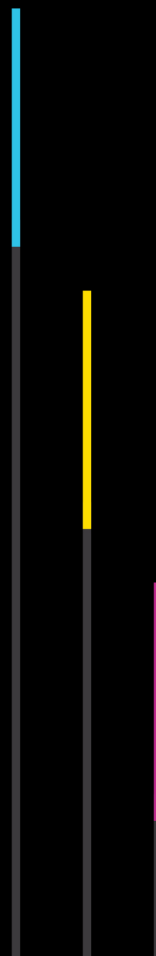


NYFA | LOS
ANGELES

NEW YORK FILM ACADEMY
COURSE CATALOG



**AMENDMENT
TO THE
2023-24 CATALOG**



1st AMENDMENT TO THE 2023-24 NYFA LA COURSE CATALOG TABLE OF CONTENTS:

(Items listed below have been updated after the published date of 2023-2024 catalog:)

Addendum #1: Student Code of Conduct	3
Addendum #2: Tuition & Costs: Online Entrepreneurial Producing & Innovation	21
Addendum #3: Admissions Policy	24
MFA	26
MA	33
BFA	39
BA	46
AFA	52
Certificate	59
Community Education	66
Addendum #4: Filmmaking Program Course Descriptions	70
MFA	72
MA	81
BFA	84
AFA	91
One-Year	96

ADDENDUM #1:

STUDENT CODE OF CONDUCT



Explanation of Revision: Definitions for the following Code violations have been updated and clarified:

- Falsifying Information,
- Conduct that Threatens Health or Safety,
- Harassment, Bullying and Intimidation,
- Discrimination
- Controlled and Illicit Substances.

An additional Sanction has also been added: Rescind Acceptance or Deferral of Admission.

Please see below the revised Student Code of Conduct policy.

STUDENT CODE OF CONDUCT

| INTRODUCTION

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

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

| STUDENT CONDUCT POLICIES

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

Procedures specifically for allegations involving discrimination, harassment, retaliation, sexual misconduct, domestic and dating violence, and stalking are set forth in NYFA's Title IX Grievance Policy and Procedure, NYFA's Sexual Misconduct Policy, and/or NYFA's Student Grievance and Resolution Process.

A. Jurisdiction

The NYFA Student Conduct Code applies to conduct in and around NYFA property, at NYFA sponsored or related activities, to behaviors conducted at NYFA affiliated or contracted facilities, to off-campus conduct that adversely affects the NYFA community and/or the pursuit of its objectives, in all NYFA programs, locally or abroad, on ground or online. Each Student shall be responsible for their conduct from the time of application for admission through the awarding of a degree or certificate, even though conduct may occur before classes begin or after classes end, as well as during the academic year and during periods between terms of actual enrollment (and even if the conduct is not discovered until after the degree or certificate is awarded).

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

B. Types of Misconduct

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

1) Academic Dishonesty

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

2) Cheating

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

3) Plagiarism

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

4) Fabrication

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

5) Multiple Submissions

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

6) Unauthorized Assistance

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

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, who knowingly provides false information connected to a NYFA-related activity or investigation, or who intentionally misleads a member of the NYFA community involved with a NYFA-related activity or 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 regarding 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 or intends to threaten the health or safety of any person including, but not limited to, physical assault, threats (explicit or implied) directed toward an individual or a group of individuals 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, or intoxication or impairment through the use of alcohol or other 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. Such conduct could be verbal, non-verbal, written, digital, or physical.

20) Sexual Misconduct

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

21) Stalking

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

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

22) Harassment

Harassment includes, but is not limited to, unwelcome conduct that is sufficiently severe, persistent, and/or pervasive, whether or not intended. The objectively offensive conduct could be considered by a reasonable person to limit a NYFA community member's ability to participate in or benefit from NYFA services, activities, or opportunities. Harassing conduct could be verbal, non-verbal, written, digital, unauthorized use of hate symbols, or physical.

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 & Intimidation

Bullying and intimidation includes, but is not limited to, behavior that is cruel, insulting, threatening to those with a protected characteristic or vulnerable, coercive and/or aggressive that cause fear, intentionally harms or controls another person physically or emotionally. Such conduct could be verbal, non-verbal, written, digital, or physical.

26) Discrimination

Discrimination includes acts towards a NYFA community member on the basis of an actual or perceived protected class or characteristic, that create a hostile learning, living, or working environment or limit an individual's ability to participate in or benefit from any NYFA educational programs. Discrimination includes any act of intimidation or hostility against an individual because of their actual or perceived protected class or characteristic. 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 Obstructionary Behavior

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

29) Failure to Comply

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

30) Controlled & Illicit Substances

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

31) Alcohol

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

32) Smoking

Smoking of any kind, including vaporizers or e-cigarettes, in or around any NYFA property, or at NYFA activities, except at designated smoking areas. This includes use of tobacco products, such as chewing tobacco, that are not part of a smoking cessation program.

33) Professional Courtesy

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

34) Weapons

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

35) Expectation of Privacy

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

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

36) Encouraging, Permitting, or Assisting with a Violation

Encouraging, permitting, assisting, facilitating, or participating in an act that could subject a student to a violation, including planning an act or helping another commit an act (including academic dishonesty).

37) Student Guests

Students are responsible for the conduct of their guests in and around NYFA property or NYFA affiliated property, or while at NYFA activities.

38) Guest Speakers

Students may not solicit, or attempt to solicit, work to or from NYFA guest speakers, including giving scripts, headshots, reels, or other development materials, or pitching ideas.

39) Unauthorized Vehicles or Devices

Unauthorized vehicles or devices include, but are not limited to, use, possession, charging, or storage of drones, self-balancing battery-powered boards (hoverboards, electronic skateboards or scooters), or other similar equipment, in or around NYFA property or NYFA activities. This also includes the unauthorized use of electronic devices (cell phones, laptops, or tablets in the classroom).

40) Personal Care

Personal care includes, but is not limited to, the maintenance of health and personal hygiene, including the expectation of regular bathing and frequent laundering of clothes to ensure a healthy and comfortable learning environment.

41) NYFA Production & Locations

Violations of policies, rules, or expectations related to Equipment, Props, Production, Editing and Post-Production Department guidelines. Includes following guidelines for greenlight processes, on-set safety, or action sequence authorization. Behaving respectfully and following location guidelines and expectations while on location (including Warner Bros., Universal, and other third-party entities) at NYFA activities.

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

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

43) Violations of Law

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

44) Violation of Disciplinary Conditions

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

| STUDENT CONDUCT PROCEDURES

The Student Conduct Procedures are established by NYFA to resolve allegations of student misconduct. The procedures and resolution process are intended to be educational, not adversarial, and all cases are expected to be treated in a fair and equitable manner. Questions concerning student conduct procedures may be addressed to the Dean of Students (DeanStudentsLA@nyfa.edu).

NYFA Email is the mechanism for official Student Conduct Procedure communications.

A. Reporting Complaints

Complaints involving alleged misconduct by students must be submitted in writing to the Dean of Students, the Associate Dean of Students, or their designees, referred to hereafter as the Student Conduct Administrator. Complaints may be submitted through email and/or the filing of the Student Conduct Incident Report Form or the Academic Integrity Incident Report Form, both accessible on The NYFA Hub. Complaints must be made within one year following discovery of the alleged misconduct, unless an exception is granted by the 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 accused student. 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.
- What occurs if the Student Conduct Administrator fails to hear from the student. NYFA allows the Student Conduct Administrator to place a Hold on the student's NYFA records if the student does not contact the Student Conduct Administrator within the three-day period or fails to keep any scheduled appointment. The student will be notified that this action has been taken. The placement of a Hold on the student's NYFA records may prevent the student from registering and/or from obtaining transcripts,

verifications, or a degree from NYFA. The Hold will be removed only when the student attends a scheduled meeting, responds to the allegations, or upon resolution of the student conduct procedures.

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

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

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

- Ensure that the student has been provided information on how to access NYFA's Student Conduct Code.
- Discuss privacy; inform the student that the content of meeting and student conduct proceedings will be kept private, per Family Educational Rights and Privacy Act regulations, unless privacy is waived by the student.
- Explain the purpose of the meeting, which to determine if there has been a violation and to gather information about appropriate resolution and/or disciplinary sanctions.
- Describe to the student the nature of the conduct in question, and sections of the Student Conduct Code that have allegedly been violated.
- Allow the student to have an opportunity to be heard and to respond to the allegations.
- Describe potential outcomes and/or a range of sanctions.

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

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

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

E. Standard of Proof

The preponderance of the evidence is the standard of proof which will be used in student conduct proceedings. Meaning, the Student Conduct Administrator must establish that it is more likely than not that the student engaged in or committed the misconduct of which the student is alleged to have violated.

F. Resolution by the Student Conduct Administrator

At the conclusion of the investigation, the Student Conduct Administrator may take one of several actions listed below. The student will receive written notification of the outcome of any disciplinary action or Resolution Agreement.

1) Insufficient Information

If the Student Conduct Administrator concludes there is insufficient information to determine a violation, then the matter will be closed with no further action taken.

2) Imposing Sanctions

If the Student Conduct Administrator concludes there is sufficient information to determine a violation, then appropriate sanctions will be determined. Some factors to be considered in determining disciplinary sanctions may include, but are not limited to:

- The severity and/or number violations.
- Past disciplinary policy violations (single or repeated acts).
- Any sanctions previously imposed for the same or a similar violations.
- The effect of the conduct upon others.

3) Resolution Agreement

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

A Resolution Agreement will include, at minimum:

- The determination made by the Student Conduct Administrator, based on the investigation.
- The types of misconduct for which the student is being held responsible for violating.
- The assigned sanctions and any deadlines.
- The student's right to appeal the determination.
- The length of time the disciplinary record will be maintained.

A Resolution Agreement may also include:

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

4) Decisions in Absentia

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

G. Sanctions & Additional NYFA Actions

- 1) If the Student Conduct Administrator concludes there is sufficient information to determine a violation, the Student Conduct Administrator will consider the context and seriousness of the violation in determining the appropriate sanction(s).
- 2) Sanctions may be enhanced if the student is additionally found to have discriminated against another on the basis of an individual's race, color, national or ethnic origin, citizenship, sex, religion, age, sexual orientation, gender identity, pregnancy, marital status, ancestry, service in the uniformed services, physical or mental disability, medical condition, or perceived membership in any of these classifications.
- 3) The Student Conduct Administrator may impose one or more sanctions or additional actions:

a. Warning:

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

- i. A warning carries no transcript notation.

b. Disciplinary Probation:

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

- i. Disciplinary probation carries a temporary transcript notation that is only noted on the student's transcript during the duration of the disciplinary probation. When the disciplinary probation period concludes, the transcript notation is removed.

c. Deferred Suspension:

A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Student Conduct Administrator and/or may be a period in which suspension from NYFA is deferred or delayed until a later date. Further violations of the NYFA Student Conduct Code or failure to complete any assigned conditions may result in additional disciplinary action including, but not limited to, suspension or expulsion.

- i. Deferred suspension carries a temporary transcript notation that is only noted on the student's transcript during the duration of the deferred suspension. When the deferred suspension period concludes, the transcript notation is removed.

d. Suspension:

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

- i. After the period of Suspension, the student will be reinstated if:
 1. The student has complied with all conditions imposed as part of the suspension.
 2. The student is academically eligible.
 3. The student meets all requirements for reinstatement including, but not limited to, removal of Holds on records, and payment of restitution where payment is a requirement of reinstatement.
 4. The student meets the deadlines for filing all necessary applications, including those for readmission, registration, and enrollment.
 5. Students are required to apply for readmission following a suspension of more than one academic term and must meet all requirements for readmission.

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

e. Deferred Expulsion:

A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Student Conduct Administrator and/or may be a period in which expulsion from NYFA is deferred or delayed until a later date. Further violations of NYFA's Student Conduct Code or failure to complete any assigned conditions will result in additional disciplinary action including, but not limited to, immediate expulsion.

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

f. Expulsion:

Expulsion is the permanent termination of a student's status. An expelled student will be ineligible to enroll in any NYFA courses at any NYFA campuses indefinitely. Expelled students may be prohibited from entering specified areas, or all areas, of NYFA property, and/or may be excluded from NYFA activities.

- i. The student record of an expelled student may include a Hold on the student's NYFA records, which may prevent the student from registering, obtaining transcripts, verifications, or receiving a degree from NYFA.
- ii. Expulsion carries a permanent transcript notation.

g. Revocation of Awarding Degree or Certificate:

If, after a degree or certificate has been awarded, a degree or certificate recipient is found responsible for a violation of NYFA's Student Conduct Code while the student was an enrolled student, the Student Conduct Administrator may impose, as a sanction, a revocation of the degree or certificate, subject to the following procedures:

- i. The Student Conduct Administrator will submit a recommendation of revocation of the degree or certificate to NYFA's Campus Dean.
- ii. A Notice of Intent to Revoke Degree or Certificate shall be sent to the student. This notice shall include the details of the violation and the basis for the revocation.
- iii. The student may submit a written appeal of the revocation to NYFA's Campus Dean within ten (10) days from the date of the Notice of Intent to Revoke Degree or Certificate. The imposition of the revocation of degree or certificate will be deferred until the conclusion of the appeal. The decision of NYFA's Campus Director is final.

h. Rescind Acceptance or Deferral of Admission:

If a student is found responsible for a violation of NYFA's Student Conduct Code after the student has been accepted to a NYFA program, the Student Conduct Administrator may rescind a student's acceptance and/or may defer or delay a student's admission to a NYFA program.

i. **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

j. **Additional Actions:**

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

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

k. **Limits on Sanctions:**

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

H. Parallel Conduct Proceedings

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

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

I. Appeals Process

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

- The student disagrees with the types of misconduct the student is found to be 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, for their respective campus via the Campus Dean's email: Los Angeles (dan@nyfa.edu); New York (elli@nyfa.edu); Miami (maylen.dominguez@nyfa.edu). All appeals must be written and should clearly articulate and support the basis for appeal. Criteria to include in the written appeal should be the reason for the appeal (listed above) and any evidence the student wants to emphasize for consideration (such as statements, documents, videos, pictures, social media records, etc.). Appeals must be received within five (5) days of the date of the Resolution Agreement. Appeals must be sent from the student's official NYFA e-mail.

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

The Campus Dean may uphold the violations determined by the Student Conduct Administrator, may uphold and impose the sanctions determined by the Student Conduct Administrator, may determine different violations, may adopt and impose different sanctions, or may reject any and all violations and/or sanctions.

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

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

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

D. NYFA Property

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

E. NYFA Activities

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

F. Student Conduct Administrator

A NYFA official authorized by the Campus Dean to implement NYFA's student conduct procedures and impose sanctions upon any student found in violation of the Student Conduct Code. The term "Student Conduct Administrator" is an internal designation and is not an official title. For the Los Angeles campus, this may mean the Dean of Students, the Associate Dean of Students, or their designees.

G. Complainant

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

H. Respondent

A Respondent is a NYFA student or third party who has been accused of violating 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 Code, it will be conclusively presumed to have been furnished if the notice is sent to the student by email or the email address most recently filed with the Registrar office.

K. Student

The term "student" includes all person enrolled in or registered for courses at NYFA, either full-time or part-time, pursuing a degree or certificate program. Persons who withdraw after allegedly violating the Student Conduct Code, who are not officially enrolled for a particular term but who have a continuing relationship with NYFA, or who have applied for admission are considered "students." Additionally, persons who have previously been enrolled and are eligible to return following a voluntary or involuntary medical withdrawal, leave of absence, or vacation break. 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 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, interpreter, friend, parent, NYFA staff, or NYFA faculty member who is not otherwise affiliated with the investigation. The role of 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.

ADDENDUM #2:

**TUITION & COSTS: ONLINE
ENTREPRENUERIAL PRODUCING
& INNOVATION**



Explanation of Revision: The technology and equipment fee for this program has been adjusted to just a technology fee that is charged only in the first semester.

Please see below the updated tuition & cost information for the Online MA Entrepreneurial Producing & Innovation program.

TUITION & COSTS - FALL 2023

MASTER OF ARTS

Department	Program	Semester	Tuition	Technology Fee	Activity Fee	Total Tuition
Entrepreneurial Producing & Innovation	MA	1 st Semester	\$14,500	\$500		\$44,000
		2 nd Semester	\$14,500			
		3 rd Semester	\$14,500			

TUITION & COSTS - SPRING 2024

MASTER OF ARTS

Department	Program	Semester	Tuition	Technology Fee	Activity Fee	Total Tuition
Entrepreneurial Producing & Innovation	MA	1 st Semester	\$14,500	\$500		\$44,493
		2 nd Semester	\$14,500			
		3 rd Semester	\$14,993			

TUITION & COSTS - SUMMER 2024

MASTER OF ARTS

Department	Program	Semester	Tuition	Technology Fee	Activity Fee	Total Tuition
Entrepreneurial Producing & Innovation	MA	1 st Semester	\$14,500	\$500		\$44,986
		2 nd Semester	\$14,993			
		3 rd Semester	\$14,993			

ADDENDUM #3:

ADMISSIONS POLICY



Explanation of Revision: With the implementation of the Salesforce database, documentation can now be requested and submitted electronically. The following instructions will replace what was previously written for each program:

- Digital transcripts can be submitted through the Admissions Portal or using a digital submission service (such as Parchment) or your high school's own digital delivery service.
- Letters can be self-submitted or a request can be sent directly to the recommender's email, both options are available in the Admissions Portal.

Please see below the revised transcript and letters of recommendation sections of the Admissions Policy for the MFA, MA, BFA, BA, AFA and Certificate and Community Education programs.

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 must be submitted digitally.

| 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

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

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

| APPLICATION

Students must submit a completed graduate program application. Applications are available online at <https://www.nyfa.edu/admissions/admissions-requirements/mfa/>.

| APPLICATION FEE

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

Prior to enrollment, students may request to change their Start Date, Program, or Location up to three times, before incurring a new application fee. Upon a 4th request and any subsequent request to change Start Date, Program, or Location, a new application fee will be charged each time of such request in the amount of the published application fee at the time of the request.

| 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.
- Digital transcripts can be submitted through the Admissions Portal or using a digital submission service (such as Parchment) or your high school'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 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 can be self-submitted or a request can be sent directly to the recommender's email, both options are available in the Admissions Portal.

| CREATIVE PORTFOLIO

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

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

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

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

Portfolio materials will not be returned.

3-D ANIMATION & VFX MFA

Portfolios may consist of:

5-7 works, including drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, digital images, slides of 3-D models, sculptures, or other visual designs which display the applicant's creative abilities.

ACTING FOR FILM 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):

- a.** 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.
- b.** 6-8 sample storyboards or visual designs with a 1-2 page accompanying description.
- c.** 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):

- a.** 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.
- b.** 6-8 sample storyboards or visual designs with a 1-2 page accompanying description.
- c.** 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):

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

Or a visual sample from the below:

Visual Sample (select from a or b):

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

GAME DESIGN MFA

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

- a.** 5-7 drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, storyboards, digital images, slides of 3-D models, sculptures, character designs, storyboards, 2D art and animation, 3D art and animation or other visual designs which display the applicant's creative abilities.
- b.** 3-5 Unity prototypes, game modifications, Github profiles, code samples, paper game prototypes, level maps, design documents, skill trees, or system diagrams.
- c.** 1-3 Game business plans and marketing one-sheets.

PHOTOGRAPHY MFA

Portfolios may consist of:

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

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

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

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

PRODUCING MFA

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

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

SCREENWRITING MFA

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

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

| 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.

| REQUIREMENTS 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. Before applying to a higher degree level, students must first successfully complete the lower degree/program.

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

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

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

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

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

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

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).
- Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:
- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

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

- Petition to the Admissions Review Office*.

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

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

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

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



Students who have successfully completed one Master's degree program (MA or MFA) and apply for a new Master's degree program will require:

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

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

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required. Certain departments or programs may require that one or more letters of recommendation be furnished by NYFA instructors. Students are advised to check with their department and admissions representative to confirm the program's specific requirements.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

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

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

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

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

Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.

Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.

* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance.
- The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable.

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 must be submitted digitally.

| 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

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

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

| APPLICATION

Students must submit a completed graduate program application. Applications are available online at <https://www.nyfa.edu/admissions/admissions-requirements/ma/>.

| APPLICATION FEE

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

Prior to enrollment, students may request to change their Start Date, Program, or Location up to three times, before incurring a new application fee. Upon a 4th request and any subsequent request to change Start Date, Program, or Location, a new application fee will be charged each time of such request in the amount of the published application fee at the time of the request.

| 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.
- Digital transcripts can be submitted through the Admissions Portal or using a digital submission service (such as Parchment) or your high school'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 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 can be self-submitted or a request can be sent directly to the recommender's email, both options are available in the Admissions Portal.

| CREATIVE PORTFOLIO

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

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

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

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

Portfolio materials will not be returned.

MA IN FILM & MEDIA PRODUCTION

Portfolios may consist of:

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

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

Or a visual sample from the below:

Visual Sample (select from a or b):

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

MA IN 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.)

| 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.

| REQUIREMENTS 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. Before applying to a higher degree level, students must first successfully complete the lower degree/program.

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

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

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

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

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

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

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

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

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

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

- Petition to the Admissions Review Office*.

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

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

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

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

Students who have successfully completed one Master's degree program (MA or MFA) and apply for a new Master's degree program will require:

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

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

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required. Certain departments or programs may require that one or more letters of recommendation be furnished by NYFA instructors. Students are advised to check with their department and admissions representative to confirm the program's specific requirements.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

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

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

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

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

Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.

Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.



* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance.
- The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable

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 must be submitted digitally.

| 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.

Students must submit a completed undergraduate program application. Applications are available online at: <https://www.nyfa.edu/admissions/admissions-requirements/bfa/>.

| APPLICATION FEE

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

Prior to enrollment, students may request to change their Start Date, Program, or Location up to three times, before incurring a new application fee. Upon a 4th request and any subsequent request to change Start Date, Program, or Location, a new application fee will be charged each time of such request in the amount of the published application fee at the time of the request.

| 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.
- Digital transcripts can be submitted through the Admissions Portal or 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 can be self-submitted or a request can be sent directly to the recommender's email, both options are available in the Admissions Portal.

| 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.

3-D ANIMATION AND VFX BFA

Portfolios may consist of:

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

ACTING FOR FILM 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.

GAME DESIGN BFA

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

- a.** 3-5 drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, storyboards, digital images, slides of 3-D models, sculptures, character designs, storyboards, 2D art and animation, 3D art and animation or other visual designs which display the applicant's creative abilities.
- b.** 3-5 Unity prototypes, game modifications, Github profiles, code samples, paper game prototypes, level maps, design documents, skill trees, or system diagrams.
- c.** 1-3 Game business plans and marketing one-sheets.

PHOTOGRAPHY BFA

Portfolios may consist of:

10-15 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 6 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.

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

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

| 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.

| REQUIREMENTS 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. Before applying to a higher degree level, students must first successfully complete the lower degree/program.

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

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

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

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

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

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

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

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

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

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

- Petition to the Admissions Review Office*.

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

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

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

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

Students who have successfully completed one Master's degree program (MA or MFA) and apply for a new Master's degree program will require:

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

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

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required. Certain departments or programs may require that one or more letters of recommendation be furnished by NYFA instructors. Students are advised to check with their department and admissions representative to confirm the program's specific requirements.

- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

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

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

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

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

Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.

Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.

* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance.

The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable.

UNDERGRADUATE ADMISSIONS POLICY: BACHELOR OF ARTS

All students pursuing an undergraduate Bachelor of Arts (BA) 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, to demonstrate the applicant's ability to take on undergraduate level study, and shows a potential for success within the profession.

All transcripts and supporting materials must be submitted digitally.

| REQUIRED APPLICATION MATERIALS

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

1. Completed Undergraduate (BA) 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: <https://www.nyfa.edu/admissions/admissions-requirements/ba/>.

| APPLICATION FEE

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

Prior to enrollment, students may request to change their Start Date, Program, or Location up to three times, before incurring a new application fee. Upon a 4th request and any subsequent request to change Start Date, Program, or Location, a new application fee will be charged each time of such request in the amount of the published application fee at the time of the request.

| 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.
- Digital transcripts can be submitted through the Admissions Portal or 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 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

BA 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 can be self-submitted or a request can be sent directly to the recommender's email, both options are available in the Admissions Portal.

| CREATIVE PORTFOLIO

BA 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.

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:

- TOEFL (Test of English as a Foreign Language) score of 520 or higher (190 for computer-based test or 68 for internet-based test); IELTS 6 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.

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

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

| 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, 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 BA 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.

| REQUIREMENTS 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. Before applying to a higher degree level, students must first successfully complete the lower degree/program.

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

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

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

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

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

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

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

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

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

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

- Petition to the Admissions Review Office*.

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

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

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

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

Students who have successfully completed one Master's degree program (MA or MFA) and apply for a new Master's degree program will require:

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

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

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required. Certain departments or programs may require that one or more letters of recommendation be furnished by NYFA instructors. Students are advised to check with their department and admissions representative to confirm the program's specific requirements.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

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

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

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

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

Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.

Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.



* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance.
- The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable

ASSOCIATE OF FINE ARTS ADMISSIONS POLICY

All students pursuing an Associate of Fine Arts (AFA) 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. Applicants must also submit a Creative Portfolio.

All transcripts and supporting materials must be submitted digitally.

| REQUIRED APPLICATION MATERIALS

AFA applicants must submit the following materials for admission:

1. Completed AFA Program Application
2. Application Fee
3. High School Transcript
4. Narrative Statement
5. Letter of Recommendation
6. Creative Portfolio
7. Proof of English Proficiency

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

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

| APPLICATION

Students must submit a completed two-year degree program application. Applications are available online at: <https://www.nyfa.edu/admissions/admissions-requirements/afa/>.

| APPLICATION FEE

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

Prior to enrollment, students may request to change their Start Date, Program, or Location up to three times, before incurring a new application fee. Upon a 4th request and any subsequent request to change Start Date, Program, or Location, a new application fee will be charged each time of such request in the amount of the published application fee at the time of the request.

| 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.
- Digital transcripts can be submitted through the Admissions Portal or 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 an Associate of 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.

| LETTER OF RECOMMENDATION

AFA applicants must submit one letter 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 can be self-submitted or a request can be sent directly to the recommender's email, both options are available in the Admissions Portal.

| CREATIVE PORTFOLIO

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

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

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

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

Portfolio materials will not be returned.

ACTING FOR FILM AFA

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 AFA

Portfolios may consist of:

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

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

Or a visual sample from the below:

Visual Sample (select from a or b):

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

GAME DESIGN AFA

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

- a.** 3-5 drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, storyboards, digital images, slides of 3-D models, sculptures, character designs, storyboards, 2D art and animation, 3D art and animation or other visual designs which display the applicant's creative abilities.
- b.** 3-5 Unity prototypes, game modifications, Github profiles, code samples, paper game prototypes, level maps, design documents, skill trees, or system diagrams.
- c.** 1-3 Game business plans and marketing one-sheets.

PRODUCING AFA

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 AFA

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 6 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.

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

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

| 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, 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 AFA 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.

| REQUIREMENTS 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. Before applying to a higher degree level, students must first successfully complete the lower degree/program. Before applying to a higher degree level, students must first successfully complete the lower degree/program.

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

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

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

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

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

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

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

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

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

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

- Petition to the Admissions Review Office*.

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

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

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

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

Students who have successfully completed one Master's degree program (MA or MFA) and apply for a new Master's degree program will require:

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

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

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required. Certain departments or programs may require that one or more letters of recommendation be furnished by NYFA instructors. Students are advised to check with their department and admissions representative to confirm the program's specific requirements.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

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

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

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

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

Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.

Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.



* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance
- The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable

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 transcripts and supporting materials must be submitted digitally.

| 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

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

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

| APPLICATION

Students must submit a completed certificate program application. Applications are available online at: <https://www.nyfa.edu/admissions/admissions-requirements/certificates/>.

| APPLICATION FEE

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

Prior to enrollment, students may request to change their Start Date, Program, or Location up to three times, before incurring a new application fee. Upon a 4th request and any subsequent request to change Start Date, Program, or Location, a new application fee will be charged each time of such request in the amount of the published application fee at the time of the request.

| 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

- Digital transcripts can be submitted through the Admissions Portal or using a digital submission service (such as Parchment) or your high school's own digital delivery service.

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

| CREATIVE PORTFOLIO

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

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

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

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

Portfolio materials will not be returned.

3-D ANIMATION & VFX

Portfolios may consist of:

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

ACTING FOR FILM

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

Monologue requirements:

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

CINEMATOGRAPHY

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

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

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

Or a visual sample from the below:

Visual Sample (select from a or b):

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

DOCUMENTARY FILMMAKING

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

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

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

Or a visual sample from the below:

Visual Sample (select from a or b):

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

FILMMAKING

Portfolios may consist of:

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

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

Or a visual sample from the below:

Visual Sample (select from a or b):

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

GAME DESIGN

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

- a.** 3-5 drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, storyboards, digital images, slides of 3-D models, sculptures, character designs, storyboards, 2D art and animation, 3D art and animation or other visual designs which display the applicant's creative abilities.
- b.** 3-5 Unity prototypes, game modifications, Github profiles, code samples, paper game prototypes, level maps, design documents, skill trees, or system diagrams.
- c.** 1-3 Game business plans and marketing one-sheets.

PHOTOGRAPHY

Portfolios may consist of:

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

PRODUCING

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

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

SCREENWRITING

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

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

| PROOF OF ENGLISH PROFICIENCY

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

- 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 they are 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.

| REQUIREMENTS 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. Before applying to a higher degree level, students must first successfully complete the lower degree/program.

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

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

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

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

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

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

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

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

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

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

- Petition to the Admissions Review Office*.

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

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

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

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

Students who have successfully completed one Master's degree program (MA or MFA) and apply for a new Master's degree program will require:

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

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

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required. Certain departments or programs may require that one or more letters of recommendation be furnished by NYFA instructors. Students are advised to check with their department and admissions representative to confirm the program's specific requirements.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

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

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.



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

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

Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.

Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.

* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance.
- The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable



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.

All transcripts and supporting materials must be submitted digitally.

| 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

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

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

| APPLICATION

Students must submit a completed certificate program application. Applications are available online at: <https://www.nyfa.edu/admissions/admissions-requirements/workshops/>.

| APPLICATION FEE

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

Prior to enrollment, students may request to change their Start Date, Program, or Location up to three times, before incurring a new application fee. Upon a 4th request and any subsequent request to change Start Date, Program, or Location, a new application fee will be charged each time of such request in the amount of the published application fee at the time of the request.

| 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
- Digital transcripts can be submitted through the Admissions Portal or using a digital submission service (such as Parchment) or your high school's own digital delivery service.

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.

| REQUIREMENTS 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. Before applying to a higher degree level, students must first successfully complete the lower degree/program.

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

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

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

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

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

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

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

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

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

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

- Petition to the Admissions Review Office*.

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

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

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

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

Students who have successfully completed one Master's degree program (MA or MFA) and apply for a new Master's degree program will require:

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

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

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required. Certain departments or programs may require that one or more letters of recommendation be furnished by NYFA instructors. Students are advised to check with their department and admissions representative to confirm the program's specific requirements.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

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

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

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

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

Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.

Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.

- A Petition to the Admissions Review Office should include the following:
- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance.
- The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable.

ADDENDUM #4:

FILMMAKING PROGRAM COURSE DESCRIPTIONS



Explanation of Revision: The filmmaking department has updated course descriptions for the MFA, MA, BFA, AFA & 1Yr programs.

Please see below the revised course descriptions sections for each program.

MASTER OF FINE ARTS IN FILMMAKING

| COURSE DESCRIPTIONS

| SEMESTER ONE

Film Aesthetics I

This course integrates concepts from the arts, behavioral sciences and humanities to reveal the power of a film director's aesthetic choices to shape a visual narrative. Approaches to composition, camera placement, lens selection, set design and staging action are all examined in depth, as well as how these elements combine to create an intentional mise-en-scène. Students then explore the juxtaposition of imagery, sound and music to build a compelling cinematic montage, and are introduced to the process of working with actors. Multiple class projects reinforce these techniques, culminating in each student directing a short Semester One film that unifies all concepts learned.

Cinematography I

In this course, students are introduced to the ways camera and lighting can be used in visual storytelling. Students will be trained in the handling and operation of both 16mm and HD cameras, and will study how shot composition and lens choice can add subtext to a film's narrative. Through intensive in-class exercises, they will learn the principles of image exposure and how fundamental lighting techniques can support a story's mood and tone.

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. The results allow students to apply the psychological and emotional effects of editing to their overall stories.

Production Workshop

Working alongside directing and camera instructors, students apply concepts learned in Film Aesthetics I to the on-set environment. With an emphasis on contextualizing dialogue and blocking actors in a physical space, directors interpret short scripts and film them to illuminate subtext and visually convey meaning. The technical application of production sound, lighting, lenses and editing are given creative purpose, as students rotate crew positions to learn the division of responsibilities within each department.

Screenwriting I

This class introduces students to crafting cinematic images through writing with an emphasis on visual and dramatic storytelling. Students will generate scripts from initial ideas, learn proper formatting, and complete a short film screenplay that will be the culmination of everything learned throughout the semester. Through detailed narrative analysis and instructor-led workshops, the class will explore the nuanced tools of screenwriting - structure, theme, character, conflict, and dialogue - and also receive constructive criticism on their work from their instructor as well as their peers. Students will be encouraged in the advanced methods of story design by writing descriptions of visuals and dramatic action and being exposed to all facets of story. The course will be an excellent primer to writing for the screen.

Acting For Directors

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

| SEMESTER TWO

Film Aesthetics II

Theories and techniques of directorial aesthetics are expanded to include the control of subjective point-of-view, more advanced approaches to camera movement and the use of thematic imagery. Working with actors is an area of continued exploration, as students take a comprehensive approach to the casting process, script analysis, identifying dramatic beats and character goals, and guiding truthful performances. These topics coalesce in the preparation of a detailed, visually-focused proposal for the upcoming Intermediate Film.

Prerequisite(s): Film Aesthetics I

Cinematography II

Students will take a deeper look at cinematic design and aesthetic while working with advanced digital cinema cameras, 16mm film, and 35mm film. Through hands-on workshops and class sessions, they will develop a professional understanding of the roles that exist in the camera, electric, and grip departments. Special attention will be paid to camera movement, color theory, and lighting control, as students use new tools to fine-tune their visual language.

Prerequisite(s): Cinematography I

Collaboration Workshop

Students further their practical knowledge of film craft by designing and realizing more advanced scenarios, under the guidance of their instructors. Shot on high-resolution digital cameras, and with professional-grade film tools, these scenes are fully rehearsed and planned prior to the start of each production day. Communicating effectively with actors, managing the set workflow and collaborating with crew members to achieve a cohesive vision are all core learning goals of this workshop.

Prerequisite(s): Production Workshop

Editing II

Continuing where Editing I left off, students sync and edit with dialogue, and learn more advanced techniques in sound mixing and color correction. This necessary training in cutting and re-cutting properly prepares them to undertake the challenge of picture and sound editing their Intermediate Film.

Prerequisite(s): Editing I

Screenwriting II

This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Intermediate Films. Students deepen their understanding of visual and dramatic storytelling through the rewriting process. Students will engage in instructor-led screenplay workshops working with their peers to further their ability to both analyze screenplays and address notes. The goal of this semester is to ultimately increase the writer's understanding of the principles outlined in Screenwriting I.

Prerequisite(s): Screenwriting I

Producing

Producing leads students through the entire process of pre-production, including scouting and securing of locations, permits, and casting. Students also learn how to make creative choices from the producer's points of view, identifying target audiences, 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 Intermediate Film productions.

Prerequisite(s): Film Aesthetics I

SEMESTER THREE

Intermediate Film Production

Entering this course with a fully developed script, students work with their instructors to make final preparations for their Intermediate Film shoots. This "green-light" process requires the filmmakers to present a complete production binder containing their shooting script, schedule, budget, casting choices, location agreements and permits, and a director's coverage plan: shot list, storyboards, overhead diagrams and director's notes. Each week during the production period, students come together with their Directing and Producing instructors to share the challenges and successes of prior shoots and to prepare for upcoming productions. Students must crew on a set number of their fellow filmmakers shoots.

Prerequisite(s): Film Aesthetics II

Intermediate Film Post-Production

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, produced feature script breakdowns, story and character analysis, and film viewings, this course introduces students to the craft of feature screenwriting. Topics include breaking a story from its macro (the big idea) to micro (specific beats) parts, including the logline, beat sheet, scene outline, treatment or step-outline, and screenplay. By the conclusion of this course, students will develop a feature film treatment or step-outline that will be fully written in a later semester.

Prerequisite(s): Screenwriting I & II

Sound Design

This course focuses on crafting sound for film through application of digital audio editing and sound design concepts. Students will use sound editing software, to create unique soundtracks for their projects. Editing dialogue and cutting sound effects to picture are critical storytelling skills. Students will be introduced to sound design and its ability to achieve emotional tempo and mood in film. Music editing and creation will be discussed and practiced. The course culminates in the combination of the aforementioned elements in the creation of a final mix.

Master's Thesis Development

Through in-class exercises and roundtable discussions, students explore story generation and development methods, as they begin shaping ideas for their Thesis Film to be produced in the second year. The short form is distinguished from that of feature films through the screening of short films and feature sequences, and by discussing different approaches to expressing the visual narrative on the page and on screen. At the end of these intensive creative sessions, students will declare an intent to pursue one of two Thesis Options: A) Directing a Short Film or B) Directing a Feature Film (in a seventh semester).

| SEMESTER FOUR: THESIS OPTION A

Advanced Directing

This course places a primary emphasis on directing performance. Students will explore successful approaches to shaping the choices actors bring to their roles. Providing specific, playable adjustments and avoiding result direction, while balancing the actor's own process with the creative needs of the director, are goals at the heart of this workshop-driven class. Directors choose scenes from published scripts, plays or teleplays and work with local professional actors, during in-class rehearsals, to discover unique interpretations of these scenes. Finally, the marriage of directorial style to dramatic intent is examined.

Advanced Cinematography

This intensive course expands students' knowledge of cinematography, and introduces them to a wider range of professional camera and lighting equipment. During a two-week Stage Lighting Workshop, students will be tasked with executing complex camera movements and lighting setups, while becoming proficient in professional stagecraft and practices. Students will also have class sessions focusing on special topics in cinematography, including ways to approach night exterior lighting and the evolving role of the cinematographer in post-production.

Prerequisite(s): Cinematography II

Thesis Committee

A committee of instructors, led by the Producing Instructor, guide the students through the pre-production of their Thesis Film via group meetings with all classmates in attendance and individual sessions where the committee focuses on one project at a time.

Prerequisite(s): Producing

Screenwriting Short Thesis

Through more advanced narrative storytelling techniques, students will complete their thesis screenplay through thorough development, writing, rewriting, and polishing. Students will engage in instructor-led screenplay workshops working with their peers to lock their scripts in the weeks leading up to their production semester.

Prerequisite(s): Screenwriting II

Production Design

Production design plays an important role in the success of any production, as it provides the audience with the visual cues 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.

Advanced Crew Dynamics

This course will expand upon on-set protocols in order to define and illustrate the functions and responsibilities of the unit production manager, assistant director, and the script supervisor. Special emphasis will be given to how these positions will interact and take-on leadership positions for the students' final Thesis Film Productions.

SEMESTER FIVE: THESIS OPTION A

Directing the Thesis Film

With an emphasis on visual style, this course examines how a director's image choices define the cinematic rules of their story world. Students break down scenes from their thesis scripts to imagine how a specific lens, camera movement, color palette, costume, lighting plan or set design element might work to convey the desired tone and physiological impact on the audience. After refining these ideas with storyboards, conceptual art, photography and camera tests, a visual director's "deck" of all elements contributing to the final look of the Thesis Film is then compiled and presented for faculty review.

Prerequisite(s): Advanced Directing

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

Thesis Film Production

The capstone of the MFA program, the Thesis Film is a singular work of up to thirty minutes, in which students draw upon all concepts and skills learned to tell a story that is visually compelling and emotionally affecting to its intended audience. This film will also function as the calling card for MFA filmmakers, to demonstrate their creative vision and professional skills to the world of film festivals and the entertainment industry broadly. The necessary advanced equipment and a longer production window of two weeks are provided to allow filmmakers to work at a more detailed level and with a larger scope. Before starting production, each director must receive a "green light" from the Directing and Producing instructors, who evaluate their pre-production for preparation, artistic unity, efficiency and safety. As with earlier productions, students will debrief their experiences in class after each shoot.

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

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

SEMESTER SIX: THESIS OPTION A

Thesis Film Picture Editing

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

The target of this course is for each student to create immersive Sound Design for their Thesis films. Students will identify Dialogue deficiencies, then edit and re-record to support the voice in their film. Effects will be imported and designed to strengthen on-screen action. Story beats and emotion will be enhanced through Music selection and editing. The course culminates with students receiving assistance mixing their Thesis Films.

Prerequisite(s): Sound Design

Digital Editing III

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

Prerequisite(s): Editing II

Feature Screenwriting

Using their feature film treatment or step-outline from Elements of Feature Screenwriting, students will write a feature-length screenplay. Students will engage in instructor-led screenplay workshops to mimic professional-style feedback processes.

Prerequisite(s): Elements of Feature Screenwriting

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.

| SEMESTER FOUR: THESIS OPTION B

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.

Feature Producing I

Students begin the process of organizing their feature film productions. Students will develop a timeline for putting together their teams, including producers, key crew and casting principal talent. Students will assess crew needs by department, minimum budget levels needed per department to executive the filmmaker's vision, and will determine the impact of the SAG Agreement on their intended budget range. Students will meet with the Thesis Committee twice during this semester.

Writing the Feature Screenplay I

In a workshop setting, each student will develop and write the first draft of a feature screenplay. Students will learn the craft of screenplay writing by gaining understanding of and putting into practice the elements of structure, story, style, character development, conflict and dialogue.

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.

Feature Scheduling & Budgeting

Feature film scheduling and budgeting practices will be introduced and explored in this course. In a hand-on setting, students will be trained on the industry-standard software used by producers and filmmakers, Movie Magic Scheduling and Movie Magic Budgeting. Students will learn to assess scheduling and budgeting factors when reading and analyzing feature scripts.

Developing the Business Plan & Pitch

Through in-class examples, students are introduced to effective pitching styles and instructed on the skill of how to pitch. 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 shows bible developed in this course will be presented at the Producers Pitch Fest.

Entertainment Law for Filmmakers

Students analyze and discuss legal topics such as contract negotiations, marketing projects to financiers and distributors, and audience and research testing.

| SEMESTER FIVE: THESIS OPTION B

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.

Master's Production Design

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.

Feature Producing II

Students continue to organize their feature film productions and revise as necessary and execute the timeline for hiring their teams, including producers, key crew and cast. They research and explore payroll service options, the most suitable legal entity to form for their productions and insurance policies needed and their costs. Students continue to meet with the Thesis Committee twice during this semester and the remaining semesters.

Writing the Feature Screenplay II

Students undertake a substantial revision of their first draft screenplays and complete their second drafts. Throughout this course, students will delve deeper into their stories, critical assess their characters' development and motivations, and identify and find solutions for characters and scenes that are not effective.

Financial Reporting

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.

Marketing & Distribution Models

In this course, students analyze successful financial, marketing and distribution models for independent films, focusing on micro-budget models. Marketing strategies, including viral campaigns and other low to no cost methods to development awareness of films will be discussed. Other topics include current and emerging distribution models, film festival strategies and deliverables to prepare.

| SEMESTER SIX: THESIS OPTION B

Directing the Feature

Through in-class exercises and scene study of numerous classic, popular and obscure yet relevant films, students analyze a wide range of effective directing styles and techniques. Students will each workshop the construction and shot breakdown of one scene from their feature film.

Feature Thesis Development

In this course, students further advance their development and fundraising efforts. Topics include monitoring fundraising milestones and back-up contingency planning.

Feature Logistics & Workflow

Students finalize production workflow between departments, including handling all pertinent paperwork required or generated during production and cash flow spending, authorization and reconciliation. On-set and production office protocol will be addressed. Students will schedule and hold a full cast and crew production meeting, including a timed table read, cast and crew introductions, completing final deal memos and general discussion of on-set protocol.

Feature Thesis Prep

In this course, students finalize their pre-production and green light preparation. Topics include contingency scenarios for last-minute location changes and handling crew or cast scheduling or personality conflicts.

| SEMESTER SEVEN: THESIS OPTION B

Feature Thesis Production

With supervised set visits and daily review of production documents such as call sheets and production reports, students begin and complete principal photography of their feature films. Through weekly check ins during the production period, students de-brief and troubleshoot the prior week's shooting days and work through the upcoming week's production demands.

Feature Thesis Post

With supervised editing and post lab visits and regularly scheduled reviews, students begin and complete the post-production phase of their feature films. Picture editorial, ADR and sound editorial and music scoring sessions will be discussed and analyzed. Through weekly check ins during the post-production period, students de-brief and troubleshoot the prior week's editorial progress and work through the upcoming week's demands and deadlines. Final picture lock, sound mix, color correction and main and end titles will be reviewed. Two rough cut screenings will be held for the purpose of critical and audience feedback.

Feature Delivery

Students will prepare the non-visual elements that are required of the producer/filmmaker in a distribution deal. Each student will learn the process of organizing a complete and detailed archive of their production for the purpose of delivery along with film to a distributor upon execution of a distribution deal. Topics include errors and omissions (E&O) insurance, final and prior cost reports, a detail of all expenditures including itemized petty cash tallies and receipts, pertinent production documents including all agreements and the standard methods used to inventory these documents.

MASTER OF ARTS IN FILM & MEDIA PRODUCTION

| 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 camera instructors in filming and producing short narrative scenes. The use of lenses, lighting, and editing are practiced and explored. Students learn how to speak the language of acting, identifying a scene's emotional "beats" and "character objectives" in order to improve performances. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

Film Production I

Film Production I is designed to teach you the tools of the trade. Split up into intensive hands-on sessions exploring Cinematography and Editing students will learn the essential techniques needed to create professional, high-quality projects.

Cinematography: In this course, students are introduced to the ways camera and lighting can be used in visual storytelling. Students will be trained in the handling and operation of both 16mm and HD cameras, and will study how shot composition and lens choice can add subtext to a film's narrative. Through intensive in-class exercises, they will learn the principles of image exposure and how fundamental lighting techniques can support a story's mood and tone.

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.

Screenwriting

This class introduces students to crafting cinematic images through writing with an emphasis on visual and dramatic storytelling. Students will generate scripts from initial ideas, learn proper formatting, and complete a short film screenplay that will be the culmination of everything learned throughout the semester. Through detailed narrative analysis and instructor-led workshops, the class will explore the nuanced tools of screenwriting - structure, theme, character, conflict, and dialogue - and also receive constructive criticism on their work from their instructor as well as their peers. Students will be encouraged in the advanced methods of story design by writing descriptions of visuals and dramatic action and being exposed to all facets of story. The course will be an excellent primer to writing for the screen.

Thesis Development

The written thesis is a demonstration of a graduate student's ability to research and investigate a certain topic or problem, and write an extended scholarly statement clearly, effectively and directly. In this course, students begin to formulate ideas that will serve as a basis for their final written thesis. Written thesis topics are derived from students' areas of research interest, and often work in conjunction with the students' final production thesis. Throughout the semester, effective strategies for finding topics, researching, and professional writing techniques will be explored.

| 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. 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 final films in preparation for their final third semester productions. Additionally, building off of concepts and practices from the previous semester, production sound will be discussed, explored and practiced. This class will also include more advanced production sound equipment.

Prerequisite(s): Film Directing I

Film Production II

Cinematography: Students will take a deeper look at cinematic design and aesthetic while working with advanced digital cinema cameras, 16mm film, and 35mm film. Through hands-on workshops and class sessions, they will develop a professional understanding of the roles that exist in the camera, electric, and grip departments. Special attention will be paid to camera movement, color theory, and lighting control, as students use new tools to fine-tune their visual language.

Prerequisite(s): Film Production I: Cinematography

Screenwriting: This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Intermediate Films. Students deepen their understanding of visual and dramatic storytelling through the rewriting process. Students will engage in instructor-led screenplay workshops working with their peers to further their ability to both analyze screenplays and address notes. The goal of this semester is to ultimately increase the writer's understanding of the principles outlined in Screenwriting I.

Prerequisite(s): Screenwriting

Producing

Producing 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 Final Film productions.

Prerequisite(s): Film Production I

Thesis Review

Students will complete a thorough and fully researched draft of their written thesis in the second semester, building upon ideas, concepts, and theories explored in Semester 1. Students meet with a Thesis Adviser to oversee their progress, reviewing drafts and discussing the thesis research and writing process. Students submit a completed draft to their adviser by the end of Semester Two.

Prerequisite(s): Thesis Development

| 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 intense and demanding. 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

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 & Culture

Thesis Submission

Students meet with a Thesis Defense Committee three times in the final semester, in which the committee evaluates the thesis and provides constructive feedback for students to follow. The final written thesis will be due for review prior the final committee meeting, which serves as a forum for formal approval of the written thesis. Each student must successfully defend the written thesis at the final committee meeting before the MA degree will be granted.

Prerequisite(s): Thesis Development and Thesis Review

BACHELOR OF FINE ARTS IN FILMMAKING

| COURSE DESCRIPTIONS

| SEMESTER ONE

Director's Craft I A

An introduction to the fundamentals of visual storytelling, beginning with the basic unit of any film: the shot. Informed by in-class lectures and demonstrations, students direct 3 self-written projects of increasing complexity, culminating in a Non-Synch Film of up to 5 minutes. Production Workshops allow students to further develop their filmmaking skills under instructor supervision, while on-set crewing puts into practice the vital concept of production collaboration. In-class screening and critiquing of student projects encourages students to apply a critical eye to their own work and others' in this and future production-oriented classes.

Cinematography I

This course introduces students to the fundamentals of cinematography. Students will be trained in the handling and operation of 16mm and HD cameras, and will learn the principles of image exposure, shot composition, and cinematic lighting. As the course progresses, students will focus on how lens choice, camera placement, and lighting style can be used to support the mood of their stories.

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 non-linear 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 of screenplay format and storytelling terminology used in writing a short film project. Students will take a story from initial idea, logline, and synopsis as first steps to writing a rough draft. In-class discussion provides students with constructive analysis and support to develop the script into a final draft. Instruction focuses on the fundamentals of visual storytelling so that the students will tell their stories visually, rather than rely on dialogue. The intersection of story structure, theme, character, tension, and conflict is examined through scene analysis and writing assignments.

| 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 develop and write their own screenplays and read several drafts of their colleagues' screenplays and engage in instructor-led discussions of the work. Greater attention will be paid to character development and conflict through the use of dialogue as an aid to raising the stakes in a story. The goal of this semester is to increase the writer's use of all tools of screenwriting outlined in Screenwriting I.

Prerequisite(s): Screenwriting I

Director's Craft I B

Expanding upon the fundamentals learned in the first semester, students explore a broader vision of the director's palette, including incorporation of dialogue and synch sound. While crewing on classmates' films, students write and direct 3 projects, culminating in a Digital Dialogue Film of up to 10 minutes. Classroom exercises and instruction focus on directing actors, both in rehearsal and on the set; director preparation and shot design; cinematography and production design as storytelling tools; as well as set protocol and responsibilities.

Prerequisite(s): Director's Craft I A

Digital Editing II

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

Prerequisite(s): Digital Editing I

Acting For Directors

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

Prerequisite(s): Director's Craft I A&B

Digital Production Workshop

Students prepare, rehearse and shoot dramatic or comedic exercises under the supervision of instructors. Stressing the importance of scene analysis and the creation of truthful on-screen characters, students will direct, act and crew on a series of digital production exercises. Shooting on locations of the students' choosing (either on-campus or off), emphasis on set protocol, professionalism, and technical operation of equipment is a major feature of both in-class and on-set instruction.

| SEMESTER THREE

Director's Craft II

With a focus on the production of the upcoming Intermediate Film, students develop their screenplays from the director's viewpoint, while examining the many aesthetic elements of the director's toolkit, including shot choice, composition, setting, point of view, character and camera movement. Exploring directorial approaches by breaking down scenes from their own scripts as well as viewing and analyzing examples from professional and student films, students are encouraged to develop their own cinematic style, as they move towards production of the Intermediate Film.

Prerequisite(s): Director's Craft I A & B

Screenwriting III

This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Intermediate Films. Students deepen their understanding of visual and dramatic storytelling through the rewriting process. Students will engage in instructor-led screenplay workshops working with their peers to further their ability to both analyze screenplays and address notes. The goal of this semester is to ultimately increase the writer's understanding of the principles outlined in Screenwriting I.

Prerequisite(s): Screenwriting II

Collaboration Workshop

Through a series of instructor-supervised, full-day Workshops, students practice professional set protocol and etiquette, while further exploring the importance of the actor/director relationship in bringing a scene to cinematic life. With students responsible for casting, actors and filmmakers come together for rehearsal classes before shooting. Filmed on both HD and 16mm film, Workshops are fully pre-produced (scouted, scheduled, shot-listed, and lighting-planned) and discussed in crew meetings prior to production. Each student serves as director, cinematographer or assistant director on at least one production. Filling all of the necessary crew positions, students work with a more advanced camera, grip and lighting equipment package.

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.

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.

Cinematography II

This course takes students beyond simply “getting an image” and focuses on the nuances of visual storytelling. In addition to being trained on high-end digital cinema cameras, students will work with 16mm and 35mm film during intensive hands-on workshops and classes. Special attention will be paid to camera movement, color theory, and lighting control as students study various cinematic styles and approaches in preparation for their Intermediate Films.

Prerequisite(s): Cinematography I

| SEMESTER FOUR

Intermediate Film prep

As students prepare for their Intermediate Film Production, Intermediate Film Prep will serve as a forum for students to meet with both Directing and Producing instructors to help finalize their greenlighting binders as well as preparing for their upcoming productions.

Intermediate Film Production

Students are challenged to incorporate concepts, lessons and practical experience gained in the first four semesters with their own artistic vision, as they design and execute their Intermediate Films of up to 15 minutes. Instructors monitor student progress and provide final production approval through a rigorous Greenlight process, while also de-briefing recently completed productions in class. Instructors may also visit student sets to assess productions. In addition to directing their own films, students are required to work as crew on 3-5 (depending on class size) additional productions.

Prerequisite(s): Successful Completion of Semester Three

Sound Design

This course focuses on crafting sound for film through application of digital audio editing and sound design concepts. Students will use sound editing software, to create unique soundtracks for their projects. Editing dialogue and cutting sound effects to picture are critical storytelling skills. Students will be introduced to sound design and its ability to achieve emotional tempo and mood in film. Music editing and creation will be discussed and practiced. The course culminates in the combination of the aforementioned elements in the creation of a final mix.

| SEMESTER FIVE

The Director's Team

Through a series of in-class lectures, demonstrations, exercises and homework, students are introduced to the functions and tasks of the unit production manager/line producer, assistant director, and script supervisor. Focused on scheduling, budgeting, script breakdown and set management, the course explores the vital work of these key collaborators and the pertinent aspects of their job responsibilities as they relate to the effective and efficient execution of a film production.

Intermediate Film Post-Production

Through a series of one-on-one consultations with directing and editing instructors and in-class screenings and critiques, students navigate the editing and post-production process of their Intermediate Films. Students are assessed on their proficiency and final product, as they take their films from rough assembly to locked picture to a finished film with sound mix and titles. Creative problem-solving is a vital component of the process, as students strive to improve each iteration of their film, culminating in a final screening for the class and invited guests.

Prerequisite(s): Successful Completion of Semester Four

Cinematography III

This course is designed to expand on students' knowledge of cinematography, and introduces them to a wider range of professional camera and lighting equipment. In addition to studying advanced approaches to lighting and camera movement, students will learn professional stagecraft and set practices. As the course progresses, students will take a deeper look at the cinematographer's process in pre-production, production, and post-production as they prepare to film a capstone project in cinematography during the course's Offsite Shoot.

Prerequisite(s): Cinematography II

| SEMESTER SIX

Feature Screenplay I

Utilizing lectures, produced feature script breakdowns, story and character analysis, and film viewings, this course introduces students to the craft of feature screenwriting. Topics include breaking a story from its macro (the big idea) to micro (specific beats) parts, including the logline, beat sheet, scene outline, treatment or step-outline, and screenplay. By the conclusion of this course, students will develop a feature film treatment or step-outline that will be fully written in a later semester.

Prerequisite(s): Screenwriting III

Thesis Development

Through in-class exercises and roundtable discussions, students explore story generation and development methods, as they begin shaping ideas for their Thesis Film to be produced in the second year. By the end of the class, students should have a solid logline for their Thesis Film.

Sync Sound Commercial Workshop

Following in-class pitches, students prepare and shoot fully-produced commercials under instructor supervision. Putting into practice the skills learned in previous semesters, students film the commercial projects using the advanced equipment package, providing an opportunity to acquire practical experience with the filmmaking tools they will be employing on their upcoming Thesis Films. Each student will serve as either director, cinematographer or assistant director on at least one commercial workshop and as a key crew member on all other workshops. By applying their skills and knowledge across a variety of crew roles, students will gain experience in the effective functioning of a film crew.

Prerequisite(s): Collaboration Workshop

| SEMESTER SEVEN

Director's Craft III

Incorporating in-class screenings, presentations and discussions regarding the history and art of the music video, students pitch proposals for music videos, which they will then have two days to shoot using the advanced equipment package. All students are required to serve as either director, cinematographer or assistant director on at least one music video, while working as crew on the other productions. By applying their skills and knowledge across a variety of positions, students will gain further experience in the efficient functioning of a film crew. Additionally, the class will focus on advanced scene work with actors, as well as the early development stages of students' upcoming Thesis Films.

Prerequisite(s): Director's Craft II

Screenwriting Short Thesis

Through more advanced narrative storytelling techniques, students will complete their thesis screenplay through thorough development, writing, rewriting, and polishing. Students will engage in instructor-led screenplay workshops working with their peers to lock their scripts in the weeks leading up to their production semester.

Prerequisite(s): Screenwriting III

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.

Advanced Producing

Student's 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.

Prerequisite(s): Producing I

SEMESTER EIGHT

Short Film Directing

In preparation for the upcoming Thesis Film, the course examines the challenges inherent in directing the short film at a more advanced proficiency. Higher-level concepts such as control of tone and style are explored in depth as they relate to the short film format. Lectures and exercises contribute to students' understanding of the qualities of an effective short film, leading to a more satisfying implementation of their creative vision. Students' submission of their Thesis Film Director's Books and in-class presentations maintain focus on the ongoing development of their capstone projects.

Prerequisite(s): Director's Craft III

Thesis Film Prep

Similar in nature to Intermediate Film prep, this course prepares students for their final production of their Thesis Film. Through a combination of lectures, exercises, and individual mentoring sessions.

Thesis Film Production

The culmination of their visual arts education, students are challenged to incorporate the concepts, knowledge and practical experience acquired during the previous 7 semesters with their own, fully developed artistic vision, as they direct their Thesis Films of up to 30 minutes. Instructors monitor student progress and provide final production approval through a rigorous Greenlight process, while also de-briefing recently completed productions in class. Instructors may also visit student sets to assess productions. In addition to directing their own films, students are required to work as crew on 3-5 (depending on class size) additional productions.

Prior to entering into the final film production, all candidates must pass a final evaluation by their directing and producing instructors, ensuring that all academic requirements and standards for the previous semesters have been achieved.

SEMESTER NINE

Thesis Film Picture Editing

Through a series of one-on-one consultations with directing and editing instructors and in-class screenings and critiques, students navigate the editing and post-production process of their Thesis Films. Students are assessed on their proficiency, as they take their films from rough assembly to locked picture to a finished product with sound mix and titles. Creative problem-solving is a vital component during this stage, with the project grade for the Thesis Film evaluated on the quality of the final product. A Thesis Film screening for the class and invited guests is the final event prior to students' graduation.

Prerequisite(s): Successful Completion of Semester Eight

Digital Editing III

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

Prerequisite(s): Digital Editing II

Thesis Film Sound Design

The target of this course is for each student to create immersive Sound Design for their Thesis films. Students will identify Dialogue deficiencies, then edit and re-record to support the voice in their film. Effects will be imported and designed to strengthen on-screen action. Story beats and emotion will be enhanced through Music selection and editing. The course culminates with students receiving assistance mixing their Thesis Films.

Prerequisite(s): Sound Design

Feature Screenplay II

Using their feature film treatment or step-outline from Elements of Feature Screenwriting, students will write a feature-length screenplay. Students will engage in instructor-led screenplay workshops to mimic professional-style feedback processes.

Prerequisite(s): Feature Screenplay I

| SEMESTER NINE: ELECTIVES

Marketing & Distribution

Every great filmmaker has also been an excellent self-promoter, using their storytelling skills to convince people to support their next great project. This class examines all of the twenty first century tools that can be put into service of this age-old task. Internships, social media, new media, websites, director's reels and the ability to create opportunity out of obstacle are all explored in this hands-on class. Various projects will help prepare the students to promote themselves in the real world after graduation.

Professional Development

Building relationships is key to succeeding within the film industry. In Professional Development, students acquire internships with established production companies throughout Los Angeles, in order to learn first-hand how the industry operates, as well as begin to cultivate the relationships necessary to build their careers after graduation.

ASSOCIATE OF FINE ARTS IN FILMMAKING

| 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 this course, students will be introduced to the fundamentals of cinematography. Through hands-on practice, they will be trained to use both 16mm and HD cameras and accessories. Students will become familiar with the impact of lenses, the principles of image exposure, and fundamental lighting techniques. As the course progresses, students will learn how cinematography can be used as a storytelling tool in each of their first semester projects.

Digital Editing I

In Digital Editing, students study the fundamental theories and technical aspects of nonlinear editing. Each student edits their 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. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

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 class introduces students to crafting cinematic images through writing with an emphasis on visual and dramatic storytelling. Students will generate scripts from initial ideas, learn proper formatting, and complete a short film screenplay that will be the culmination of everything learned throughout the semester. Through detailed narrative analysis and instructor-led workshops, the class will explore the nuanced tools of screenwriting - structure, theme, character, conflict, and dialogue - and also receive constructive criticism on their work from their instructor as well as their peers. Students will be encouraged in the advanced methods of story design by writing descriptions of visuals and dramatic action and being exposed to all facets of story. The course will be an excellent primer to writing for the screen.

SEMESTER TWO

Director's Craft II

Starting where the first semester directing class left off, students learn how to cover scenes 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 Intermediate Film, they create floor plans and shot lists and other production material 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 will develop a more nuanced cinematic eye while working with high-end digital cinema cameras, 16mm film, and 35mm film. Through intensive workshops and hands-on class sessions, students will develop a professional understanding of the roles that exist in the camera, electric, and grip departments. Special attention will be paid to camera movement and lighting control, as students use new tools to broaden their visual language.

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 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. Additionally, building off of concepts and practices from the previous semester, production sound will be discussed, explored and practiced. This class will also include more advanced production sound equipment.

Digital Editing II

Students learn to sync and edit with dialogue, and continue to hone their digital editing abilities. This experience provides students with further hands-on technical training they need to edit their own projects so that they may go into production on their own films with a full understanding of the challenge that awaits them after the shoot.

Prerequisite(s): Digital Editing I

Screenwriting II

This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Intermediate Films. Students deepen their understanding of visual and dramatic storytelling through the rewriting process. Students will engage in instructor-led screenplay workshops working with their peers to further their ability to both analyze screenplays and address notes. The goal of this semester is to ultimately increase the writer's understanding of the principles outlined in Screenwriting I.

Prerequisite(s): Screenwriting I

Producing the Short Film

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 Intermediate Film productions.

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

Utilizing lectures, produced feature script breakdowns, story and character analysis, and film viewings, this course introduces students to the craft of feature screenwriting. Topics include breaking a story from its macro (the big idea) to micro (specific beats) parts, including the logline, beat sheet, scene outline, treatment or step-outline, and screenplay. By the conclusion of this course, students will develop a feature film treatment or step-outline that will be fully realized in the MFA program.

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): Collaboration Workshop

Visual Effects

The course examines the fundamentals of visual effects by reviewing traditional disciplines of lensing separate pictorial elements so they can be combined seamlessly into one. The class also explores current day digital methods of compositing utilizing masks, rotoscoping, blue and screen technique, animation and virtual set creation.

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 Advanced Production Workshop, 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 course is designed to expand on students' knowledge of cinematography, and introduces them to a wider range of professional camera and lighting equipment. In addition to studying advanced approaches to lighting and camera movement, students will learn professional stagecraft and set practices. As the course progresses, students will take a deeper look at the cinematographer's process in pre-production, production, and post-production as they prepare to film a capstone project in cinematography during the course's Offsite Shoot.

Prerequisite(s): Camera & Lighting II

Final Film Committee

Through more advanced narrative storytelling techniques, students will complete the screenplay for their final film through thorough development, writing, rewriting, and polishing. Students will engage in instructor-led screenplay workshops working with their peers to lock their scripts in the weeks leading up to their production semester.

Prerequisite(s): Screenwriting II

Final Film Development

Through in-class exercises and roundtable discussions, students explore story generation and development methods, as they begin shaping ideas for their Final Film to be produced in the second year. By the end of the class, students should have a logline for their Final Film.

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 final film.

Prerequisite(s): Collaboration Workshop

Production Design

This workshop helps students prepare for the design requirements of their final 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.

| SEMESTER FIVE

Final Film Directing

This class helps students define a visual style and approach to their final film 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.

Final Film Prep

As their final 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.

Final Film Production

The final 12 weeks of Semester 5 begin the Final Film production window. A single project of up to thirty minutes in length, the Final Film project is filmed using the entire advanced equipment package. Each student is allotted a block of 13 shooting days, and must work on four to five 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 aesthetic 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.

Prior to entering into final film production, all candidates must pass a final evaluation by the final film committee, ensuring that all academic requirements and standards for the previous semesters have been achieved.

| SEMESTER SIX

Final Film Picture Editing

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.

Final Film Sound Design

The target of this course is for each student to create immersive Sound Design for their Thesis films. Students will identify Dialogue deficiencies, then edit and re-record to support the voice in their film. Effects will be imported and designed to strengthen on-screen action. Story beats and emotion will be enhanced through Music selection and editing. The course culminates with students receiving assistance mixing their Thesis Films.

Prerequisite(s): Sound Design

New Media

Filmmaking 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.

Feature Screenwriting

Using their feature film treatment or step outline from Elements of Feature Screenwriting, students will write a feature-length screenplay. Students will engage in instructor-led screenplay workshops to mimic professional-style feedback processes.

ONE-YEAR FILMMAKING

| 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 this course, students will be introduced to the fundamentals of cinematography. Through hands-on practice, they will be trained to use both 16mm and HD cameras and accessories. Students will become familiar with the impact of lenses, the principles of image exposure, and fundamental lighting techniques. As the course progresses, students will learn how cinematography can be used as a storytelling tool in each of their first semester projects.

Digital Editing I

In Digital Editing, students study the fundamental theories and technical aspects of nonlinear editing. Each student edits their 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. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

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 class introduces students to crafting cinematic images through writing with an emphasis on visual and dramatic storytelling. Students will generate scripts from initial ideas, learn proper formatting, and complete a short film screenplay that will be the culmination of everything learned throughout the semester. Through detailed narrative analysis and instructor-led workshops, the class will explore the nuanced tools of screenwriting - structure, theme, character, conflict, and dialogue - and also receive constructive criticism on their work from their instructor as well as their peers. Students will be encouraged in the advanced methods of story design by writing descriptions of visuals and dramatic action and being exposed to all facets of story. The course will be an excellent primer to writing for the screen.

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 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 will develop a more nuanced cinematic eye while working with high-end digital cinema cameras, 16mm film, and 35mm film. Through intensive workshops and hands-on class sessions, students will develop a professional understanding of the roles that exist in the camera, electric, and grip departments. Special attention will be paid to camera movement and lighting control, as students use new tools to broaden their visual language.

Prerequisite(s): Camera & Lighting I

Collaboration Workshop

Under the guidance of their directing, camera, and sound instructors, students shoot scenes on 16mm film and HD. Through these exercises students learn the essential process of working together by filling all the key crew positions (Director, Director of Photography, Sound Recordist, Gaffer, Grip, and Boom Operator). Additionally, building off of concepts and practices from the previous semester, production sound will be discussed, explored and practiced. This class will also include more advanced production sound equipment.

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

This class is an intensive workshop aimed at developing, writing, and polishing scripts for the students' Intermediate Films. Students deepen their understanding of visual and dramatic storytelling through the rewriting process. Students will engage in instructor-led screenplay workshops working with their peers to further their ability to both analyze screenplays and address notes. The goal of this semester is to ultimately increase the writer's understanding of the principles outlined in Screenwriting I.

Prerequisite(s): Screenwriting I

Producing the Short Film

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.

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

Utilizing lectures, produced feature script breakdowns, story and character analysis, and film viewings, this course introduces students to the craft of feature screenwriting. Topics include breaking a story from its macro (the big idea) to micro (specific beats) parts, including the logline, beat sheet, scene outline, treatment or step-outline, and screenplay. By the conclusion of this course, students will develop a feature film treatment or step-outline that will be fully realized in the MFA program.

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): Collaboration Workshop

Visual Effects

The course examines the fundamentals of visual effects by reviewing traditional disciplines of lensing separate pictorial elements so they can be combined seamlessly into one. The class also explores current day digital methods of compositing utilizing masks, rotoscoping, blue and screen technique, animation and virtual set creation.