIONS

Students are expected to abide by the NYFA Institutional Code of Conduct. NYFA holds all students, faculty and staff responsible for carrying out and monitoring compliance. Any ethical or legal violation, unfair treatment or improper conduct should be reported immediately to the Director or Dean of Students and/or Human Resources so that it may be investigated, and the appropriate action taken. It is the responsibility of all members of the NYFA community to take an active role in

policing compliance with these ethical standards and safety, so that we can continue to maintain our creative environment and reputation in the community.

PROCEDURES FOR SEXUAL ASSAULT, DOMESTIC VIOLENCE, DATING VIOLENCE AND STALKING

New York Film Academy prohibits the offences of domestic violence, dating violence, sexual assault and stalking and reaffirms its commitment to maintaining a campus environment that emphasizes the dignity and worth of all members of the New York Film Academy community.

For a complete copy of NYFA's student policies governing sexual misconduct, see the New York Film Academy's Sex-Based Discrimination and Sexual Misconduct Policy.

NYFA encourages members of the community to report sex-based discrimination or sexual misconduct to law enforcement and, if requested, the Title IX Coordinator can provide assistance in notifying Miami Beach PD or other local law enforcement agencies. However, students, faculty, and staff have the right to decline to notify such authorities.

In addition to reporting to law enforcement, students, faculty, and staff have the option to report incidents of sexual assault, dating violence, domestic violence, stalking, or other forms of sexual

misconduct and sex-based discrimination to the Title IX Coordinator.

Liliana Brown
Deputy Title IX Coordinator
420 Lincoln Rd, 2nd Floor, International
Student Office
Telephone Number: 305-534-6009
Email: 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 many reports of sex-based discrimination or sexual misconduct may be delayed. However, New York Film Academy encourages prompt reporting to allow for the collection and preservation of evidence that may be helpful during an investigation or criminal proceeding. A delay in filing a complaint may limit the Title IX Coordinator's ability to respond. If the complaint is delayed to the point where one of the parties has graduated or is no longer employed, NYFA will still seek to meet specific obligations under federal and state laws by taking reasonable action to end the harassment, prevent its reoccurrence, and remedy its effects.

For more information on reporting options and resources, contact the Title IX Coordinator or review NYFA's Sex-based Discrimination and Sexual Misconduct Policy.

EDUCATION AND PREVENTION PROGRAMS

New York Film Academy engages in comprehensive, intentional, and

integrated programming, initiatives, strategies, and campaigns intended to end dating violence, domestic violence, sexual assault and stalking that:

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

Educational programming consists of primary prevention and awareness programs for all incoming students and new employees and ongoing awareness and prevention campaigns for students and that:

- A. A statement that the institution prohibits the crimes of domestic violence, dating violence, sexual assault and stalking (as defined by the Clery Act);
- B. The definitions of domestic violence, dating violence, sexual assault and stalking according to any applicable jurisdictional definitions of these terms (see Appendix for definitions in applicable jurisdictions);
- C. What behavior and actions constitute consent, in reference to sexual activity, in the State of Florida and/or using the definition of consent found in the Sex-Based Discrimination and Sexual Misconduct Policy
- D. A description of safe and positive options for bystander intervention. Bystander intervention means safe and positive options that may be carried out by an individual or individuals to prevent harm or

intervene when there is a risk of dating violence, domestic violence, sexual assault or stalking. Bystander intervention includes recognizing situations of potential harm, understanding institutional structures and cultural conditions that facilitate violence, overcoming barriers to intervening, identifying safe and effective intervention options, and taking action to intervene;

E. Information on risk reduction. Risk reduction means options designed to decrease perpetration and bystander inaction, and to increase empowerment for victims in order to promote safety and to help individuals and communities address conditions that facilitate violence.

F. Information regarding:

- a. Procedures victims should follow if a crime of domestic violence, dating violence, sexual assault and stalking occurs (as described in “Procedures Victims Should Follow if a Crime of Domestic Violence, Dating Violence, Sexual Assault and Stalking Occurs” elsewhere in this document)
- b. How the institution will protect the confidentiality of victims and other necessary parties (as described in “Assistance for Victims: Rights and Options” elsewhere in this document);
- c. Existing counseling, health, mental health, victim advocacy, legal assistance, visa and immigration assistance, student financial aid, and other services available for

victims, both within the institution and in the community (as described in “Assistance for Victims: Rights and Options” elsewhere in this document); and

- d. Options for, available assistance in, and how to request changes to academic, living, transportation, and working situations or protective measures (as described in “Assistance for Victims: Rights and Options” elsewhere in this document);
- e. Procedures for institutional disciplinary action in cases of alleged dating violence, domestic violence, sexual assault, or stalking (as described in “Adjudication of Violations” elsewhere in this document).

The New York Film Academy has developed an annual educational campaign consisting of presentations that include distribution of education materials to new students; participating in and presenting information and materials during orientation(s).

SEX OFFENDER NOTICE

The Federal Campus Sex Crimes Prevention Act, enacted on October 28, 2000, requires institutions of higher education to issue a statement advising the campus community where to obtain law enforcement agency information provided by a State concerning registered sex offenders. Information regarding a registered sex offender can be obtained by

calling: 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: www.nsopr.gov.

TIMELY WARNINGS

In an effort to provide timely notice to New York Film Academy community in the event of a serious incident which may pose a serious or ongoing threat to members of the campus community, a Timely Warning that withholds names of victims as confidential and that will aid in the prevention of similar crimes, is sent primarily by blast email to all students and employees on campus. Additionally, alerts may be communicated via text message and/or phone call to students, staff, and faculty via NYFA's alert messaging system - Everbridge. Additionally, Timely

Warnings will be posted around campus to inform the larger NYFA community, guests, and visitors. In some cases, they may also be posted on the NYFA website homepage (www.nyfa.edu).

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 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 New York Film Academy. Factors taken into consideration may include, but not limited to, the nature of the crime, the timeliness of the report, and the continuing danger to the campus community ~ such as whether the perpetrator was apprehended ~ and the possible risk of compromising law enforcement efforts. Such Timely Warnings provide an opportunity for individuals to take reasonable precaution for their own safety. For example, if an assault occurs between two students who have a disagreement, there may be no ongoing threat to other New York Film Academy community members and a timely warning Timely Warning would not be distributed.

In cases involving sexual assault that can be typically reported long after the incident occurred, there is no ability to distribute a Timely Warning to the community. Sex offenses will be considered on a case-by-case basis depending on when and where the incident occurred, when it was reported, and the amount of information known to New York Film Academy.

Typically, alerts are not issued for any incidents reported that are older than two weeks or 14 days from the date of occurrence as such a delay has not afforded New York Film Academy an opportunity to respond in a timely manner.

The Security Director, Director of Operations, Campus Dean, or Dean of Students, in collaboration with the Title IX Coordinator (depending on the case), reviews all criminal and/or serious incidents to determine if there is an ongoing threat to the community and if distribution of a Timely Warning is warranted. 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 Security Director, Director of Operations, Campus Dean, or Dean of Students, and may be viewed and approved by the President or Senior Executive Vice President prior to distribution. In some cases, the Clery Coordinator or Title IX Coordinator may be responsible for composing a Timely Warning. The Director of Operations or Security Director have 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 timeframe 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 known 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, such as the New York Film Academy therapists.

PUBLIC SAFETY BULLETINS

A Public Safety Bulletin may be sent to the campus community for general crime prevention purposes, to inform the community of crimes and/or incidents that are generally time sensitive or considered to be an ongoing threat, but important to be aware of, and/or to inform the campus of incidents occurring on, around, or even off campus that do

not meet the requirements of specifications for distribution of a timely warning Timely Warning, as outlined above.

A Public Safety Bulletin will generally be sent to the campus community by blast email. A Public Safety Bulletin is generally written by the Campus Dean, Director of Operations, or Title IX Coordinator, and they are routinely view 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.

WEATHER ALERTS

In addition to Timely Warnings and Public Safety Bulletins, NYFA may initiate an Alert to communicate impending severe weather conditions that could disrupt daily operations or to communicate safe travel tips. Conditions that might warrant a Weather Alert include but are not limited to a tornado, hailstorm, or hurricane. NYFA will utilize the same processes as described above to initiate and disseminate a Weather Alert. In the case of a school closure due to severe weather, the Webmaster or Director of Operations will post updates on the homepage of NYFA's website (www.nyfa.edu), or send email updates.

EMERGENCY RESPONSE AND NOTIFICATION TO NYFA COMMUNITY ABOUT AN IMMEDIATE THREAT

New York Film Academy's Emergency Action Plan includes information about the institution's physical threat and fire safety procedures, disaster planning and crisis communication plans, and evacuation procedures. The New York Film Academy conducts a minimum of one Emergency Response test per year at each campus. The tests, which may be announced or unannounced, are designed to assess and evaluate the emergency plans and capabilities of the institution. Following a test, NYFA conducts an After-Action Plan to review.

A copy of the summary is available upon request through the Clery Compliance Coordinator, Security Director, or Director of Operations. New York Film Academy publicizes a summary of the emergency responses and evaluation procedures via email at least once a year in conjunction with a test that meets all the requirements of the Higher Education Opportunity Act (HEOA). In addition, New York Film Academy's emergency response and evacuation procedures are communicated to employees and students during orientation.

New York Film Academy will immediately notify the campus community upon confirmation of a significant emergency or dangerous situation 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 (anthrax), significant flooding, a gas leak, hazardous materials spill, etc.

New York Film Academy will, without delay and taking into account the safety of the community, determine the content of the notification and initiate the notification system, unless issuing a notification will, in the judgement of the first responders, compromise the efforts to assist a victim or to contain, respond to, or otherwise mitigate the emergency. Upon confirmation of an immediate threat, members from the senior administration (President, Senior Executive Vice President, Campus Dean, Director of Operations, Security Director and/or Dean of Students) will collaborate to determine the content of the message and appropriate segments based on some of the following factors: location, severity, and time. For example, the institution may limit the message to a particular segment of the community, if the threat is limited to a particular building. The Director of Operations or Webmaster will initiate the system by using some or all of the methods, listed below, to communicate the threat to campus community.

Follow-up notices/communications will be provided as necessary during an active incident, including notification when a threat is neutralized or effectively

removed. All or some members of senior administration will be responsible for determining the content of the follow-up notification(s), what segment of the campus should receive the follow-up notification(s), and when the follow-up notification(s) should be communicated. The Director of Operations and/or the Webmaster is responsible for disseminating the follow-up notification(s), using (one or all) of the methods listed below.

During situations that present an immediate threat to the health and safety of New York Film Academy 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 New York Film Academy. 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); or fire alarm and building public-address systems for extreme situations. The preferred method of reaching all potentially affected parties is via New York Film Academy'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.

Campus Security Authorities are responsible for notifying NYFA senior administration of any situation that poses an immediate threat to the community. Senior administration may also rely on information received from other campus personnel or external agencies, such as NYPD, FDNY, or building management.

Information received from CSAs, other campus personnel, or external agencies may be used to confirm the existence of an emergency or dangerous situation that poses an immediate threat to the campus community.

EVACUATION PROCEDURES

Understanding that emergency events are dynamic, the below guidelines are meant to aid in effective communications during emergency events.

In the event students, faculty, and staff need to immediately evacuate any New York Film Academy facility, students and staff are instructed to:

- Evacuate immediately, taking personal items only if it is safe to do so.
- Walk, do not run, from the building.
- Do not use the elevators.
- Instructors/supervisors will instruct on designated evacuation assembly areas.
- Do not re-enter the building until cleared to do so by authorized emergency personnel.
- Shelter in place in the rare instances evacuation may not be the safest option.

SHELTER-IN-PLACE PROCEDURES

If an incident occurs and the buildings or areas around you become unstable, or if the air outdoors becomes dangerous due to toxic or irritating substances, it is

usually safer to seek shelter indoors. Thus, to “shelter-in-place” means to utilize the building you are in as shelter from danger that is outside of the building or in other areas of the building. A shelter-in-place notification may be announced utilizing several sources but will most likely be announced via the building public address system. Students and staff are instructed to stay inside an interior room until they are told it is safe to come out. Once an interior space with the least amount of windows is located, students and staff are instructed to:

- Shut and lock all windows and close and lock exterior doors.
- Turn off air conditioners, heaters, and fans.
- Close vents to ventilation systems, if you are able.
- Put all phones on vibrate.
- Cover all windows so that no one can see in.
- Remain calm and make yourself comfortable.

ACTIVE SHOOTER INSIDE YOUR BUILDING

- Remain calm.
- If possible, exit the building using the safest possible route away from the threat.
- If you cannot get out safely, find the nearest location that provides safety, barricade the doors by any means possible, shut off lights, and move to an area of the room where you cannot be seen or heard. Keep as quiet as possible.
- Silence your phones.
- Call 911 as soon as it is safe to do so.

- Stay focused on survival and keep others around you focused.
- Do not open the door until Law Enforcement Officers advise it is safe to do so.
- When Law Enforcement arrives:
 - Put down any item in your hand.
 - Immediately raise your hands and spread your fingers.
 - Keep hands visible at all times.
 - Avoid making quick movements towards any officers.
 - Avoid pointing, screaming and yelling.

ACTIVE SHOOTER OUTSIDE YOUR BUILDING

- Remain calm.
- Proceed to a room that can be locked.
- Close and lock the doors; if door cannot be locked, barricade the door with anything else available, shut off lights, move to an area of the room where you cannot be seen or heard, and keep as quiet as possible.
- Call 911 when it is safe to do so.
- Do not open the door until Law Enforcement Officers advise it is safe to do so.
- When Law Enforcement arrives:
 - Put down any item in your hand.
 - Immediately raise your hands and spread your fingers.
 - Keep hands visible at all times.
 - Avoid making quick movements towards any officers.

- Avoid pointing, screaming and yelling.

BOMB THREAT

- If you receive a bomb threat on campus, remain calm and take the caller seriously.
- If your phone has caller ID, record the number displayed.
- Gain the attention of a coworker and have them contact local Law Enforcement.
- Keep the caller on the phone as long as possible questions:
 - Where is the bomb?
 - When is it set to explode?
 - What kind of bomb is it?
 - What does the bomb look like?
 - Did you place the bomb and if so, why?
 - What is your name?

FIRE OR EXPLOSION

- Do not panic. Activate the nearest fire alarm.
- Call 911 to report the location of the fire.
- If the fire is small, attempt to extinguish it with a fire extinguisher.
- If the fire is large, evacuate the building via the nearest and safest fire exit.
- Close all doors while exiting.
- Use stairways and keep to the right.
- Do not use elevators, they may shut down or stop on the floor of the fire.

- Check all doors for heat prior to opening them.
- If you are caught in the smoke, drop to your hands and knees and crawl out of the area.
- Take shallow breaths to help minimize smoke inhalation.
- Proceed to the nearest evacuation area and wait.
- If chemicals are detected, stay upwind.
- Wash hands with soap and warm water and rinse thoroughly.
- Do not clean up suspicious powder or residue.
- Remove contaminated clothing as soon as possible and place in a plastic bag or sealed container.
- Create a list of people who were in the area or may have come in contact with the package/envelope since the arrival on campus.
- If you are trapped by a fire in a room, place a moist cloth material around/under the door to keep the smoke out. Retreat and close as many doors as possible between you and the fire. Be prepared to signal from windows, but do not break the glass unless absolutely necessary. Call 911.

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.

RESPONSIBILITY OF NYFA COMMUNITY FOR THEIR OWN PERSONAL SAFETY

Members of the New York Film Academy community must assume responsibility for their own personal safety and the security of their personal property. The following precautions provide guidance:

- Report all suspicious activity to Miami Beach PD or Campus Security Authorities immediately.
- Never take personal safety for granted.
- Try to avoid walking alone at night.
- Limit your alcohol consumption, and leave social functions that get too loud, too crowded, or that have too many people drinking excessively. Remember to call NYPD at the first time sign of trouble.
- Never leave valuables unattended.
- Carry your keys at all times and do not lend them to anyone.
- Always lock your door to your residence hall room or apartment, whether or not you are there. Be certain that your door is locked when you go to sleep, and keep windows closed and locked when you are not home.

FIRE SAFETY POLICIES

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 3rd 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.

FIRE EVACUATION PROCEDURES

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:

What has occurred.

Where it has occurred.

What provisions of the building's Emergency Action Plan will be implemented.

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

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 following:
 - a. Jordi Valdes, Director of Operations: 954-591-3978
 - b. Maylen Dominguez, Dean of College: 407-490-5170

FIRE SAFETY TIPS

- Do not panic, activate the nearest fire alarm if it has not already been 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.

REPORTABLE CLERY CRIMES DEFINITIONS

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.)

Larceny

The unlawful taking, carrying, leading, or riding away of property from the possession or constructive possession of another.

Vandalism

To willfully or maliciously destroy, injure, disfigure, or deface any public or private property, real or personal, without the consent of the owner or person having custody or control by cutting, tearing, breaking, marking, painting, drawing, covering with filth, or any other such means as may be specified by local law.

Simple Assault

An unlawful physical attack by one person upon another where neither the offender displays a weapon, nor the victim suffers obvious or aggravated bodily injury involving apparent broken bones, loss of teeth, possible internal injury, severe laceration or loss of consciousness.

Intimidation

To unlawfully place another person in reasonable fear of bodily harm through the use of threatening words and/or other conduct, but without displaying a weapon or subjecting the victim to actual physical attack.

DEFINITIONS IN APPLICABLE JURISDICTIONS

U.S. DEPARTMENT OF EDUCATION DEFINITIONS

Domestic Violence: a felony or misdemeanor crime 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 the domestic or family violence laws of the jurisdiction in which the crime of violence occurred; 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 jurisdiction in which the crime of violence occurred.

- For the purposes of complying with the requirements of this section and §668.41, any incident meeting this definition is considered a crime for the purposes of Clery Act reporting.

Intimate Partner: includes persons legally married to one another; persons formerly married to one another; persons who have a child in common, regardless of whether such persons are married or have lived together at any time, couples who are in an "intimate relationship" including but not limited to couples who live together or have lived together, or persons who are dating or who have dated in the past, including same sex couples.

Dating Violence: violence committed by a person who is or has been in a social relationship of a romantic or intimate nature with the victim.

- 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—
- Dating violence includes, but is not limited to, sexual or physical abuse or the threat of such abuse.
- Dating violence does not include acts covered under the definition of domestic violence.

For the purposes of complying with the requirements of this section and 668.41, any incident meeting this definition is considered a crime for the purposes of Clery Act reporting.

Sexual Assault: an offense that meets the definition of rape, fondling, incest, or statutory rape as used in the FBI's Uniform Crime Reporting (UCR) program. Per the National Incident-Based Reporting System User Manual from the FBI UCR Program, a sex offense is "any sexual act directed against another person, without the consent of the victim, including instances where the victim is incapable of giving consent."

- **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.
- **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.

- **Incest** is defined as sexual intercourse between persons who are related to each other within the degrees wherein marriage is prohibited by law.
- **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—

- Fear for the person's safety or the safety of others; or
- Suffer substantial emotional distress.

For the purposes of this definition—

- *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.
- *Reasonable person* means a reasonable person under similar circumstances and with similar identities to the victim.
- *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.

FLORIDA STATE DEFINITIONS

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:

- The victim is physically helpless to resist.
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. 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.
- 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.
- The victim is mentally defective, and the offender has reason to believe this or has actual knowledge of this fact.
- The victim is physically incapacitated.
- 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).

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:

- A dating relationship must have existed within the past 6 months;
- The nature of the relationship must have been characterized by the expectation of affection or sexual involvement between the parties; and
- 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:

- **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.
- **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.

- **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.
- **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.

• 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.

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.

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.

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.

A law enforcement officer may arrest, without a warrant, any person that he or she has probable cause to believe has violated this section.

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.

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).

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.

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.

VA PENDING PAYMENT COMPLIANCE

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 purposes.

CLASSIFICATION & NUMBERING OF COURSES

NYFA's course numbering system indicates an abbreviation for the department or category courses fall under. For example, ACTI represents core courses required in the Acting for Film programs. Liberal Arts & Science (General Education) courses are separated into their respective categories to note requirements in each field, with Foundation courses labeled "FOUN", Arts & Humanities courses labeled "ARHU" and so forth.

The first digit of the course number indicates the level and rigor of the course. Undergraduate and certificate-program courses bearing college credit are labeled 100-400, with 100 as lower-division courses and 400 representing upper-division courses. BFA courses are distinguished with "1" as the ending digit, e.g. FILM101. Other Thesis Options in the BFA are indicated with the ending digit "2". Graduate courses are indicated with the numbers 500-900, with 700-900 representing graduate students' final year of study.

To designate that a course is taught specifically at the New York Film Academy South Beach location, its course numbering will always end with the letter S.

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SEX-BASED DISCRIMINATION AND SEXUAL MISCONDUCT POLICY

I. Policy Statement

New York Film Academy is committed to creating and maintaining a learning, living, and working environment free of sex-based discrimination and sexual misconduct, where healthy, respectful, and consensual conduct represents the campus cultural norm. Sexual misconduct is defined as prohibited conduct under this policy and may take the form of sex-based discrimination or harassment, sexual harassment, sexual assault, stalking, sexual battery, sexual exploitation, or intimate partner violence.

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 and sexual misconduct in all its forms. NYFA will promptly respond in a fair and impartial manner to all allegations of sex-based discrimination or sexual misconduct, provide assistance and support to those affected, and take appropriate disciplinary action upon finding a violation of this policy.

NYFA does not discriminate on the basis of sex or gender in its educational programs and activities, including admissions, financial aid, and other types of NYFA programs. NYFA also prohibits other types of discrimination and harassment. If a member of the NYFA community - students, faculty, staff, guests, and visitors - feels they have been the subject of other types of discrimination or harassment, they should consult with the Dean of Students.

II. Education and Prevention Programs

- A. In an effort to uphold the goals of this policy, NYFA conducts prevention and awareness training for students, staff, and faculty. 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 sex-based discrimination and 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.
- B. 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 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 sex-based discrimination and sexual misconduct.

III. To Whom Policy and Procedures Apply

- A. This policy applies in its entirety to NYFA students, student groups, and to all faculty and staff covered by Title IX laws, rules, and regulations. The sections on information, resources, and procedures also apply to faculty and staff members and third parties who report sex-based discrimination and sexual misconduct they have allegedly experienced by a member of NYFA's community. Although NYFA is at times limited in its control of third parties, the prohibited behaviors defined in this policy define the behavioral expectations NYFA holds for third parties.

1. A *student* is defined as all persons enrolled in or registered for courses at NYFA, either full-time or part-time, pursuing a degree or certificate program. Persons who withdraw after allegedly violating 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 withdraw, leave of absence, or vacation break. This policy also applies to former students who committed violations of the policy during their time as a student.
 2. A *student group* is defined as one which:
 - a. Has satisfied the administrative procedures for recognition, or
 - b. Is functioning within NYFA's community in the capacity of a student group.
 3. 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.
- B. NYFA shall have jurisdiction over the behavior of students, student groups, faculty, and staff on NYFA premises or facilities contracted by NYFA, at NYFA-sponsored events, or at other off-campus locations if the behavior adversely affects NYFA's community, and/or may contribute to a hostile living, learning, or work environment.
- C. For the purposes of this policy, the individual who is reported to have experienced prohibited conduct is referred to as the *Complainant*. The *Respondent* is the individual who is reported to have committed the prohibited conduct. *Witnesses* are individuals identified by the Complainant, Respondent, or during the course of the investigation, who may have information about the alleged prohibited conduct.

IV. **Title IX Coordinators**

NYFA's Title IX Coordinators are responsible for carrying out the day-to-day responsibilities of enforcing this policy, which shall include coordination of training, education, and communications and administration of grievance procedures by assisting parties in identifying the appropriate NYFA policy and personnel to help resolve the complaint in a prompt and equitable manner.

New York / NYFA at Harvard Campuses

Carlye Bowers
 Director of Campus Life & Title IX Coordinator
 17 Battery Place, 5th Floor, Suite 501
 New York, NY 10004
 NYtitle9@nyfa.edu
 212-6744300, ext. 209

Los Angeles Campus

Albert Roberson
 Title IX Coordinator
 3300 Riverside Drive, 2nd Floor, Suite 220
 Burbank, CA 91505
 LAtitle9@nyfa.edu
 818-333-3558, ext. 1134

South Beach Campus

Liliana Brown
 International Student Advisor & Deputy Title IX Coordinator
 420 Lincoln Road, 2nd Floor, International Student Office
 Miami, FL 33139
 SBtitle9@nyfa.edu
 305-534-6009, ext. 123

V. **Other Potentially Relevant Policies and Procedures**

- A. If the Respondent is a faculty or staff member, NYFA's Title IX Coordinator and Human Resources offices will coordinate the investigation and follow the policy and procedures set forth in *NYFA's Employee Handbook*.
- B. If the Respondent is a student or a student group, in addition to this policy, NYFA's Title IX Coordinator may address prohibited conduct alleged as set forth in *NYFA's Student Conduct Code*.
- C. If the Respondent is a third party, NYFA's ability to take action may be limited and is determined by the prohibited conduct and the nature of the relationship of the third party to NYFA. The Title IX Coordinator, in consultation with the Dean of Students, will determine the appropriate manner of resolution, which may include referral to law enforcement or restriction from access to campus, NYFA affiliated facilities, or NYFA activities.
 1. Complaints involving third party workers, contractors, and temporary employees will be referred to Human Resources for review and appropriate action.
 2. NYFA will offer resources and assistance to all who experience or are affected by alleged prohibited conduct. In instances where this policy does not apply, if requested, NYFA administration will assist in contacting external law enforcement.

VI. **Resources, Support, and Protective Measures**

When a student, faculty, or staff member reports to the Title IX Coordinator that they have experienced sexual assault, intimate partner violence (dating and domestic violence), stalking or other forms of sex-based discrimination or sexual misconduct, whether the incident(s) occurred on or off campus, NYFA will provide the Complainant with 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 contact the Title IX Coordinator to request information about the available options.

A. **Supportive Measures**

1. Supportive measures will be available, regardless of whether or not a Complainant chooses to pursue resolution through this policy or report to law enforcement. Supportive measures are non-disciplinary, 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 sex-based discrimination and sexual misconduct. 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, where reasonable and appropriate.
2. 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:
3. Supportive measures for students
 - a. Accommodations - measures taken, where reasonable and appropriate, to ensure safety, prevent retaliation, and avoid an ongoing hostile environment. Accommodations for students may include, but not limited to, the following options:
 1. Academic assistance: transferring to another section or class time slot, rescheduling an assignment or test, accessing academic support, such as tutoring, arranging for incompletes, a leave of absence or withdraw 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 dorm rooms, relocating to a different floor, or assistance in finding alternative 3rd 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. Transportation and parking assistance
8. Assistance in identifying additional resources off campus
- b. No Contact Order (NCO) - a directive issued to two or more persons agreeing to no communication (verbal, written, 3rd party contact, or through electronic means) in order to protect the educational environment. A NCO is not a punitive sanction, however, failure to abide by the agreement may constitute a policy violation and may result in disciplinary action.
4. Supportive measures for faculty and staff members
 - a. Accommodations - measures taken to ensure safety, prevent retaliation, and avoid an ongoing hostile environment. Accommodations for faculty and staff may include, but not limited to, the following options:
 1. Change in the nature or terms of employment, such as adjustments to working schedule
 2. Providing an escort for the employee to move safely between NYFA classes and programs
 3. Transportation and parking assistance
 4. Assistance in identifying additional support resources off campus
 5. Employee Assistance Program (EAP)
 - b. No Contact Order (NCO) - a directive issued to two or more persons agreeing to no communication (verbal, written, 3rd party contact, or through electronic means) in order to protect the educational and working environment. A NCO is not a punitive sanction, however, failure to abide by the agreement may constitute a policy violation and result in disciplinary action.
- B. Protective Measures
 1. Protective measures may be taken by the Title IX Coordinator after receiving a formal complaint, but prior to the outcome of an investigation. These actions are taken against a Respondent, in the interim, based on the totality of the circumstances known at the time and may be adjusted as needed. They may also be kept in place until the final outcome of an investigation. Protective measures are intended to protect Complainant(s), Witness(es), and/or the campus community from additional or ongoing sexual misconduct or sex-based discrimination.
 2. Failure to comply with an interim protective measure may be a separate policy violation and may result in disciplinary action. Students, faculty, and staff have the right to appeal an interim protective measure taken against them, per the appeals process described in this policy.
 3. Protective measures for students, faculty and staff include, but are not limited to, the following:
 - a. Procedural Hold - 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. The procedural hold may include exclusion from classes, or specified NYFA activities, or from NYFA property. The Title IX Coordinator will consult with the Dean of Students and/or Campus Dean to determine whether a procedural hold is the appropriate course of action.
 - b. Emergency Removal - the removal of a student from campus, housing, or NYFA affiliated programs/activities. The Title IX Coordinator will consult with the Dean of Students and/or Campus Dean to determine whether an emergency removal is the appropriate course of action.

- c. Administrative Leave - the removal of a faculty or staff from NYFA facilities. The Title IX Coordinator will consult with Human Resources to determine whether administrative leave is warranted, with or without pay.
 - d. No Contact Order (NCO) - a directive issued to two or more persons agreeing to no communication (verbal, written, 3rd party contact, or through electronic means) in order to protect the educational and working environment. A NCO is not a punitive sanction, however, failure to abide by the agreement may constitute a policy violation and may result in disciplinary action.
- C. Privileged and confidential resources for students
Student Complainants, Respondents, and Witnesses who want someone to talk to, but do not want to report the incident to the institution, may have a conversation with the individuals on campus identified below who have a professional requirement to maintain confidentiality. However, if a Complainant, Respondent, or Witness discloses sex-based discrimination or sexual misconduct to the individuals listed below when that individual is not acting in the role that provides them privilege, the individual is required to make a report to the Title IX Coordinator. An example of a confidential resource acting outside their primary capacity may be when a counselor is facilitating an educational workshop. The individuals on campus who are privileged and confidential resources when working in the following roles are listed below:

New York Campus - Counseling Services

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

Los Angeles Campus- Counseling Services

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

Jackie Rabinowitz, LMFT
3300 W. Riverside Drive, 4th Floor
Burbank, CA 91505
jackie.rabinowitz@nyfa.edu
818-333-3558

Lisa Todd, LMFT
3300 W. Riverside Drive, 4th Floor
Burbank, CA 91505
lisa.todd@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

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.

D. Privileged and confidential resources for faculty and staff

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.

E. Community Resources and National Hotlines

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

New York City

- NYC Alliance Against Sexual Assault: <http://www.svfreennyc.org>
- New York State Domestic Hotline: <http://www.opdv.ny.gov/help/dvhotlines.html>
- Office for the Prevention of Domestic Violence: <http://www.opdv.ny.gov/help/index.html>
- Legal Momentum: <https://www.legalmomentum.org/>
- NYSCASA: <http://nyscasa.org/>
- NYSCADV: <http://www.nyscadv.org/>
- Anti-Violence Project: <http://www.avp.org>
- Safe Horizons: <http://www.safehorizon.org/>
- New York City Family Justice Centers: <http://www1.nyc.gov/site/ocdv/programs/family-justice-centers.page>

Los Angeles / Burbank

- Peace Over Violence: <https://www.peaceoverviolence.org>
- Strength United: <https://www.csun.edu/eisner-education/strength-united/services>
- Rape Treatment Center, UCLA Medical Center: <https://www.uclahealth.org/santa-monica/rape-treatment>
- YWCA Los Angeles: <https://ywca-la.org/what-we-do/programs/sexual-assault/>
- YWCA Glendale, DV Project: <https://www.glendaleywca.org>
- Victim Assistance Program: <https://www.help4crimvictims.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/>

Cambridge

- The Massachusetts Office for Victim Assistance: <http://www.mass.gov/mova/>

- Middlesex County District Attorney's Office: <http://www.middlesexda.com>
- Jane Doe Inc.: <http://janedoe.org>
- Boston Area Rape Crisis Center (BARCC): <http://www.barcc.org>
- Cambridge Health Alliance Victims of Violence Program: <http://www.challiance.org/cha-services/victimrs-of-violence.aspx>

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

VII. **Information on Reporting**

A. Timely warnings

When an incident of sex-based discrimination or sexual misconduct 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.

B. Preserving information

1. 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 text messages, and related social media posts not be deleted, but be preserved, even if the decision to make a formal complaint has yet to be made.
2. In incidents of sexual assault, intimate partner violence (dating and 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 intimate partner violence should be documented through the preservation of photographic evidence. Evidence of stalking, such as cyber communications, should be saved and not altered in anyway.

C. Reporting to hospitals and medical professionals

1. 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.
2. 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 paper bag and brought to the forensic exam.
3. 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

Cambridge

- Cambridge Hospital
1493 Cambridge Street
Cambridge, MA 02139
617.665.1000

- Beth Israel Deaconess Medical Center
330 Brookline Avenue
Boston, MA 02215
617.667.8141

D. Reporting to law enforcement

1. Complainants have the option to report to law enforcement simultaneously or in lieu of 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 precinct in the city where the incident occurred. The Title IX Coordinator can assist an individual in locating the appropriate police precinct, if requested. 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 state laws.
2. 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
 - South Beach Campus: Miami Beach Police Department - 305-673-7900
 - NYFA at Harvard Campus: Harvard University Police Department - 617-495-1212
3. If a student obtains a restraining order or protection order against another individual, the student 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. Faculty and staff are encouraged to share information of a restraining order or protection order with Human Resources, in addition to the Title IX Coordinator.

E. Reporting to Title IX

1. NYFA encourages the campus community to report all incidents of sex-based discrimination or sexual misconduct, defined as *Prohibited Conduct* in this policy, to the Title IX Coordinator. The individuals designated as Title IX Coordinators are available to address any concerns, answer questions about this policy, or receive a complaint of sex-based discrimination or sexual misconduct. Contact information for the Title IX Coordinators at each campus are located previously in the *Title IX Coordinators* section of this policy.
2. Reports by individuals who want to remain anonymous or do not wish to pursue an investigation
 - a. 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 to not take action can be honored, based off NYFA's commitment to provide a safe and non-discriminatory environment for 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 NYFA is unable to honor anonymity or a non-investigation request, the Title IX Coordinator will inform the Complainant of the chosen course of action.
 - b. Anonymity and non-investigation requests will be weighed against various factors, including but not limited to the following:
 - i. The severity of the alleged conduct
 - ii. Any potential threats to community safety or if circumstances suggest that there is an increased risk of future acts of sexual violence
 - iii. The respective positions of the Complainant and Respondent

- iv. Whether there have been other complaints against the Respondent or record of prior acts of violence
- 3. Timeframe for reporting
 - a. A complaint 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 sex-based discrimination or sexual misconduct may be delayed.
 - b. NYFA encourages prompt reporting to allow for the collection and preservation of evidence that may be helpful during an investigation or criminal proceeding. Additionally, 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 its Title IX obligation by taking reasonable action to end the harassment, prevent its recurrence, and remedy its effects.
- 4. Amnesty for students who report or participate as witnesses

In an effort to encourage reporting, students who participate in sex-based discrimination or sexual misconduct investigations may not be held accountable for NYFA Student Conduct Code violations that may have occurred at the time of, or as a result of the alleged incident - for example, being under the influence of drugs or alcohol. The amnesty policy only applies to violations of the Student Code of Conduct, unless NYFA determines the violation(s) was extreme. Extreme violations include, but not limited to, actions that place the health and safety of others at risk or that involve academic dishonesty. This policy does not prevent action by police or other legal authorities.
- F. Reporting to NYFA faculty and staff

NYFA considers all NYFA employees (faculty and staff) to be "responsible employees" under federal Title IX regulations and have a duty to report any allegations that may violate this policy, to the Title IX Coordinator, Dean of Students, Campus Dean, or Human Resources. NYFA employees are required to disclose all information, including the names of parties, even when the person has requested anonymity. The only exception(s) to this requirement are NYFA Counseling Services Staff, as listed previously in this policy. Employees who fail to report information of sex-based discrimination or sexual misconduct defined under this policy, may be subject to disciplinary action.
- G. Reporting to governmental authorities

Students, faculty, and staff may also file a complaint with the Office for Civil Rights if they feel that they have been subjected to unlawful harassment or discrimination.

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

Students, faculty, and staff at the NYFA @ Harvard Campus may contact:
Office for Civil Rights U.S. Department of Education
5 Post Office Square, 8th Floor, Boston, MA, 02109-3921
Telephone: 617-289-0111; Fax: 617-289-0150; TDD: 800-877-8339
Email: OCR.Boston@ed.gov

VIII. Affirmative Consent

- A. Affirmative consent is an expectation for individuals engaging in sexual activities. Affirmative consent is a knowing, voluntary, and mutual decision among all participants to engage in a 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. Silence or lack of resistance, in and of itself, does not demonstrate consent. 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.
 2. Consent cannot be procured by the use of physical force, compulsion, threats, intimidating behavior, or coercion.
 3. The definition of affirmative consent does not vary based on a participant's sex, sexual orientation, gender identity, gender expression or relationship status.

IX. Prohibited Conduct

- A. Absence of Affirmative Consent
1. An absence of affirmative consent is the absence of knowing, voluntary, and mutual decision among all participants to engage in sexual activity.
 2. Consent cannot be obtained through physical force, compulsion, threats, intimidating behavior, or coercion.
 - a. Coercion is defined as verbal and/or physical contact, including intimidation and explicit or implied threats of physical, emotional, or other harm, that would reasonably place an individual in fear of immediate or future harm and that is used to compel someone to engage in sexual conduct against their will. When an individual makes it clear that they do not want to participate in a particular form of sexual activity, that they want to stop, or that they do not want to go beyond a certain type of sexual conduct, continued pressure can be coercive. Frequency, duration, intensity of verbal or physical conduct or threats, and degree of isolation to which the individual was subjected to are relevant factors when evaluating if an individual was coerced into sexual conduct.
 3. Consent cannot be obtained from, or given by, a person who is incapacitated.
 - a. Incapacitation occurs when an individual lacks the ability to knowingly choose to participate in sexual conduct. Incapacitation may be associated with a person lacking consciousness, being asleep, drunk or drugged beyond impairment, being involuntarily restrained, or having a disability that impedes consent. Whether sexual conduct with an incapacitated person constitutes a violation depends on whether a Respondent knew or should have known of the Complainant's intoxication, based on objectively and reasonably apparent indications when viewed from the perspective of a sober, reasonable person in the Respondent's position.
 - b. Consent to one form of sexual activity does not imply consent to other forms of sexual activity.
 - c. Consent to engage in sexual conduct with one person does not imply consent to engage in sexual conduct with another person.
 - d. Consent can be withdrawn at any time, including after it is initially given. When consent is withdrawn or can no longer be given, sexual activity must stop.
 - e. Previous relationships or previous consent for sexual activity is not consent to sexual activity at another time. However, established patterns of consent in a specific relationship may be considered when evaluating whether affirmative consent was given on a particular occasion.

- f. Accepting a meal, a gift, or an invitation to socialize, including on dating apps, does not imply or constitute consent to sexual activity.
- B. Sex-based discrimination

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.
- C. Sexual Misconduct

Sexual Misconduct is a broad term encompassing any unwelcome and/or unwanted behavior of a sexual nature that is committed without consent 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. Intimate partner violence and abuse
 - a. Intimate partner violence and abuse, also referred to as domestic violence or dating violence, is violence committed against a person by a person who is their spouse or former spouse, cohabitant or former cohabitant, a person with whom they have a child, or a person with whom they have a previous or current dating, romantic, intimate or sexual relationship.
 - b. The existence of such a relationship shall be determined based on the Complainant's and Respondent's statements and/or other information collected with consideration of the following:
 - i. Length of relationship
 - ii. Type of relationship
 - iii. Frequency of interaction between persons involved in the relationship
 - c. Intimate partner violence and abuse may include, but is not limited to, the following types of behavior within the context of the relationship:
 - i. Battery that causes bodily injury
 - ii. Emotional abuse reflecting apprehension of bodily injury or property damage
 - iii. Sexual assault
 - iv. Sexual battery
 - v. Sexual exploitation
 - vi. Sexual harassment
 - vii. Forcible denial of use of or access to owned or shared assets, or limiting or controlling access to educational or work opportunities
 - viii. Coercion used to attempt to compel another to act as directed
 - ix. Isolation used to deprive another of personal freedom of movement or access to friends, family, or support systems
 - 2. Sexual assault

Any non-consensual act of penetration, however slight, of person's vaginal or anal openings with any body part or object or non-consensual oral-genital penetration.
 - 3. Sexual battery

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.
 - 4. Sexual exploitation

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:

1. Causing or attempting to cause the incapacitation of another person to gain a sexual advantage
 2. Prostituting another person
 3. Non-consensual streaming, sharing, or recording of audio, video, or photography, or any type of distribution of such
 4. Engaging in sexual activity in the presence of a non-consenting third party
 5. Exposing genitals to a non-consenting third party or in a public area
 6. Watching others when they are naked or engaged in sexual activity without their consent
 7. Knowingly transmitting a sexually transmitted infection/disease to another individual without their consent
 8. Stealing of clothing
 9. Other behavior that goes beyond the boundaries of consent
5. Sexual Harassment
- a. Unwelcome conduct of a sexual nature when:
 - i. 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
 - ii. The conduct is sufficiently severe, and/or pervasive and objectively offensive that it unreasonably interferes with, denies or limits an individual's ability to receive access to education.
 - b. The terms in this prohibited conduct are defined as follows:
 - i. 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.
 - ii. 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.
 - iii. 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. Stalking
- a. Repetitive and menacing behavior towards another, or pursuit, tracking, surveilling, or harassing another in such a way that would cause reasonable persons to fear for their safety or the safety of others, the safety of their property, or to otherwise suffer substantial emotional distress.
 - b. For the purposes of this definition, repetitive behavior is considered as two or more acts in which the stalker directly, indirectly, or through third parties tracks, surveils, pursues, threatens, or communicates to an individual.
- D. Retaliation
- 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. Retaliation may include intimidation, violation of a No Contact Order, harassment, efforts to impede an investigation, or filing a false or bad faith cross-complaint. Retaliation is prohibited by NYFA policy, state, and federal law. Retaliation is a violation of this policy whether or not the underlying complaint is found to be a violation of policy.
- E. Bad faith complaint of sex-based discrimination or sexual misconduct
- Knowingly reporting a false allegation of sex-based discrimination or sexual misconduct, making a false counter-complaint, or providing false information related to a complaint of sex-based discrimination or sexual misconduct.

X. General Principles of Investigation and Adjudication

A. Standard of proof

NYFA will use the preponderance of evidence standard. 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.

B. Information collected during investigation

1. Information and material that is relevant to the alleged conduct will be collected and considered. The Title IX Coordinator will determine if information is relevant, credible, or reliable, and whether information should be considered or excluded from an investigation. Additionally, expert testimony 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. For example, the Title IX Coordinator may consult the Alcohol and Drug Counselor for more information on how certain drugs interact with alcohol.
2. 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.
3. A Complainant's, Respondent's, or Witness's sexual history will generally not be considered, unless it is directly relevant to an issue. Sexual history may be relevant in some cases to help assess context for how parties communicated consent to each other during past sexual interactions. 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.

C. Conflicts of interest

1. 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, Dean of Students, and/or Campus Dean will identify and appoint a different, trained administrator to carry out the 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.
2. 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 Dean of Students or 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.

D. 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.

E. Documentation of formal and informal processes

The Title IX Coordinator is responsible for documenting and maintaining the names of the Complainant and Respondent, summaries of the concerns/ allegations/ formal complaints, email correspondence, and the resolution measures taken.

F. Rights afforded to participating parties

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

1. To make a report to local law enforcement, state police, and institution, or to choose not to report free from pressure of the institution
 2. To have disclosure(s) of domestic violence, dating violence, stalking, and sexual assault treated seriously
 3. To be free from any suggestion that the reporting party, Complainant, is at fault when sex-based discrimination or sexual misconduct occurs, or should have acted in a different manner to avoid
 4. To describe the incident to as few faculty and staff members as possible, and not be required to unnecessarily repeat a description of an incident
 5. To be protected by the institution from retaliation for reporting sex-based discrimination or sexual misconduct, or participating in an investigation
 6. To participate in a process that is fair, impartial, and provides adequate notice and a meaningful opportunity to be heard
 7. To receive written notice of the alleged policy violation with an explanation of the charges
 8. To have the opportunity to review all materials concerning the charges
 9. To deny written or verbal statements provided by a Respondent, Complainant, Witness, or Investigator
 10. To provide Witnesses, witness statements, and evidence in support of the case
 11. To provide relevant questions to the Title IX Coordinator, that may be asked of other parties and/or Witnesses involved in the investigation
 12. To be informed of the appeals process
 13. To be accompanied by a support person of their choosing during any meeting related to the investigation or adjudication process.
 14. To submit a written statement outlining their perspective on the incident that initiated the investigation process
 15. To not respond to questions asked by an administrator(s) carrying out the investigation process
 16. To have the complaint be decided upon a preponderance of evidence standard
 17. To have a complaint investigated and the investigation be neutral and free of bias
 18. To exercise civil rights and practice of religion without interference by the investigative, criminal justice, or judicial or conduct process of the institution
- G. Role of a support person
1. A support person 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 support person 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 support person. A support person 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 or Investigator have the authority to determine what constitutes appropriate behavior of a support person and may take reasonable steps to ensure compliance of this policy. If it has been determined that the support person's participation is interfering with the investigation or other proceeding, the support person may be removed.
 2. NYFA is not mandated to communicate with support persons 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 a support person.
- H. Other procedural matters
1. Multiple Complainants and/or Respondents
Incidents involving more than one Complainant or Respondent may be investigated separately or together as one investigation. The Title IX Coordinator is responsible for making such a determination.
 2. Pending criminal investigation and/or proceeding
NYFA is obligated to investigate any allegation of sex-based discrimination or sexual misconduct in a timely, equitable manner, even if a criminal complaint has been filed with law

enforcement. The fact-finding portion of the institutional investigation may be temporarily delayed, at the request of a law enforcement agency.

3. Timing
 - a. NYFA will make a reasonable effort to complete an investigation within 60 working days, in a prompt, fair, and impartial manner. In cases where an extension is warranted or necessary, the Title IX Coordinator will provide notification, in writing, to the Complainant and Respondent the reason for the delay and anticipated date of completion.
 - b. The timeline for any appeals process is ten (10) working days. If it is determined that an extension is necessary, the Title IX Coordinator will notify the Complainant and Respondent in writing, and include the reason for delay and anticipated date of completion.
 - c. Working days are defined as Monday through Saturday, excluding all official holidays or NYFA closures.
4. Disability accommodation
 - a. Students, faculty, and staff registered with Human Resources or NYFA's Student Accessibility Services, may be eligible for reasonable accommodations during the investigation and adjudication. Students with disabilities are not exempt from the policy; all members of the NYFA community are responsible for upholding the standards set forth in this policy.
 - b. More information about NYFA's Student Accessibility Services, including contact information and required documentation, can be found on the NYFA Student Hub under the Student Services tab.
5. Transcript Notations
 - a. 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.
 - b. 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.
 - c. Students who withdraw during an investigation may receive a notation on their transcript indicating the student withdrew with conduct charges pending.
6. Procedure

Formal rules of evidence, such as those applied in criminal or civil court, are not applicable for this policy.

XI. Initial Assessment

A. Receipt and outreach

1. Once an allegation has been reported, 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 the email address NYFA considers the student's primary email address.
2. The Title IX Coordinator may also refer the report to the Dean of Students or the Campus Dean if it is determined that the behavior is not sexual in nature.
3. 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).

B. Intake

1. 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 the policy and investigative process during intake. The Complainant may also bring a support person to intake. Translation services are offered, if requested and reasonably available.
 2. During an intake, the Title IX Coordinator may determine 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.
- C. Request by Complainant to not proceed
1. Complainants have the option to request their name not be shared with a Respondent, to request that no investigation be pursued, or to request that no student conduct action be taken. When such requests are made, the Title IX Coordinator will determine the appropriate manner of resolution that is consistent with the Complainant's request to the degree possible. However, the institution may need to take action to protect the health and safety of the Complainant and the campus community. The Title IX Coordinator may use the factors listed below, or other factors, to evaluate a Complainant's request:
 - a. The severity of the alleged conduct
 - b. Any potential threats to community safety or if circumstances suggest that there is an increased risk of future acts of sexual violence
 - c. The respective positions of the Complainant and Respondent
 - d. Whether there have been other complaints against the Respondent or record of prior acts of violence
 2. If the Title IX Coordinator determines that the institution 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.
 3. NYFA's ability to fully investigate and respond may be limited if a Complainant chooses not to participate in an investigation or requests anonymity. Nonetheless, the Title IX Coordinator will seek appropriate action that addresses the reported behavior and prevents its recurrence.
 4. In all cases, the final decision as to whether, how, and to what extent the institution will conduct an investigation and whether other measures will be taken, is at the sole discretion of the Title IX Coordinator.

XII. Informal Resolution

- A. Complainants and Respondents 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. To proceed with the requested informal resolution, the Title IX Coordinator will first obtain mutual agreement from the Complainant and Respondent.
- B. Informal resolution is designed to address the reported behavior, prevent reoccurrence, and remedy the effects without completing a formal investigation. Informal resolutions may take various forms, as it is flexible in nature and tailored to the specific circumstances of an individual case. Informal resolutions may include individualized training or broad-based programming, advisory discussions with Respondent to address the reported conduct, adjustments made to reduce interactions between the parties, or any action determined by the Title IX Coordinator to end the reported behavior, prevent reoccurrence, and remedy the effects. Mediation may be used as a form of informal resolution in some cases, however, the Title IX Coordinator may not consider it appropriate for cases involving

alleged sexual assault. A Complainant's anonymity may be possible to maintain in some forms of informal resolution.

- C. A Complainant and Respondent reserve the right to request a formal resolution at any time, even after an informal resolution has been reached.

XIII. Investigation and Information Review

A. Investigation

1. Notification

The Title IX Coordinator will gather sufficient information to prepare a written notice of investigation to present in person and/or via email to the Complainant and Respondent. The notice of investigation will include the following information: the identity of the Complainant and Respondent, the specific policy provisions that may have been violated, alleged conduct that may constitute a policy violation, the investigation process, the name of Investigator assigned to case (if not the Title IX Coordinator), any applicable support resources and/or referrals.

2. Fact-finding

- a. The Title IX Coordinator 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, to observe the demeanor and to assist in the determination of the credibility of the Complainant, Respondent, or 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.
- b. 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.

B. Information Review

- 1. At the conclusion of fact-finding, the Title IX Coordinator will provide the Complainant and Respondent with individual and separate opportunities to review and respond to redacted versions of the information collected. The Information Review is an opportunity for the parties to access all information gathered to date, such as the Title IX Coordinator's typed interview notes and documentary evidence.
- 2. During the Information Review, the Complainant and Respondent each meet separately with the Title IX Coordinator. A support person 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:
 - a. Requests for additional documentation from witnesses
 - b. New witnesses
 - c. Additional documentation under the control of NYFA
- 3. Requests to gather additional information may be denied, if deemed irrelevant by the Title IX Coordinator.
- 4. 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 sexual history.
- 5. Any new information and/or provided materials by either party that is relevant, and substantive 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.

6. The Title IX Coordinator may audio record Information Reviews or record through written notes. The recordings will be property of New York Film Academy. Complainants, Respondents, or support persons 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.

XIV. Findings

A. Investigation Report

1. After Information Reviews have concluded, the Title IX Coordinator will prepare the Investigation Report. The Title IX Coordinator will prepare the report promptly and make it available to the parties when requested. The Title IX Coordinator will notify the parties if an extension of this timeline is necessary. 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 Title IX Coordinator will send the Investigation Report, for review, to a reviewing 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 reviewing Title IX Coordinator will make a determination regarding the Respondent's responsibility for violations of NYFA policy based solely upon information gathered throughout the process, with the exception of prior violations, which may be considered when determining responsibility for the alleged violations in the present case.
2. The possible outcomes for an alleged violation are:
 - a. Responsible
 - b. Not responsible
 - c. Inconclusive
3. The Title IX Coordinator 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 the individual's NYFA email address, or the email address NYFA considers the student's primary email address. Upon receiving the Final Outcome Letter, the Complainant and Respondent may request, in writing, a redacted copy of the Investigation Report.
4. The Final Outcome Letter will inform both the Complainant and Respondent of their right to appeal, should either party disagree with the findings of responsibility and/or sanctions. The Final Outcome Letter will state the deadline by which they must request an appeal based on one or more relevant criteria, as outlined in this policy. Refer to the Appeals section, below, for appeals criteria and procedure.
5. If neither party requests an appeal by the deadline, the findings/sanctions outlined in the Investigation Report will stand.

B. Sanctioning

One or more of the following sanctions or additional actions may be imposed 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. 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 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.
 - b. 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. Suspension may be prohibited from entering specified areas, or all areas, of NYFA property. 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.
 - c. 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.

C. Appeals

- 1. Appeals may challenge the decision regarding responsibility for prohibited conduct and/or the severity of sanctions assigned based on the prohibited conduct violation(s). To file an appeal, the Complainant and/or Respondent are required to submit a written letter of appeal, within ten (10) working days of receiving their Final Outcome Letter, outlining why they believe one or more of the criteria for appeal exists in their case. The appealing party will have an

- opportunity to request an in-person meeting to discuss their appeal with the Title IX Coordinator. The other party will be notified within one (1) working day if an appeal is submitted. The Complainant or Respondent will have an opportunity, if requested, to review the original written appeal and/or NYFA's record of the original appeal request meeting.
2. A Complainant or Respondent may submit a written response within five (5) working days of being notified that an appeal was submitted. Similarly, if both parties elect to appeal simultaneously, they will each have an opportunity, if requested, to review the other's appeal request and/or appeal meeting record.
 3. The Title IX Coordinator and NYFA Executive staff will consider the information provided by the party(ies) and will decide whether or not the appeal request will be granted or denied based on the Appeals Criteria stated below:
 - a. Appeals on the decision of responsibility for prohibited conduct
Permissible grounds for an appeal regarding responsibility are:
 - i. Availability of relevant new evidence not available at the time of the investigation that could significantly impact the resolution
 - ii. Procedural errors during the investigation that significantly impacted the outcome.
 - b. Appeals of sanctions
The sanctions imposed on the Respondent may be appealed on the ground that the severity of the sanction imposed is unfair compared to the severity of the conduct for which the Respondent was found responsible.
 4. Appeals fulfilling the criteria above are reviewed and concluded by the Campus Dean in accordance with the following appeals outcomes.
 - a. If it is determined that none of the appeals criteria have been met, the appeal will be denied, thereby upholding the investigation report findings and sanctions.
 - b. If it is determined that new information not previously available must be considered, the case will be remanded to the Title IX Coordinator, investigator(s) and/ or designee. Parties will be allowed to respond to the new information and new findings as the report is re-issued.
 - c. If it is determined that that sanctions were excessive to the violation and Respondent's conduct history, the Campus Dean or designee will recommend new sanctions to the Title IX Coordinator.
 - d. If it is determined that there was a procedural error that had significant impact on the outcome, the Campus Dean or designee, will remand the decision to the Title IX Coordinator to remedy the error, or the Campus Dean or designee will take other corrective action to remedy the error.
 5. The Campus Dean or designee will provide written notification of the final determination to the Complainant and Respondent.

DIRECTORY

CAMPUS HOURS & ADDRESS

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

ONLINE PUBLICATIONS

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>

STUDENT SERVICES

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
International Students: 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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Equipment Room Manager

Kevin Ondarza
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Director of Operations South Beach

Jordi Valdes
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FACULTY

Instructors at the New York Film Academy teach across various departments, and are listed below under the department they teach most classes in.

ACTING FOR FILM

FACULTY MEMBER	COURSE(S) TAUGHT	DEGREES/DIPLOMAS HELD & AWARDING INSTITUTION
Barbara Sloan	ACTI131S, ACTI181S, ACTI530S	MFA in Dramaturgy & Dramatic Criticism from Yale University
Cesar Gracia	ACTI151S, ACTI351S	High School Diploma
Franco Pejoves	ACTI630S	BFA in Film Production from NYU, Tisch School of the Arts
Ika Santamaria	Short Term Acting Workshops	BFA in Film from The Art Institute
Gerald Owens	ACTI241S, ACTI261S, ACTI720S, ACTI510S	M.S in Mass Communication from FIU
Mark Mocahbee, Chair	ACTI341S, ACTI231S, ACTI281S, ACTI820S, ACTI640S, ACTI800S	Master's in Psychology from NSU
Marlene Marcos	ACTI241S, ACTI151S, ACTI830S	BFA in Theater from FIU
Michelle Caravia	ACTI432S	MA in Music from New England Conservatory of Music
Neil Butterfield	ACTI111S, ACTI500S	B.A in Theater from State University of New York
Oleg Kheifets	ACTI161S, ACTI600S, ACTI700S	M.S in International Business from NOVA Southeastern University
Patrice Arenas	ACTI121S, ACTI171S, ACTI520S, ACTI620S	M.S in Physics from Moscow Pedgogical University
Paul Tei	ACTI281S, ACTI710S, ACTI740S, ACTI610S, ACTI510S	BFA in Theatre from FSU
Thomas Bazar	ACTI231S, ACTI610S, ACTI500S	MFA in Theatre from UF

FILMMAKING

FACULTY MEMBER	COURSE(S) TAUGHT	DEGREES/DIPLOMAS HELD & AWARDING INSTITUTION
Adam Coplan	FILM131S, FILM141S, FILM191S, FILM291S, FILM311S, FILM271S, FILM321S, FILM540S, FILM600S, FILM702S, FILM742S, FILM812S	MFA in Creative Writing from National University
Daniel Abrusci	FILM211S, FILM250	Certificate in Television Production Operations from Miami Lakes Educational Center
Dustin Nakao-Haider	FILM231S, FILM232S, FILM252S, FILM382S	Bachelor in Audio Production from SAE Institute
Eduardo Santa-Maria	FILM121S, FILM161S, FILM261S, ACT1141S, FILM120, FILM230, FILM190	Master in Audio Post Production from CICE
Herschel Faber, Chair	FILM101S, FILM371S, FILM231S, FILM131S, FILM752S, FILM742S, FILM100, FILM240, FILM210	B.A in Political Science from FIU
Kevin Berriz	FILM111S, FILM241S, FILM281S, FILM362S, FILM510S, FILM570S,	MFA in Acting & Directing from FAU
Kevin Ondarza	FILM111S, FILM241S, ACT1540S	B.S in Biology from FSU
Luisa Ibanez	FILM231S, FILM232S, FILM252S, FILM382S, FILM381S	MFA in Film from Columbia University
Michele Lastella	FILM171S, FILM152S, FILM140	Diploma in Acting from Accademia Nazionale d'Arte Drammatica
Miguel Parga	FILM361S, FILM101S, FILM151S, FILM152S, FILM730S, FILM670S, ACT1331S, FILM130, FILM220, FILM160	BFA in Theater from NYU
Peter Bayloff	FILM321S, FILM271S, FILM710S, FILM742S, ACT1730S, ACT1810S, ARHU510S, FILM150, FILM200	MFA in Theatre Directing from Vakhtangov Theatre Academy
Ronald Baez	FILM242S, FILM252S, FILM692S, ACT1141S, FILM260	MFA in Theatre Arts from University of Pittsburgh

LIBERAL ARTS & SCIENCES

FACULTY MEMBER	COURSE(S) TAUGHT	DEGREES/DIPLOMAS HELD & AWARDING INSTITUTION
Adriana Alegria	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
Iris Pitaluga	SOSC211S, ARHU500S	Certificate in Theater from Teatro Libre
Lauren Shapiro	HATM211S	B.A in Creative Writing from FSU
Mark Woods	FOUN101S, FOUN131S, FOUN121S, ARHU211, FOUN141S, HATM101S, HATM500S, ARHU510S, HATM100	MFA in Film Production from California Institute of the Arts
Sandra Arntz	-SOSC201S, SOSC211S, SOSC331S, ARHU500S	B.A in English/Film Studies from UF