NEW YORK FILM ACADEMY
LOS ANGELES

2014 COURSE CATALOG
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INTRODUCTION

HISTORY

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

STATEMENT OF PURPOSE

The purpose of the New York Film Academy (NYFA) is to further a global understanding of, and appreciation for, the art and craft of visual storytelling through the education and training of interested and qualified individuals, and to hone the skills of future professionals so that they may one day serve the visual storytelling arts as industry leaders.

MISSION

The mission of the New York Film Academy is to educate students interested in the field of visual storytelling. NYFA courses have been designed to increase students’ creativity and technical expertise through an intense regimen of hands-on and classroom instruction. The Academy’s goal is to enrich its students as visual storytellers by helping them realize their personal artistic visions. NYFA’s expectations center on the growth of each student as a creative individual.

OBJECTIVES

NYFA has set the following objectives to fulfill:

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

LICENSING & APPROVALS

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

The New York Film Academy has received “approval” from the Bureau for Private Postsecondary Education (BPPE) to operate as a degree-granting institution in the state of California. “Approval” or “ ” means that the Bureau has determined and certified that an institution meets minimum standards established by the Bureau and according to the California Private Postsecondary Education Act of 2009.

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also
encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at:

2535 Capital Oaks Drive, Ste 400
Sacramento, CA 95833
P.O. Box 980818 West Sacramento, CA

Web site address: www.bppe.ca.gov

Telephone & Fax:
(888) 370-7589 or by fax (916) 263-1897 or
(916) 431-6959 or by fax (916) 263-1987

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

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

STUDENT ACCESS TO STAFF & FACULTY

Students are provided flexible access to one-on-one consultations with each of their instructors. Additionally, all full-time faculty hold a minimum of three office hours during the week, which are determined at the beginning of each program. Administrators are readily available to provide individualized mentoring and counseling for any issues related to their individual fields of expertise.

The New York Film Academy is open for students 7 days a week, except on specified holidays. When the Academy is open, a staff member is always available by phone or in person for consultation, questions, or help. Also, during hours of operation, students have access to the library and all learning resources. Students may use the Editing Room by signing up one day in advance in the Post-Production Office.

STUDENT INTERACTION

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

NOTE ABOUT OUR SCHOOL

Consistent with the mission and educational objectives of NYFA, the focus of the Academy’s programs is to develop each student's artistic and creative potential in the art and craft of the moving image. In each program, students are exposed to a particular aspect of filmmaking, Filmmaking, Acting, Cinematography, Producing, Screenwriting, Game Design, Animation, Documentary
Filmmaking, Photography are all means by which a student may express his or her personal artistic visions.

ABOUT THE CATALOG

The Office of the Dean of the College publishes the NYFA, Los Angeles 2014 Course Catalog. This is the document of authority for NYFA students commencing their programs at the Los Angeles campus between January 24, 2014 and December 31, 2014. All programs are solely owned and operated by the New York Film Academy and are not affiliated with Universal Studios, Harvard University or Disney Studios. The New York Film Academy reserves the right to change any policies, procedures and course offerings.
2014 ACADEMIC CALENDAR

MASTER OF FINE ARTS IN FILMMAKING

January 2014
Registration: 1/27/14
1st Semester: 2/3/14 - 5/24/14
2nd Semester: 6/2/14 - 9/20/14
3rd Semester: 9/29/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15
4th Semester: 2/2/15 - 5/23/15

May 2014
Registration: 5/27/14
1st Semester: 6/2/14 - 9/20/14
2nd Semester: 9/29/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15
3rd Semester: 2/2/15 - 5/23/15
4th Semester: 6/1/15 - 9/19/15

September/October 2014
Registration: 9/23/14
1st Semester: 10/1/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15
2nd Semester: 2/2/15 - 5/23/15
3rd Semester: 6/1/15 - 9/19/15
4th Semester: 9/28/15 - 1/23/16
Holiday Break: 12/20/15 - 1/3/16

MASTER OF FINE ARTS IN SCREENWRITING

January 2014
Registration: 1/27/14
1st Semester: 2/3/14 - 5/24/14
2nd Semester: 6/2/14 - 9/20/14
3rd Semester: 9/29/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15
4th Semester: 2/2/15 - 5/23/15

May 2014
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1st Semester: 6/2/14 - 9/20/14
2nd Semester: 9/29/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15
3rd Semester: 2/2/15 - 5/23/15
4th Semester: 6/1/15 - 9/19/15

September/October 2014
Registration: 9/23/14
1st Semester: 10/1/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15
2nd Semester: 2/2/15 - 5/23/15
3rd Semester: 6/1/15 - 9/19/15
4th Semester: 9/28/15 - 1/23/16
Holiday Break: 12/20/15 - 1/3/16

MASTER OF FINE ARTS IN ACTING FOR FILM

January 2014
Registration: 1/27/14
1st Semester: 2/3/14 - 5/24/14
2nd Semester: 6/2/14 - 9/20/14
3rd Semester: 9/29/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15
4th Semester: 2/2/15 - 5/23/15

May 2014
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September/October 2014
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3rd Semester: 6/1/15 - 9/19/15
4th Semester: 9/28/15 - 1/23/16
Holiday Break: 12/20/15 - 1/3/16

May 2015
Registration: 5/27/15
1st Semester: 6/2/15 - 9/20/15
2nd Semester: 9/29/15 - 1/24/16
Holiday Break: 12/21/15 - 1/4/16
3rd Semester: 2/2/16 - 5/23/16
4th Semester: 6/1/16 - 9/19/16

September/October 2015
Registration: 9/23/15
1st Semester: 10/1/15 - 1/24/16
Holiday Break: 12/21/15 - 1/4/16
2nd Semester: 2/2/16 - 5/23/16
3rd Semester: 6/1/16 - 9/19/16
4th Semester: 9/28/16 - 1/23/17
Holiday Break: 12/20/16 - 1/3/17

6th Semester: 5/31/16 - 9/17/16
### MASTER OF FINE ARTS IN PRODUCING

**January 2014**
- Registration: 1/27/14
- 1st Semester: 2/3/14 - 5/24/14
- 2nd Semester: 6/2/14 - 9/20/14
- 3rd Semester: 9/29/14 - 1/24/15
- Holiday Break: 12/21/14 - 1/4/15
- 4th Semester: 2/2/15 - 5/23/15

**May 2014**
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### MASTER OF FINE ARTS IN PHOTOGRAPHY

**January 2014**
- Registration: 1/27/14
- 1st Semester: 2/3/14 - 5/24/14
- 2nd Semester: 6/2/14 - 9/20/14

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**September 2014**
- Registration: 9/23/14
- 1st Semester: 10/1/14 - 1/24/15
- Holiday Break: 12/21/14 - 1/4/15
- 3rd Semester: 9/29/14 - 1/24/15
- 4th Semester: 2/2/15 - 5/23/15

**May 2014**
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4th Semester: 9/28/15 - 1/23/16
Holiday Break: 12/20/15 - 1/3/16

MASTER OF FINE ARTS IN DOCUMENTARY FILMMAKING

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4th Semester: 9/28/15 - 1/23/16
Holiday Break: 12/20/15 - 1/3/16
5th Semester: 2/1/16 - 5/21/16
6th Semester: 5/31/16 - 9/17/16

MASTER OF ARTS IN FILM & MEDIA PRODUCTION

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BACHELOR OF FINE ARTS IN FILMMAKING

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6th Semester: 9/28 - 1/23/16
Holiday Break: 12/20/15 - 1/3/16
7th Semester: 2/1/16 - 5/21/16
8th Semester: 5/31/16 - 9/17/16
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BACHELOR OF FINE ARTS IN SCREENWRITING

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6th Semester: 2/1/16 - 5/21/16
7th Semester: 5/31/16 - 9/17/16
8th Semester: 9/26/16 - 1/21/17
9th Semester: 1/30/17 - 5/20/17

September 2014
Registration: 9/23/14
1st Semester: 10/1/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15
2nd Semester: 2/2/15 - 5/23/15
3rd Semester: 6/1/15 - 9/19/15
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7th Semester: 9/26/16 - 1/21/17
8th Semester: 1/30/17 - 5/20/17
9th Semester: 5/30/17 - 9/16/17

May 2014
Registration: 5/27/14
1st Semester: 6/2/14 - 9/20/14
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BACHELOR OF FINE ARTS IN
ACTING FOR FILM

January 2014
Registration: 1/27/14
1st Semester: 2/3/14 - 5/24/14
2nd Semester: 6/2/14 - 9/20/14
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BACHELOR OF FINE ARTS IN
GAME DESIGN

January 2014
Registration: 1/27/14
1st Semester: 2/3/14 - 5/24/14
2nd Semester: 6/2/14 - 9/20/14
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1st Semester: 6/2/14 - 9/20/14
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7th Semester: 9/26/16 - 1/21/17
Holiday Break: 12/18/16 - 1/2/17
8th Semester: 1/30/17 - 5/20/17
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<td>9/26/16 - 1/21/17</td>
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<td>8th Semester</td>
<td>1/30/17 - 5/20/17</td>
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**BACHELOR OF FINE ARTS IN PRODUCING**

**January 2014**
- Registration: 1/27/14
- 1st Semester: 2/3/14 - 5/24/14
- 2nd Semester: 6/2/14 - 9/20/14
- 3rd Semester: 9/29/14 - 1/24/15
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**May 2014**
- Registration: 5/27/14
- 1st Semester: 6/2/14 - 9/20/14
- 2nd Semester: 9/29/14 - 1/24/15
- Holiday Break: 12/21/14-1/4/15
- 3rd Semester: 2/2/15 - 5/23/15
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- 8th Semester: 9/26/16 - 1/21/17
- Holiday Break: 12/18/16 - 1/3/17

**September 2014**
- Registration: 9/23/14
- 1st Semester: 10/1/14 - 1/24/15
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- 2nd Semester: 2/2/15 - 5/23/15
- 3rd Semester: 6/1/15 - 9/19/15

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**BACHELOR OF FINE ARTS IN ANIMATION**

**January 2014**
- Registration: 1/27/14
- 1st Semester: 2/3/14 - 5/24/14
- 2nd Semester: 6/2/14 - 9/20/14
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- Holiday Break: 12/18/16 - 1/3/17

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- Registration: 9/23/14
- 1st Semester: 10/1/14 - 1/24/15
- Holiday Break: 12/21/14 - 1/4/15
- 2nd Semester: 2/2/15 - 5/23/15
- 3rd Semester: 6/1/15 - 9/19/15
BACHELOR OF FINE ARTS IN PHOTOGRAPHY

January 2014
Registration: 1/27/14
1st Semester: 2/3/14 - 5/24/14
2nd Semester: 6/2/14 - 9/20/14
3rd Semester: 9/29/14 - 1/24/15
Holiday Break: 12/21/14 - 1/24/15
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May 2014
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September 2014
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ASSOCIATE OF FINE ARTS IN FILMMAKING

January 2014
Registration: 1/27/14
1st Semester: 2/3/14 - 5/24/14
2nd Semester: 6/2/14 - 9/20/14
3rd Semester: 9/29/14 - 1/24/15
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March 2014
1st Semester: 3/6/14 - 6/28/14
2nd Semester: 7/7/14 - 10/25/14
3rd Semester: 11/3/14 - 2/7/15
Holiday Break: 12/21/14 - 1/4/15
4th Semester: 6/1/15 - 9/19/15
5th Semester: 9/28 - 1/23/16
Holiday Break: 12/20/15 - 1/3/16
6th Semester: 2/1/16 - 5/21/16

May 2014
Registration: 5/27/14
1st Semester: 6/2/14 - 9/20/14
2nd Semester: 9/29/14 - 1/24/15
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3rd Semester: 2/2/15 - 5/23/15
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5th Semester: 9/28 - 1/23/16
Holiday Break: 12/20/15 - 1/3/16
6th Semester: 2/1/16 - 5/21/16

September/October 2014
Registration: 9/23/14
ASSOCIATE OF FINE ARTS IN
ACTING FOR FILM

January 2014
Registration: 1/27/14
1st Semester: 2/3/14 - 5/2/14
2nd Semester: 6/2/14 - 9/20/14
3rd Semester: 9/29/14 - 9/19/15
4th Semester: 9/28/15 - 1/24/16
Holiday Break: 12/21/14 - 1/4/15

March 2014
1st Semester: 3/5/14 - 6/28/14
2nd Semester: 7/7/14 - 10/25/14
3rd Semester: 11/3/14 - 2/7/15
Holiday Break: 12/21/14 - 1/4/15
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Registration: 5/27/14
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4th Semester: 9/28/15 - 1/23/16
Holiday Break: 12/20/15 - 1/3/16

ASSOCIATE OF FINE ARTS IN
SCREENWRITING

January 2014
Registration: 1/27/14
1st Semester: 2/3/14 - 5/24/14
2nd Semester: 6/2/14 - 9/20/14
3rd Semester: 9/29/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15
4th Semester: 2/2/15 - 5/23/15

May 2014
Registration: 5/27/14
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ASSOCIATE OF FINE ARTS IN
GAME DESIGN

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1st Semester: 2/3/14 - 5/24/14
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Holiday Break: 12/21/14 - 1/4/15
4th Semester: 2/2/15 - 5/23/15

May 2014
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1st Semester: 6/2/14 - 9/20/14
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ASSOCIATE OF FINE ARTS IN PRODUCING

January 2014
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1st Semester: 2/3/14 - 5/24/14
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September 2014
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3rd Semester: 2/2/15 - 5/23/15
3rd Semester: 6/1/15 - 9/19/15
4th Semester: 9/28/15 - 1/23/16

TWO-YEAR PHOTOGRAPHY

May 2014
Registration: 5/27/14

ONE-YEAR FILMMAKING

January 2014
Registration: 1/27/14
1st Semester: 2/3/14 - 5/24/14
2nd Semester: 6/2/14 - 9/20/14
3rd Semester: 9/29/14 - 1/24/15
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March 2014
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May 2014
Registration: 5/27/14
1st Semester: 6/2/14 - 9/20/14
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September/October 2014
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3rd Semester: 6/1/15 - 9/19/15
ONE-YEAR ACTING FOR FILM

January 2014
Registration: 1/27/14
1st Semester: 2/3/14 - 5/24/14
2nd Semester: 6/2/14 - 9/20/14

March 2014
1st Semester: 3/5/14 - 6/28/14
2nd Semester: 7/7/14 - 10/25/14

May 2014
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September/October 2014
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1st Semester: 10/1/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15
2nd Semester: 2/2/15 - 5/23/15

ONE-YEAR SCREENWRITING

January 2014
Registration: 1/27/14
1st Semester: 2/3/14 - 5/24/14
2nd Semester: 6/2/14 - 9/20/14

May 2014
Registration: 5/27/14
1st Semester: 6/2/14 - 9/20/14
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September 2014
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1st Semester: 10/1/14 - 1/24/15
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2nd Semester: 2/2/15 - 5/23/15

ONE-YEAR PRODUCING

January 2014
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2nd Semester: 6/2/14 - 9/20/14

May 2014
Registration: 5/27/14
1st Semester: 6/2/14 - 9/20/14
2nd Semester: 9/29/14 - 1/24/15

September 2014
Registration: 9/23/14
1st Semester: 10/1/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15
2nd Semester: 2/2/15 - 5/23/15

ONE-YEAR DOCUMENTARY FILMMAKING

January 2014
Registration: 1/27/14
1st Semester: 2/3/14 - 5/24/14
2nd Semester: 6/2/14 - 9/20/14
3rd Semester: 9/29/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15

May 2014
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3rd Semester: 2/2/15 - 5/23/15

September 2014
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1st Semester: 10/1/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15
2nd Semester: 2/2/15 - 5/23/15
3rd Semester: 6/1/15 - 9/19/15
ONE-YEAR PHOTOGRAPHY

January 2014
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1st Semester: 2/3/14 - 5/24/14
2nd Semester: 6/2/14 - 9/20/14

May 2014
Registration: 5/27/14
1st Semester: 6/2/14 - 9/20/14
2nd Semester: 9/29/14 - 1/24/15

September 2014
Registration: 9/23/14
1st Semester: 10/1/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15
2nd Semester: 2/2/15 - 5/23/15

ONE-YEAR CINEMATOGRAPHY

January 2014
Registration: 1/27/14
1st Semester: 2/3/14 - 5/24/14
2nd Semester: 6/2/14 - 9/20/14

May 2014
Registration: 5/27/14
1st Semester: 6/2/14 - 9/20/14
2nd Semester: 9/29/14 - 1/24/15

September 2014
Registration: 9/23/14
1st Semester: 10/1/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15
2nd Semester: 2/2/15 - 5/23/15

ONE-YEAR 3-D ANIMATION

January 2014
Registration: 1/27/14
1st Semester: 2/3/14 - 5/24/14
2nd Semester: 6/2/14 - 9/20/14

September 2014
Registration: 9/23/14
1st Semester: 10/1/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15
2nd Semester: 2/2/15 - 5/23/15

EIGHT-WEEK FILMMAKING

1/6/14 - 3/9/14
2/3/14 - 4/6/14
3/3/14 - 5/4/14
4/7/14 - 6/8/14
5/5/14 - 7/6/14
6/2/14 - 8/8/14
7/7/14 - 9/7/14
8/4/14 - 10/5/14
9/8/14 - 11/9/14
10/6/14 - 12/7/14
10/27/14 - 12/21/14

ONE-YEAR GAME DESIGN

January 2014
Registration: 1/27/14
1st Semester: 2/3/14 - 5/24/14
2nd Semester: 6/2/14 - 9/20/14

May 2014
Registration: 5/27/14
1st Semester: 6/2/14 - 9/20/14
2nd Semester: 9/29/14 - 1/24/15

September 2014
Registration: 9/23/14
1st Semester: 10/1/14 - 1/24/15
Holiday Break: 12/21/14 - 1/4/15
2nd Semester: 2/2/15 - 5/23/15

EIGHT-WEEK ACTING FOR FILM

1/6/14 - 3/1/14
3/3/14 - 4/6/14
5/5/14 - 6/6/14
7/7/14 - 8/30/14
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<tr>
<td><strong>EIGHT-WEEK SCREENWRITING</strong></td>
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<td><strong>SIX-WEEK FILMMAKING</strong></td>
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6/9/14 – 8/31/14
9/15/14 – 12/7/14

TWELVE-WEEK EVENING DIGITAL EDITING
1/13/14 – 4/6/14
3/10/14 – 6/1/14
6/9/14 – 8/31/14
9/15/14 – 12/7/14

TWELVE-WEEK EVENING ACTING FOR FILM
1/13/14 – 4/3/14
3/10/14 – 5/29/14
6/9/14 – 8/28/14
9/15/14 – 12/7/14

TWELVE-WEEK EVENING SCREENWRITING
1/13/14 – 4/6/14
3/10 – 6/1/14
6/9/14 – 8/31/14
9/15/14 – 12/7/14

TWELVE-WEEK EVENING PRODUCING
1/13/14 – 4/5/14
3/10/14 – 6/1/14
6/9/14 – 8/30/14
9/15/14 – 12/7/14

ONE-WEEK DIGITAL FILMMAKING
1/13/14 – 1/18/14
5/12/14 – 5/17/14
6/9/14 – 6/14/14
8/11/14 – 8/16/14
10/13/14 – 10/18/14

ONE-WEEK ACTING FOR FILM
1/13/14 – 1/18/14
5/12/14 – 5/17/14
6/9/14 – 6/14/14
7/14/14 – 7/19/14
8/11/14 – 8/16/14
10/13/14 – 10/18/14

ACADEMIC BREAKS
Dec 18, 2016 – Jan 3, 2017

NATIONAL HOLIDAY BREAKS:
Martin Luther King, Jr. Day: Monday, January 20, 2014
Good Friday: Friday, April 18, 2014
Memorial Day: Monday, May 26, 2014
Fourth of July: Friday, July 4, 2014
Labor Day: Monday, September 1, 2014
Rosh Hashanah: Starts 5pm Wed. Sept. 24, all day Thur. Sept. 25
Thanksgiving: Thursday, November 27, 2014 – Friday, November 28
**CODE OF CONDUCT**

**Freedom of Speech**

1. NYFA is a creative and artistic environment. While we embrace each student’s right to free speech and expression, any form of discrimination based on, but not limited to, age, race, religion, gender or sexual orientation toward any NYFA instructor, staff member or student will not be tolerated. Any student who fails to comply with this rule will be subject to suspension or expulsion.

2. NYFA expects all students, faculty and staff to conduct themselves in a considerate manner. Students who disrupt classes may face disciplinary action. Behaving in an aggressive, harassing or threatening manner to other students, faculty or staff can also result in suspension or expulsion. This includes unauthorized use of cell phones and/or other electronic devices during class hours.

3. Slander, threatening remarks, sexual harassment, threats of violence and any physical violence to any NYFA instructor, staff member or student will not be tolerated. Any student who fails to comply with this rule will be subject to suspension or expulsion.

**Creative & Academic Integrity**

4. NYFA expects all students to be responsible individuals who insist on high standards of honesty, personal conduct and creative integrity. All incidents of plagiarism, cheating, deliberate hindrance of other students’ work or other forms of dishonesty and misconduct are considered serious offenses and will be subject to a Disciplinary Review Hearing at which penalties will be imposed.

5. Academic honesty extends to all school projects, productions and exercises both on and off campus. Students must maintain a high standard of honesty in declarations and descriptions of these projects to faculty, administration and staff, as well as other agencies and vendors. Deliberate dishonesty and misconduct are considered serious offenses and will be subject to a Disciplinary Review Hearing at which penalties will be imposed.

6. Students are prohibited from paying or soliciting financial compensation from other students for services such as, but not limited to, production, pre-production, post-production and script consultation. Students are expected to complete their own work, unless otherwise approved by the instructor.

**Campus Safety & Security**

7. Due to increased security, entering and exiting the Universal Studios or Warner Bros Backlot can be a very long and frustrating process. Students must be courteous and patient with all studio personnel, security guards and staff. If a student feels a member of the Universal Studios or Warner Bros. staff has treated him/her unfairly, the student can file an incident report with the Department Chairs of NYFA for assistance.
8. Students are required to carry a valid photo ID (Driver’s License, Official State Identification Card, Passport) as well as their NYFA Student ID Badge while on the premises of NYFA, Universal Studios and/or Warner Bros. any related productions, official student functions or events. Failure to do so may result in the student being removed from such premises at NYFA’s discretion.

9. Students are responsible for their NYFA student ID Badges. Any student caught tampering with their badge, willingly assisting another individual with attempting false or unauthorized entry into Universal Studios, Warner Bros., and/or NYFA property will be subject to immediate disciplinary or legal action, including suspension or expulsion.

10. Students found misusing or vandalizing property owned by NYFA, Universal Studios, Warner Bros. or any of neighboring businesses will be subject to fines and/or immediate suspension.

**Drug & Alcohol-Free Campus**

11. Under no circumstances are drugs or alcohol allowed on New York Film Academy premises. Anyone found to possess alcohol or any illegal substance will be subject to expulsion. Any student found associating with a student in possession of alcohol or illegal substances will be subject to suspension and will meet with the Director to determine if he/she will be expelled.

**On-Campus Conduct**

12. Students must remain quiet in the hallways and general areas on campus and surrounding NYFA and must not approach or enter neighboring offices. Students may not, under any circumstances, solicit neighboring offices for employment.

13. Students are responsible for the conduct of all guests brought to the premises, facilities, productions or events of NYFA. Students may be held liable for any Code of Conduct violations committed by such guests and may face disciplinary action for all violations that occur.

**Personal Care**

14. All students are required to maintain healthy and diligent personal hygiene. Regular bathing, wearing of deodorant and frequent laundering of clothes are necessary to ensure a healthy and comfortable learning environment. Repeated complaints and warnings about poor hygiene may warrant a disciplinary hearing.

**Technology**

15. Students are strictly forbidden to tap the Ethernet lines of NYFA or adjoining businesses for their personal computers. Our network holds confidential information and tapping into it poses a security risk. Any student who fails to comply with this rule will be subject to suspension and expulsion.

16. Illegal downloading – via torrents or other file sharing sites – is not permitted using NYFA’s computers or NYFA’s wireless/wired networks. Anyone caught doing this will be subject to immediate disciplinary action by the New York Film Academy. Furthermore, anyone caught downloading illegal material may be subject to legal action under federal law.
17. Students are prohibited from recording class lectures without written permission from the Director of NYFA.

**Production & Post-Production**

18. Students must follow all Editing and Post-Production Department guidelines for proper conduct in the editing facilities and for using all NYFA editing and post-production equipment. The guidelines range from how to correctly handle the equipment to the times editing is permitted. Students must follow similar guidelines with regard to filmmaking equipment. These guidelines will be outlined on the first day of classes. Failure to comply with these guidelines will result in disciplinary measures, including temporary loss of editing privileges, suspension of equipment checkout privileges or removal from final film screenings.

19. Firearms, pellet guns, ammunition, knives, martial arts weapons, dangerous chemicals, fireworks or explosives of any kind (regardless of license) are never permitted on NYFA property or the property of Universal Studios or Warner Bros. Any student found in violation of this code will be subject to expulsion or criminal prosecution.

20. Students are only permitted the use of prop guns or prop weapons on green-lit productions, with the express approval of the instructor and Department Chair, and when licensed by the local permitting office, such as Film, LA Inc., City of Burbank.

21. Any student or crewmember participating in the filming of a project featuring the unauthorized use of a prop gun is subject to expulsion. Any student or crewmember participating in the filming of a weekend project featuring the use or display of a real firearm in any setting is subject to expulsion and will be reported to the authorities for further investigation. Any recorded media that is found to be in violation of the preceding rules may be confiscated and destroyed.

22. To maintain on-set safety, students who wish to film stunt or action sequences must first complete the Action Sequence Authorization Request Form and submit the following documentation to the Director of Operations (Brad Ben-Hain):
   - Shooting script
   - Storyboards
   - Shot lists
   - Proof of outside production insurance for the action sequence, with worker’s compensation

   Once approval has been granted and all the requisite paperwork has been cleared, students may film their stunt or action sequence under the supervision of an outside stunt coordinator.

23. Students are responsible for props and wardrobe at all times while in their possession. If props or wardrobe are damaged in any way, students are responsible for the replacement value dictated either by the NYFA or the Universal Studios Property/Wardrobe Departments.

24. Students must read and adhere to all rules in the Student Handbook and Production Handbook while on campus, at any Academy-sponsored events and/or on the Universal Studios or Warner Bros. Backlot:
   - Students must be respectful of Universal Studios and Warner Bros. tram tours.
   - Students must not stray from the set on which they are filming.
• Students may not climb onto building rooftops or film at any unsanctioned areas of the campus or studio backlot, including the parking lot, lobby, common areas and hallways. In order to film in classrooms, students must place a refundable deposit at the Bursar's Office, check for classroom availability at the front desk and complete the required paperwork. For details on booking classrooms for shoots, please refer to the Student Handbook.

• Students may not scream or make any other disruptive noise for any reason.

**Actionable Conduct**

25. Students who fail to abide by the NYFA Code of Conduct and Institutional Policies, as outlined in the Course Catalog and Student Handbook, may be subject to disciplinary action, including suspension or expulsion from NYFA.
NYFA students, staff and faculty are prohibited from the unlawful manufacture, distribution, possession, or use of illicit drugs or alcohol. This prohibition applies while on NYFA campuses or when participating in any NYFA activity. Students or employees who violate this policy are subject to disciplinary action up to and including expulsion or termination from employment.

Students or employees may obtain information pertaining to the health risks and effects associated with alcohol and narcotics or other dangerous or illegal drugs from:

The Student Liaison Office will also assist in referring students to recovery and/or treatment programs. Specific school policies prohibit:

- Use, possession, sale, distribution and/or production of alcoholic beverages, acting as an accessory, liaison, or facilitator for any of the above except at a time, location and circumstance expressly permitted by NYFA and government regulations.
- Use, possession, sale, distribution, and/or production of narcotics or other controlled substances, including related paraphernalia, or acting as an accessory, liaison, or facilitator for any of the above.
- Public intoxication anywhere on NYFA’s premises or at functions sponsored by or participated in by NYFA.

Note: Responsibility is not diminished for acts in violation of NYFA rules and regulations or other laws that are committed under the influence of alcohol or any illegal drugs or controlled substances. Recent federal anti-drug laws affect a number of areas in everyone’s lives. NYFA students violating this policy could lose eligibility for financial aid or could be denied other federal benefits such as Social Security, retirement, welfare, health, disability, and veterans’ benefits. The Department of Housing and Urban Development, which provides funds to states and communities for public housing, now has the authority to evict residents and members of their household who are involved in drug related crimes on or near the public housing premises. Businesses could lose federal contracts if the company does not promote a drug-free environment. Finally, a record of a felony or conviction in a drug-related crime may prevent a person from entering certain careers.

In addition to local and State authorities, the federal government has four agencies engaged in fighting illicit drugs. These agencies are: The Drug Enforcement Agency, U.S. Customs Service, Federal Bureau of Investigation, and the U. S. Coast Guard. Important facts to be aware of include:

- It is a crime to hold someone else’s drugs.
- It is a crime to sell fake drugs.
- You can be arrested if you are in a house (or an institution) where people are using drugs, even though you are not.
- You can be charged with possessing drugs even if it is not found on you personally.
- You are considered to possess, under legal terms of constructive possession,” drugs found in your locker, purse, car, or house.
Drug abuse is the utilization of natural and/or synthetic chemical substances for non-medical reasons to affect the body and its processes, the mind and nervous system and behavior. The abuse of drugs can affect a person’s physical and emotional health and social life. Alcohol is the most abused drug in the United States. Drugs can be highly addictive and injurious to the body. People tend to lose their sense of responsibility and coordination. Restlessness, irritability, anxiety, paranoia, depression, slowed movement, inattentiveness, loss of appetite, sexual indifference, comas, convulsions, or even death can result from overuse or abuse of drugs. Not only does the person using the drug subject themselves to all sorts of health risks, drug use can and, in many instances does, cause grief and discomfort to innocent people.

A drug-induced brain, for example, affects the wide range of skills needed for safe driving. Further, reflexes are slowed, making it hard for drivers to respond to sudden unexpected events. Alcohol-related highway deaths are the top killer of 15-24 year olds.

Dependency upon drugs can only lead to a life of misery and misfortune. The illegal use or abuse of drugs has a very high impact on our society and the types of crimes committed. To support a drug habit, people may resort to many things that can lead to a life of misery or, in some instances, death. Use link below for a complete list of the Health Risks associated with alcohol dependency.

http://www.allaboutcounseling.com/drueffects.htm

The dollar costs can range from $200 to $3,000 per week to support a habit. More importantly, a drug habit impacts a person’s family, lifestyle, education and career prospects as well as one’s physical well-being and self-respect. Treatment is available and may be expensive. For example, a typical live-in program lasting four (4) weeks can cost from $5,000 to $15,000. Outpatient programs cost from $1,000 to $5,000. Who pays for these treatments? There may be programs that cover the costs. One way or another, the person and the taxpayer pays! It has been proven that an individual “hooked” cannot just stop, but requires professional care to kick the habit. There are classic danger signals that could indicate the first sign of drug use. The primary ones that could call attention to one’s use of drugs are:

- Abrupt changes in mood or attitude
- Continuing slump at work or in school
- Continuing resistance to discipline at home or school
- Inability to get along with family or friends
- Regular temper flare-ups
- Increased borrowing of money
- Heightened secrecy/isolation
- Acquiring a whole new set of friends.

NYFA requires that any person observing any student or staff directly engaging in prohibited drug or alcohol use on campus immediately notify the Director. Caution must be observed, however, to avoid wrongful accusation of a person suspected of taking drugs as an improper accusation could lead to embarrassment to both the individual and the Institution. Once it has been determined by management that assistance to overcome the problem is indicated, the individual and his/her family should be counseled on the need for assistance. Confidential student records will be
maintained of any such counseling provided to an individual. NYFA offers limited psychological counseling and advice. If the individual is in immediate danger of harming himself/herself or others, NYFA staff will contact local law authorities and immediate family members.

In certain cases, students and employees may be referred to counseling sources and/or substance abuse help centers. If such a referral is made, continued enrollment or employment will be subject to successful completion of any prescribed counseling or treatment programs. Students who believe that they have a substance abuse problem and are seeking treatment may contact the Student Liaison Office for counseling assistance. To request a referral for psychological counseling, contact the Student Liaison office, all such matters will be handled confidentially. New York Film Academy also provides weekly drug and alcohol counseling on campus through a qualified facilitator. These services are offered to all students and employees and may be mandatory in the event of a conduct code violation. Request for counseling services are initiated in the Student Liaison Officer or the Human Resources office. Additionally, health and safety classes offered to NYFA students review the risks and consequences of substance abuse and provide tools for student success. These courses are incorporated into the student’s curriculum and include stress reduction, yoga and meditation techniques.

There are also drug or alcohol counseling, treatment and rehabilitation facilities available in the local area where individuals can seek advice and treatment. National organizations also offer help, information and resources. The following link provides a list of hotline and support services on a national level:

http://www.allaboutcounseling.com/crisis_hotlines.htm

Students and staff who violate the NYFA standards of conduct subject themselves to disciplinary action. Employees must notify the director in writing of a conviction of a criminal drug statute occurring in the workplace within five days after receiving the conviction. Disciplinary action for a violation of the Code of Conduct policy regarding alcohol or illicit drugs can range from oral and written warnings up to and including suspension, expulsion and termination.

The effectiveness of the campus Drug Prevention program is evaluated on a biennial basis to ensure:

• The effectiveness of the program and to modify where necessary.
• That sanctions are consistently enforced.

A record of reviews will be kept. These reviews will be maintained and available to appropriate agencies as required and will include the following:

• the number of drug- and alcohol-related disciplinary actions;
• the number of drug- and alcohol-related treatment referrals;
• the number of drug- and alcohol-related incidents recorded by campus police or other law enforcement officials;
• the number of drug- and alcohol-related incidents of vandalism;
• the number of students or employees attending self-help or other counseling groups related to alcohol or drug abuse; and student, faculty, and employee
attitudes and perceptions about the drug and alcohol problem on campus.

As stated in the Code of Conduct, NYFA students, faculty and staff are prohibited from the unlawful manufacture, distribution, possession or use of illicit drugs or alcohol. This prohibition applies while on NYFA campuses or participating in any NYFA activity. Those who violate the NYFA Code of Conduct will be subject to disciplinary action up to and including expulsion and loss of eligibility for financial aid.

NYFA requires that any person observing any student or staff directly engaging in prohibited drug or alcohol use on campus immediately notify the Director, Dan Mackler. NYFA can only offer limited psychological counseling and advice for drug and alcohol abuse. Additional support or treatment must be an expense borne by the student. If the individual is in immediate danger of harming himself/herself or others, NYFA staff will contact local law authorities and immediate family members.

Students who believe that they have a substance abuse problem and are seeking treatment may contact the Student Liaison Office for counseling assistance. To request a referral for psychological counseling and/or treatment programs contact the Student Liaison office.
FACILITIES & EQUIPMENT

The New York Film Academy has access to several rotating backlot locations and standing sets in Los Angeles.

Facilities and equipment available to students include:

CLASSROOMS

New York Film Academy has over 60 classrooms of varying size. Each room is equipped with a Blu-ray player and whiteboard.

DANCE STUDIOS

Acting for Film Students have access to five dance studios equipped with ballet barres, mirrors, yoga mats, and yoga pads.

SOUND STAGES

Students have access to three open-space stages to film scenes for projects totaling nearly 2500 square feet.

PROPERTY, WARDROBE, AND SET DRESSING

Students have props, costumes, and set decoration options available to them for projects. These props include: dishes, glasses, pots/pans, pillows, trays, pictures, bottles, books, magazines, etc. couches, folding tables, chairs, cots, boxes, shelving units, lamps, plants, etc.

AUTOMATED DIALOG REPLACEMENT

The two Automated Dialog Replacement (ADR) booths are furnished with:

- 27” iMac 2.8GHz i5 Processor (QP1020FCDNR) running Avid ProTools
- Digidesign 003+ Rack with 8XLR inputs
- Digidesign D-Control 24 track mixing board
- 2x Genelec 8020B 4” studio monitors
- Sony 55-Inch Bravia BX520-Series LCD HDTV
- Behringer Minimon Mon800 talkback mic system
- AKG C 414 XLS microphone with windscreens/pop filter and mic stand
- Sennheiser MKH 416 short shotgun microphone
- ART HeadAMP V Headphone Amplifier - 5 Channel Level Control

In these booths students can work on Foley, sound effects, and audio recording for projects.

POST-PRODUCTION & COMPUTING

Post-production facilities include seven Avid suites, one ProTools lab, two game design labs, one animation lab complete with Maya, ZBrush, and Adobe Creative Cloud. Students have access to 50+ computers with industry-standard software for projects including: Final Draft and Entertainment Partners Budgeting and Scheduling.
**COMPUTER AREAS**


**PHOTOGRAPHY STUDIO**

Photography production lab includes 11 computers, an Eizo Color Edge 24” external color calibrated monitor, Epson film and flatbed scanner, 4x printers, dye sublimation paper, grip hardware, a lightbox for evaluating negatives, Profoto and Dynalite studio strobe systems, Impact, Interfit, and PocketWizard wireless strobe triggers, and various size cameras.

**LIBRARY RESOURCES**

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

- WiFi Internet
- Full-text periodical databases
- Access to the OCLC online library
- Books, periodicals and screenplays
- DVD/Blu-ray movie collection
- Inter-library loan services
- Headshot binders

Below are the Library's circulation guidelines:

- Library materials are available to students and staff Monday–Friday from 9:00 AM–10:00 PM and on Saturday from 12:00 PM–5:00 PM
- Library materials may not be taken off NYFA premises without proper checkout. DVDs/Blu-rays may be viewed anytime during school hours in the student lounge or on a school computer
- Current students must present their Student ID badge or driver’s license/passport when checking out library materials
- Students may check out DVDs/Blu-rays for a three-day period, screenplays for a seven-day period and books for two weeks. Items may be renewed via email at library@nyfa.edu
- Course reserve books will either be available as “Library Use Only” items or as three-day checkout items. Course reserve DVDs/Blu-rays will either be available as “Library Use Only” items or as a one-day checkout items.

**EQUIPMENT ROOM**

Available to our students is equipment corresponding to the course requirements. The camera options include: Arri-S (16mm), Canon 5D DSLR, Panasonic HMC150, Arri SR3 16mm (super 16mm), RED Scarlet-X, RED Epic-MX, and Arriflex BL 535 (35mm). These cameras have appropriate accessory packages including: lenses, assistant camera kits, shoulder rigs, dollies, and jibs. There are several grip & electric options ranging from basic three-point lighting kits to complete 1-ton lighting packages. Audio options include field recorders and mixers, as well as shotgun and lavalier microphones.
STUDENT RESOURCES

ACCESSING OUR COURSE SCHEDULE

Students will receive a copy of their course schedule by email prior to the start of each semester or program. Questions regarding course schedules should be directed to Department Chairs or Coordinators.

ACADEMIC ADVISING

Students in one-year or two-year certificate program, and all degree-granting programs are advised on their academic progress through the Office of the Dean of Students and the Office of the Dean for Academic Advising. Beginning in September 2014, students will also be assigned a Faculty Mentor by their Department Chair to monitor their artistic development.

LEARNING RESOURCES DIRECTOR

The Learning Resources Director is available to students for assistance in locating all research resources, including library holding, Internet and other online services. On the first day of class, the Learning Resources Director will conduct an orientation on all research techniques and strategies to access the learning resources required to successfully complete each student’s educational program.

LIBRARY RESOURCES

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

- High speed Internet access
- Access to the OCLC online library
- Books, periodicals and screenplays
- DVD/Blu-ray movie collection
- NYFA thesis films archive
- Insurance request forms

Below are the Library’s circulation guidelines:

- Library materials are available to students and staff Monday–Friday from 9:00 AM–10:00 PM and on Saturday from 12:00 PM–5:00 PM
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- Course reserve books will either be available as “Library Use Only” items or as three-day checkout items. Course reserve DVDs/Blu-rays will either be available as “Library Use Only” items or as a one-day checkout items.

LIBRARY FINE POLICY

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

- $0.50 per item, per day past due
- If an item is 21 or more days past due, the student will be billed $20.00 or the replacement cost of the item, whichever is higher, in addition to a non-refundable $5.00 processing fee.

**EDITING RESOURCES**

Editing Rooms are open to students, daily. Regardless of availability, students must always sign up for editing shifts with the Post-Production Office 24 hours prior to each requested editing slot. A Post-Production TA will be on hand to assist students while the Editing Rooms are open.

**PRODUCTION RESOURCES**

On Production Workshop days, equipment is made available to filmmaking students so they may film exercises under the supervision of their instructors. For extended film shoots (as in the six-week, eight-week, one-year and Degree Filmmaking Programs), equipment is made available to students strictly as outlined in their course schedules.

**LEARNING DIFFERENCES**

Students applying to NYFA with identified learning differences may have been eligible for special services provided by their previous public or private school known as Individualized Education Programs (IEP). Students with an established IEP are encouraged to meet with the Student Advocate prior to or during their first week of classes to evaluate special accommodations that may be necessary. This review may result in any of the following special accommodations designed to enhance the learning process:

- Extended testing periods
- Note taking assistance
- Specialized one-on-one tutoring

**INTERNATIONAL STUDENT OFFICE**

The New York Film Academy is authorized under federal law to admit non-immigrant alien students. In accordance with U.S. Department of Homeland Security regulations, the International Student Office may issue an I-20 Certificate of Eligibility for F-1 student status Form, to students who have been fully admitted to the school. There is a $150 International Student fee per student, per program.

To obtain an F-1 student visa, you must schedule an appointment for a visa interview at a consular section of a U.S. embassy in your country of citizenship or residence and provide all necessary documentation, including evidence of available funds to pay for tuition and living costs for the duration of your study. More details can be found at these U.S. government sources:

http://travel.state.gov/visa/temp/types/types_1268.html

http://studyinthestates.dhs.gov/

The International Student Office does not issue F-1 visas, nor does it provide visa-expediting services, as only the U.S. embassy has this power. Please apply early enough to allow time for the visa process in your country. If you are in the U.S. on a different type of
visa, please contact the International Student Office with specifics about your situation. Some other visa statuses do allow study, such as H-4 and other dependent visas.

NYFA’s International Student Office advises all international students on matters pertaining to: obtaining visas, maintenance of immigration status, legal work authorization and other issues relating to non-U.S. citizens living in the U.S.

The international office is responsible for reporting to SEVIS (Student Exchange and Visitor Interactive System) whether or not an F-1 visa student is attending school each term. In this way, we vouch for the status of each student to the U.S. Department of Homeland Security.

For further information regarding student visas, please email international@nyfa.edu or call the main office number and ask to speak with the International Student Advisor.

INDUSTRY OUTREACH & PROFESSIONAL DEVELOPMENT

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

We assist students in the development of their personal and professional goals and create action plans to help them achieve those goals. The department aids students as they design their résumés, cover letters, and other business correspondence. We work with students on their presentation skills to prepare them for interviews and meetings. IOPD works with industry experts to expand students’ professional experiences.

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

The Academy's main goal is to enrich its students as visual storytellers by helping them realize their personal artistic visions, as stated in the mission statement.

HOUSING INFORMATION

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

Students should expect a range of costs in housing (on average between $1000-$2000 per month for a studio or one-bedroom), depending on the location, size, apartment complex, amenities and length of stay.

Students are strongly advised to find suitable housing prior to their program start date. The landlord or management company will often request proof of income, credit, insurance and other documents. Prior to making final arrangements or signing a rental agreement, students should thoroughly investigate and
inspect any properties, accommodations or other housing options and review any legal document prior to entering a contractual agreement. NYFA bears no responsibility in any lease or rental agreements signed by students.

Students can contact the NYFA LA Housing office by phone (818-295-2020) or email LAHousing@nyfa.edu for more information or help in finding suitable housing in Los Angeles.

The NYFA LA Housing Coordinator also provides a Roommate Questionnaire and maintains a database, with contact information for NYFA students seeking roommates. NYFA is not responsible for assigning roommates, and students must contact LAHousing@nyfa.edu to fill out a questionnaire if they wish to be added to the roommate list. Students are responsible for contacting prospective roommates and resolving any disputes or issues on their own.
FINANCIAL AID

NYFA offers a variety of financial aid options, including grant and loan opportunities. Financial aid is designed to provide assistance to students whose personal and family resources cannot meet the full cost of education. Therefore, financial aid is only supplementary to the family's own best efforts to contribute to the student's education.

If a student obtains a loan to pay for an educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund, and that, if the student has received federal student financial aid funds, the student is entitled to a refund of the moneys not paid from federal student financial aid program funds.

Students have the right to know:

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

It is the student’s responsibility to:

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

Students applying for financial aid are required to file the Free Application for Federal Student Aid (FAFSA) in order to be eligible for all financial aid options except for selected scholarships. The FAFSA determines Expected Family Contribution (EFC) based on data supplied on the form. Financial need is the difference between the cost of attendance at NYFA and the EFC determined from the FAFSA. After financial need is determined, an aid package to assist with that financial need is developed for each student. The aid package is contingent upon when the student applies, when the student is accepted, college resources available and funding levels set by the Federal and State governments.

HOW TO APPLY

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

FEDERAL EDUCATION LOANS

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

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

FEDERAL DIRECT LOAN PROGRAM

The Federal Direct Stafford Loan program provides lending options for students as well as supplemental PLUS loans for graduate students or parents of dependent undergraduate students. Direct loans offer a variety of deferment and repayment options, and are financed directly by the U.S. Department of Education so there’s no need to choose a lender. Please refer to the Annual Loan Limit Chart for the maximum amount students may borrow in Federal Stafford Loans per academic year.
SUBSIDIZED STAFFORD LOANS

A subsidized loan is awarded on the basis of financial need to undergraduate students only. The U.S. government pays (or subsidizes) the interest on this loan while you are enrolled at least half-time, and until the end of the six-month grace period. The interest rate for the 2014-15 federal fiscal year is a fixed interest rate of 4.66 % for the life of the loan.

LOAN ORIGINATION FEE

The Direct PLUS loan is available to parents of dependent students and require a credit check. The student must be enrolled at least half-time (six credits per semester) and be meeting SAP standards to be eligible for this loan. The maximum that may be borrowed per year is the difference between the cost of attendance for that year and the other financial aid awarded to the student for that year. The interest rate is fixed. If the parent is denied for a PLUS loan, the dependent student may borrow an additional Direct Unsubsidized Student Loan in his or her own name. Parents should go to www.studentloans.gov to apply.

UNSUBSIDIZED STAFFORD LOANS

An Unsubsidized Stafford Loan is awarded regardless of need. You are charged interest on the amount disbursed from the date of disbursement and you may either make or defer interest payments while you are in school and during the six-month grace period. If you defer your interest payments, the accumulated interest will be capitalized, or added, to the principal of your loan when you enter repayment. All future interest charges are then based on the new, higher principal amount. The interest rate for the 2014-15 federal fiscal year is 4.66 % for undergraduate borrowers and 6.71 % for students enrolled in a graduate program.

To apply for a Federal Direct Stafford Loan:

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

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

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

To remain eligible for a Federal Direct Stafford Loan:

• Complete the free application for Federal Student Aid (FAFSA) for all subsequent award years
• Submit any documentation requested by the Office of Financial Aid
• Avoid bankruptcy
• Maintain Satisfactory Academic Progress
• Remain in satisfactory repayment status on prior loans
• Complete online or in-person exit counseling 30 days prior to completing your program of study. Students are notified of this requirement with follow-up reminder
communications to ensure completion of the Exit Counseling requirement.

FEDERAL DIRECT PLUS LOAN PROGRAM

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

Interest Rate:
The Direct PLUS Loan has a fixed interest rate of 7.21% for the life of the loan.

Loan Fee:
There is a 4.288% Original fee on the PLUS Loan.

PARENT (PLUS) FOR PARENTS OF DEPENDENT UNDERGRADUATE STUDENTS

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

For more information on the Parent PLUS Loan and credit worthiness, please visit the following website: www.studentloans.gov.

GRADUATE PLUS LOAN FOR GRADUATE STUDENTS

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

Unlike the Stafford Loan, there is no grace period for the Graduate PLUS Loan; you will enter repayment immediately after you graduate, withdraw or drop to less than half-time enrollment.
For more information on the Graduate PLUS Loan and credit worthiness, please visit: www.studentloans.gov.

To apply for a Federal Direct Parent PLUS or Graduate PLUS Loan:
• Complete the free application for Federal Student Aid (FAFSA)
•

OTHER TYPES OF FINANCIAL ASSISTANCE

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

Veterans Administration Benefits:
Veterans Educational Benefits are available for prospective students as well as children and spouses of veterans who have died or were totally disabled in the service. For more information, students should contact the Veterans Administration at 1-888-442-4551 or Office of Financial Aid. The Office of Financial Aid notifies the Veterans Administration if a student receiving Veteran Benefits does not meet the academic progress requirements after serving a probationary period of two semesters.

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

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

FINANCIAL AID PROBATION

Financial Aid Probation is not the same as Academic Probation. After being placed on Financial Aid Probation, the student will receive federal financial aid for the subsequent semester of enrollment, but must meet all SAP requirements at the end of the semester. If he/she does not do so, federal financial aid eligibility will be suspended. While on Financial Aid Probation, no appeal or reapplication for aid is necessary.

FINANCIAL AID SUSPENSION

Financial Aid Suspension is not the same as Academic Suspension. The student loses eligibility for Federal Student Aid until he/she successfully completes one term at NYFA. If the student was experiencing extenuating medical or emotional circumstances that
negatively impacted his/her academic performance, the student may appeal the suspension.

**FINANCIAL AID POLICIES**

**Disbursement Of Financial Aid:**

Federal, state and school grants for each semester are deducted approximately two weeks after the add/drop period of each semester, as long as the student has complied with all financial aid requirements. First-time borrowers in the Federal Direct Loan Program will have their loan funding disbursed 30 days after the beginning of classes.

Direct Loan/Direct PLUS recipients should deduct origination and rebate fees from loan approval amounts. Direct Loan/Direct PLUS proceeds are sent directly to the school. Students are notified when loans have been credited and have the option to cancel all or a portion of those loans. Students with outside scholarships should notify the Office of Financial Aid by sending a copy of the award letter. The amount must be included as a financial aid resource and may affect the student’s eligibility for previously awarded aid.

**Financial Aid Refund Policy:**

In accordance with the 1998 Code of Federal Regulations (CFR) 668.22, the Office of Financial Aid is required by federal statutes to determine how much federal financial aid was earned by students who withdraw, drop out, have been dismissed or have taken a leave of absence prior to completing 60% of the program. If a student earned less aid than was disbursed, the institution would be required to return a portion of the funds and the student may also be required to return a portion of the funds. If a student earned more aid than was disbursed to him/her, the institution would owe the student a post-withdrawal disbursement which must be paid within 120 days of the student’s withdrawal. Permission from the student may be required to issue the post-withdrawal disbursement. Written notification will be provided to the student and must be signed and returned within a specified period of time in order to credit the funds to a student’s account. NYFA must return the amount of funds for which it is responsible no later than 45 days after the date of the student’s withdrawal.

Refunds are allocated in the following order:

- Unsubsidized Direct Student Loans (other than PLUS loans)
- Direct Subsidized Student Loans
- Federal Perkins Loans
- Direct PLUS loans
- Federal Pell Grants for which a return of funds is required
- Academic Competitiveness Grant
- National SMART Grant
- Federal Supplemental Opportunity Grants for which a return of funds is required
- Other assistance under this Title for which return of funds is required (e.g. LEAP)
NEED-BASED TUITION DISCOUNT

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

GENERAL APPLICATION

1) Completed Application form
2) Financial need statement (a written document of up to a page discussing the student’s financial circumstances, and explaining their financial need for assistance).
3) Student Financial Documentation (all students) demonstrating annual household income. For U.S. Citizens, Tax returns are required. For international students tax return or other documentation clearly demonstrating annual income. Please note, in the event that tax returns are unavailable, the following may be used: Social Security Documents; W2 Forms; or Bank Statements.
4) Parents Financial Documentation (students under 26 years of age) demonstrating annual household income. For U.S. Citizens, Tax returns are required. For international custodial parent’s tax return or other documentation clearly demonstrating annual income. Please note, in the event that tax returns are unavailable, the following may be used: Social Security Documents; W2 Forms; or Bank Statements.

TUITION DISCOUNT CRITERIA

Student/Family Income is the main determining factor in awarding the amount of the discount. The table below illustrates the metric of income amounts to discount amounts. All students in like circumstances in the same programs and start dates will receive the same discount.
**NYFA Programs with Tuition of $40,000 Per Year or Above**

<table>
<thead>
<tr>
<th>Income</th>
<th>Amount of Discount</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0 to $50,000</td>
<td>$15,000 to $10,000</td>
</tr>
<tr>
<td>$50,000 to $100,000</td>
<td>$10,000 to $5,000</td>
</tr>
<tr>
<td>$100,000 to $150,000</td>
<td>$5,000 to $0</td>
</tr>
</tbody>
</table>

**NYFA Programs with Tuition Below $40,000 Per Year**

<table>
<thead>
<tr>
<th>Income</th>
<th>Amount of Discount</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0 to $50,000</td>
<td>$10,000 to $8,000</td>
</tr>
<tr>
<td>$50,000 to $100,000</td>
<td>$8,000 to $5,000</td>
</tr>
<tr>
<td>$100,000 to $150,000</td>
<td>$5,000 to $0</td>
</tr>
</tbody>
</table>

Other factors/criteria including those listed below may affect the amount of the discount and are also accounted for in the award determination:

- Household size.
- Other funding sources (e.g., Veteran’s funding).
- Change in family financial circumstances (i.e. change in employment status; requiring demonstration from additional/supplemental documentation).
- Past educational costs (i.e. student loan debts incurred before attending NYFA).

**PERIOD OF DISCOUNT:**

Need-Based Tuition Discounts will be offered at the New York Film Academy on a permanent basis with no end date.
TUITION & COSTS

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

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

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

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

MASTER OF FINE ARTS

Filmmaking:
Tuition: $ 12,666 per semester.
Equipment Fee: $ 1,334 per semester.
Total Tuition (Thesis Option A): $ 84,000
Total Tuition (Thesis Option B): $ 98,000

Screenwriting:
Tuition: $ 14,000 per semester.
Total Tuition: $ 56,000

Producing:
Tuition: $ 19,000 per semester.
Equipment Fee: $ 1,000 per semester.
Total Tuition (Thesis Options A,B): $ 80,000.
Total Tuition (Thesis Option C): $100,000.

Photography:
1st Semester Tuition: $ 19,000.
2nd Semester Tuition: $ 19,000.
3rd Semester Tuition: $ 16,000.
4th Semester Tuition: $ 16,000.
Equipment & Lab Fee: $ 1,000 per semester.
Total Tuition: $ 74,000.

Cinematography:
Tuition: $ 19,000 per semester.
Equipment Fee: $ 2,000 per semester.
Total Tuition: $84,000.

Documentary:
Tuition: $10,000 per semester.
Equipment Fee: $ 667 per semester.
Total Tuition: $64,002.

Game Design:
Tuition: $ 15,000 per semester.
Equipment Fee: $ 1,000 per semester.
Total Tuition: $64,000.

Acting for Film:
Tuition: $ 15,750 per semester.
Total Tuition: $ 63,000
**MASTER OF ARTS**

**Media Production:**
Tuition: $19,000 per semester.
Equipment Fee: $2,000 per semester.
Total Tuition: $63,000.

**BACHELOR OF FINE ARTS**

**Filmmaking:**
Tuition: $12,666 per semester.
Equipment Fee: $1,334 per semester.
Total Tuition: $126,000.

**Acting for Film:**
Tuition: $11,812.50 per semester.
Total Tuition: $94,500.

**Screenwriting:**
Tuition: $10,500 per semester.
Total Tuition: $84,000.

**Producing:**
Tuition: $14,333 per semester.
Equipment Fee: $667 per semester.
Total Tuition: $120,000.

**Photography:**
Tuition: $13,000 per semester.
Equipment & Lab Fee: $500 per semester.
Total Tuition: $108,000.

**Game Design:**
Tuition: $10,000 per semester.
Lab Fee: $666 per semester.
Total Tuition: $112,000.

**3-D Animation:**
Tuition: $11,250 per semester.
Lab Fee: $750 per semester.
Total Tuition: $96,000.

**ASSOCIATE OF FINE ARTS**

**Filmmaking:**
Tuition: $12,666 per semester.
Equipment Fee: $1,334 per semester.
Total Tuition: $84,000.

**Acting for Film:**
Tuition: $15,750 per semester.
Total Tuition: $63,000.

**Screenwriting:**
Tuition: $14,000 per semester.
Total Tuition: $56,000.

**Game Design:**
Tuition: $15,000 per semester.
Equipment Fee: $1,000 per semester.
Total Tuition: $64,000.

**Producing:**
Tuition: $19,000 per semester.
Equipment Fee: $1,000 per semester.
Total Tuition: $80,000.
CERTIFICATE PROGRAMS

Two-Year Photography:
- 1st Semester Tuition: $19,000.
- 2nd Semester Tuition: $19,000.
- 3rd Semester Tuition: $16,000.
- 4th Semester Tuition: $16,000.
- Equipment & Lab Fee: $1,000.
- Total Tuition: $74,000.

One-Year Filmmaking:
- Tuition: $12,666 per semester.
- Equipment Fee: $1,334 per semester.
- Total Tuition: $80,000.

One-Year Acting for Film:
- Tuition: $15,750 per semester.
- Total Tuition: $31,500.

One-Year Screenwriting:
- Tuition: $14,000 per semester.
- Total Tuition: $28,000.

One-Year Producing:
- Tuition: $19,000 per semester.
- Equipment Fee: $1,000 per semester.
- Total Tuition: $40,000.

One-Year Photography:
- Tuition: $19,000 per semester.
- Equipment & Lab Fee: $1,000 per semester.
- Total Tuition: $40,000.

One-Year Cinematography:
- Tuition: $19,000 per semester.
- Equipment Fee: $2,000 per semester.
- Total Tuition: $42,000.

One-Year Documentary:
- Tuition: $10,000 per semester.
- Equipment Fee: $667 per semester.
- Total Tuition: $32,001.

One-Year Game Design:
- Tuition: $15,000 per semester.
- Equipment Fee: $1,000 per semester.
- Total Tuition: $32,000.

One-Year 3-D Animation:
- Tuition: $15,000 per semester.
- Lab Fee: $1,000 per semester.
- Total Tuition: $32,000.

COMMUNITY EDUCATION

8-Week Filmmaking:
- Tuition: $5,300.
- Equipment Fee: $1,000.
- Total Tuition: $6,300.

8-Week Acting for Film:
- Total Tuition: $5,500.

8-Week Screenwriting:
- Total Tuition: $3,300.

8-Week Photography:
- Tuition: $5,800.
- Equipment & Lab Fee: $500.
- Total Tuition: $6,300.

Holiday Film:
- Tuition: $2,200.
- Equipment Fee: $500.
- Total Tuition: $2,700.
<table>
<thead>
<tr>
<th>Course</th>
<th>Tuition</th>
<th>Equipment Fee</th>
<th>Total Tuition</th>
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<td>6-Week Filmmaking</td>
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<tr>
<td>6-Week Film (Documentary Focus)</td>
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<tr>
<td>4-Week Filmmaking</td>
<td>$3,300</td>
<td>$500</td>
<td>$3,800</td>
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<tr>
<td>4-Week Editing</td>
<td>$3,650</td>
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<td>$4,150</td>
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<td>4-Week Acting for Film</td>
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<tr>
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<tr>
<td>1-Week Acting for Film</td>
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<td>$1,100</td>
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</table>
## ONE-YEAR FILMMAKING EXPECTED SUPPLIES COSTS

### SEMESTER ONE

**Mise-En-Scene Film**
- Two Rolls Color Film Stock
- Processing
- DVD
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fees
- Transportation

**Continuity Film**
- Four Rolls Color Film Stock
- Processing
- DVD
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fees
- Transportation

**Music Video**
- Four Rolls Color Film Stock
- Processing
- DVD
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fees
- Transportation

**Non-Sync Film**
- Ten Rolls Color Film Stock
- Processing
- DVD
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Transportation
- Location Fees

**POV**
- Eight Rolls Color Film Stock
- Processing
- DVD
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Transportation
- Location Fees

**Chekhovian**
- Eight Rolls Color Film Stock
- Processing
- DVD
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Transportation
- Location Fees

**Digital Dialogue - 2 day Production**
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fees
• Transportation

Additional Cost for Semester One:
• Hard drive (G Drive Mini 1TB)

SEMESTER TWO

Synchronous Sound Production Workshops
• 2 Hard drives (G Drive Mini 1TB)
• Props/Wardrobe
• Location Fees
• Film Expendables (tape, gels, etc.)
• Transportation

SEMESTER THREE

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

YEARLY TOTAL EXPECTED SUPPLIED COSTS

One-Year Filmmaking: $6,000
# AFA FILMMAKING
## EXPECTED SUPPLIES COSTS

### SEMESTER ONE

**Mise-En-Scene Film**
- Two Rolls Color Film Stock
- Processing
- DVD
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fees
- Transportation

**Continuity Film**
- Four Rolls Color Film Stock
- Processing
- DVD
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fees
- Transportation

**Music Video**
- Four Rolls Color Film Stock
- Processing
- DVD
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fees
- Transportation

**Non-Sync Film**
- Ten Rolls Color Film Stock
- Processing
- DVD
- Food & Craft Services

**POV**
- Eight Rolls Color Film Stock
- Processing
- DVD
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Transportation
- Location Fees

**Chekhovian**
- Eight Rolls Color Film Stock
- Processing
- DVD
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Transportation
- Location Fees

**Digital Dialogue - 2 day Production**
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fees
- Transportation

**Additional Cost for Semester One:**
- Hard drive (G Drive Mini 1TB)
SEMESTER TWO

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

SEMESTER THREE

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

SEMESTER FOUR (THESIS OPTION A)

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

Synchronous Sound Production Workshop II
- Props/Wardrobe
- Location Fees
- Film Expendables (tape, gels, etc.)
- Student Film Permits
- Food & Craft Services
- Lift Gate Truck Rental + Insurance
- Transportation

SEMESTER FIVE (THESIS OPTION A)

Short Thesis (Digital) - 10 day Production
- 2x 1 terabyte hard drives (G Drive Mini 1TB)
- Props/Wardrobe
- Location Fees
- Film Expendables (tape, gels, etc.)
- Student Film Permits
- Food & Craft Services
- Lift Gate Truck Rental + Insurance
- Transportation

SEMESTER SIX (THESIS OPTION A)

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

YEARLY TOTAL EXPECTED SUPPLIED COSTS

AFA Filmmaking Year One
Option A & B: $6,000

AFA Filmmaking Year Two
Option A: $9,900
BFA FILMMAKING
EXPECTED SUPPLIES COSTS

SEMESTER ONE

Mise-En-Scene Film
• Two Rolls Color Film Stock
• Processing
• Food & Craft Services
• Student Film Permits
• Props/Wardrobe
• Location Fees
• DVD
• Transportation

Continuity Film
• Four Rolls Color Film Stock
• Processing
• Food & Craft Services
• Student Film Permits
• Props/Wardrobe
• Location Fees
• DVD
• Transportation

Music Video
• Four Rolls Color Film Stock
• Processing
• DVD
• Food & Craft Services
• Student Film Permits
• Props/Wardrobe
• Location Fees
• Transportation

Non-Sync Film
• Ten Rolls Color Film Stock
• Processing
• Food & Craft Services
• Student Film Permits

SEMESTER ONE ADDITIONAL COSTS

• Hard drive (G Drive Mini 1TB)

SEMESTER TWO

POV
• Eight Rolls Color Film Stock
• Processing
• DVD
• Food & Craft Services
• Student Film Permits
• Props/Wardrobe
• Transportation
• Location Fees

Chekhovian
• Eight Rolls Color Film Stock
• Processing
• DVD
• Food & Craft Services
• Student Film Permits
• Props/Wardrobe
• Transportation
• Location Fees

Digital Dialogue - 2 day Production
• Food & Craft Services
• Student Film Permits
• Props/Wardrobe
• Location Fees
• Transportation

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SEMESTER THREE

Synchronous Sound Production Workshop I/Drawing

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

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SEMESTER FOUR

Intermediate Film (Digital)

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

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SEMESTER FIVE

Cinematography III

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

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SEMESTER SIX

Synchronous Sound Production Workshop III

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

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SEMESTER SEVEN

Director’s Craft IIIB (Music Video/Commercial)

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

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SEMESTER EIGHT

Short Thesis (Digital) - 10 day Production

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

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YEARLY TOTAL EXPECTED SUPPLIED COSTS

BFA Year One Options A & B: $6,000.00

BFA Year Two Options A & B: $4,450.00

BFA Year Three Options A & B: $7,750.00
MFA FILMMAKING
EXPECTED SUPPLIES COST

SEMESTER ONE

Mise-En-Scene Film
- Two Rolls Color Film Stock
- Processing
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fees
- DVD
- Transportation

Continuity Film
- Four Rolls Color Film Stock
- Processing
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fees
- DVD
- Transportation

Music Video
- Four Rolls Color Film Stock
- Processing
- DVD
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fees
- Transportation

POV
- Eight Rolls Color Film Stock
- Processing
- DVD
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Transportation
- Location Fees

Digital Dialogue (Digital) - 2 day Production
- Food & Craft Services
- Student Film Permits
- Props/Wardrobe
- Location Fees
- Transportation

SEMESTER ONE ADDITIONAL COSTS

- Hard drive (G Drive Mini 1TB)

SEMESTER TWO

Synchronous Sound Production Workshops & 35mm
- 2 Hard drives (G Drive Mini 1TB)
- Props/Wardrobe
• Location Fees
• Film Expendables (tape, gels, etc.)
• Transportation

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**SEMESTER THREE**

*Intermediate Film (Digital)*

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

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**SEMESTER FIVE**

*(THEESIS OPTION B)*

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

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**SEMESTER SIX**

*(THEESIS OPTION A)*

*Thesis Post Production*

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

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**SEMESTER SIX**

*(THEESIS OPTION B)*

*Thesis Pre-Production*

• Hard drive for Production Paperwork (G Drive Mini 1TB)
• Transportation

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**SEMESTER SEVEN**

*(THEESIS OPTION B)*

*Master’s Feature Thesis (Digital) – 18 day Production*

• 4x 1 terabyte hard drives (G Drive Mini 1TB)
• Props/Wardrobe
• Location Fees
• Film Expendables (tape, gels, etc.)
• Student Film Permits
• Food & Craft Services
• Lift Gate Truck Rental + Insurance
• Transportation
YEARNLY TOTAL EXPECTED SUPPLIES COST:

**MFA YEAR ONE: Options A & B**
$6,000.00

**MFA YEAR TWO: Option A** $6,600.00

**MFA YEAR THREE: Option B**
$16,825.00
EXPECTED SUPPLIES COSTS

The chart below offers a comparison of costs for the expected supplies for the One Year, AFA, BFA or MFA Film Programs. New York Film Academy (NYFA) offers these supplies to students at a discounted cost allowing the student to finance these supplies through their Financial Aid funding, Veterans Educational payments or through quarterly payment options.

Students have the option to “opt out” of the New York Film Academy finance option by purchasing these supplies independently. If you have chosen to purchase these supplies independently and not from New York Film Academy, please sign the form and return it to the billing office during your registration appointment.

SUPPLIES HARD COSTS

<table>
<thead>
<tr>
<th>Item</th>
<th>NYFA Price</th>
<th>Retail price</th>
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<tbody>
<tr>
<td>One Roll Color Film Stock</td>
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<tr>
<td>Processing (Black/White &amp; Color)</td>
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<td>DVD</td>
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</tr>
<tr>
<td>G Drive Mini 1 TB Hard Drive</td>
<td>$195</td>
<td>$239</td>
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STUDENT TUITION RECOVERY FUND (STRF)

The Bureau of Private Post-Secondary Education (BPPE) requires all participating schools, colleges and universities to collect an assessment of $0.50 per $1000.00 of tuition charged for an approved program from students who are residents of the State of California. As defined in section 94837 of the California Education Code, the State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency program attending certain schools regulated by the Bureau for Private Postsecondary Education.

You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The school closed before the course of instruction was completed.
2. The school’s failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
3. The school’s failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs.
4. There was a material failure to comply with the Act or this Division within 30 days before the school closed or, if the material failure began earlier than 30 days prior to closure, the period determined by the Bureau.
5. An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act.

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

NYFA complies with these statutes by collecting the STRF assessments during the registration process. The STRF assessment is disclosed to students on their enrollment agreement representing an estimate of total amounts for the entire program of study. NYFA reports the amounts collected from students quarterly, remitting the total to the BPPE.

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all the following applies to you:

1. You are a student is in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.
You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if either of the following applies:
1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party.

**Buyer's Right To Cancel:**

A student has the right to cancel his/her enrollment agreement and obtain a refund of charges paid through attendance at the first class session or the seventh day after enrollment, whichever is later. A notice of cancellation or withdrawal must be made in writing. The written request must include the date the course began and the date of cancellation or withdrawal. Notice of Withdrawal forms are available in the Registrar’s Office. Any student who intends to cancel or withdraw must submit a signed and dated copy of said form to:

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

**Refund Information:**

A student has the right to a full refund of all charges (less the amount of $100.00 for the registration fee) if he/she cancels this agreement prior to 12:00 AM following the first day of instruction or the seventh day after enrollment, whichever is later. The amount retained for the registration fee may not exceed $100.00.

NYFA will refund 100% of the amount paid for institutional charges (less an administrative processing fee of $100.00) if notice of cancellation is made within a seven-day period following enrollment.

After the 100% refund period described above, a student may withdraw from a course after instruction has started and receive a pro rata refund (less a non-refundable administrative processing fee of $100.00) for the unused portion of the tuition and other refundable charges if he/she has completed 60% or less of the term’s instruction. The amount of the refund is calculated based on the student’s last day of attendance. Refunds are disbursed within 30 days of the official withdrawal date from NYFA, which is the day the student submitted written notice to the school.
ATTENDANCE POLICIES

As per NYFA’s LA campus attendance policy, students are allowed only 15% absence per course, relative to the program length. Specific absence allotments and their effect on course grades are detailed in individual course syllabi.

TARDINESS

Arriving more than five minutes late to class is considered an instance of tardiness. A student’s third instance of tardiness is marked as an absence for that class. Instructors may also exercise their own class policy, in terms of allowing students into class if/when they are late. In some cases, students may not be allowed to enter class late as it may disrupt other students’ exercises, presentations or tests. In such instances, students must wait until a class break to be allowed in. Students should refer to their course syllabi to view each instructor’s policy.

EXCUSED ABSENCES

An absence can only be excused with a signed doctor’s note verifying a medical emergency or with other verifiable proof of a personal or family emergency. All documentation must be submitted to the Registrar’s Office immediately. Approval is granted at the discretion of the administration.

ABSENCES FOR COMMUNITY EDUCATION PROGRAMS

To foster a positive and constructive environment, all students enrolled in Community Education programs must adhere to the following attendance policy to maintain Satisfactory Academic Progress.

Students enrolled in 1-Week programs are not permitted ANY absences. Absence from 1 class will result in a mandatory disciplinary meeting and may result in expulsion.

Students in Holiday, 4-, 6-, 8- and 12-week certificate programs who reach the following absence thresholds in any course will be placed on probation status for the remainder of the program:

4-Week Programs: 4 unexcused class absences in the first 2 weeks of the program.
6-Week & Holiday Programs: 6 unexcused absences in the first 3 weeks of the program.
8-Week Programs: 8 unexcused class absences in the first 4 weeks of the program.
12-Week Programs: 6 unexcused class absences in the first 6 weeks of the program.

While on probation, students may not miss a single class or school-related workshop. Any absence during the probationary period may lead to suspension or expulsion from the program.

ABSENCES FOR 1-YEAR, 2-YEAR CERTIFICATE, UNDERGRADUATE & GRADUATE PROGAMS

For classes meeting once a week over the period of a full semester, students are allowed no more than two unexcused absences in any
one course. Following the third unexcused absence, the student faces a mandatory disciplinary meeting, resulting in probation.

A fourth unexcused absence will lead to the student being pulled from his/her presentations.

A student who exceeds the 15% absence threshold in any class(es) in a degree or non-degree program will be scheduled for a Disciplinary Review Hearing. At the hearing, the appropriate course of action will be determined for that student given his/her explanation for absences and NYFA’s record of his/her overall attendance and participation. A disciplinary hearing can result in suspension or expulsion from the program.

Typically, NYFA students are granted a leave of absence of up to 180 days (6 months), before they are asked to withdraw and re-apply to the program.

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

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

It is the student’s responsibility to contact the respective offices, and it is not sufficient to only speak with an instructor or staff member prior to taking a leave of absence.

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LEAVE OF ABSENCE

Students who wish to take a leave of absence must consult their Department Chair and submit a Leave of Absence Petition Form to the Registrar’s Office. To qualify for a leave of absence, you must be in good academic standing and be making satisfactory progress towards the completion of your degree or certificate program.

Students are permitted a leave of absence if they meet one of the following reasons:

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

Typically, NYFA students are granted a leave of absence of up to 180 days (6 months), before they are asked to withdraw and re-apply to the program.

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

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

It is the student’s responsibility to contact the respective offices, and it is not sufficient to only speak with an instructor or staff member prior to taking a leave of absence.
ACADEMIC POLICIES

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

SATISFACTORY ACADEMIC PROGRESS (SAP)

SAP Defined

Satisfactory Academic Progress (SAP) is calculated by program for all active students. SAP calculations for students in non-matriculating certificate programs will be calculated separately for each individual program. Students in the 1-Year & 2-Year Certificate, AFA or BFA programs with a cumulative GPA (Grade Point Average) less than 2.0 or students that have completed less than 66.66% of their cumulative attempted units in their current program of study have not met the minimum requirements for Satisfactory Academic Progress (SAP) for that program.

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

SAP Warning Status

Students that have not met the minimum SAP requirements in the previous semester will be sent an SAP warning letter at the beginning of the following semester. Students in SAP Warning Status will be contacted by the Registrar’s Office notifying them that they have been placed in academic “Monitored” or “Attention” status. Students in Warning status are offered additional support services and are encouraged to utilize these services to improve their grades and GPA. Students meeting the minimum requirements during this semester will be returned to satisfactory academic status.

SAP Probation Status

Students that fail to meet SAP for two consecutive semesters will be sent an SAP Probation Letter.

Students in SAP probation status are ineligible for financial aid until the SAP probationary status is appealed and the appeal is approved. Students appealing the SAP probation decision must meet with the Dean of Students to complete an Academic Plan for the current semester. Approved appeals will result in a reinstatement of the student’s financial aid eligibility. During the Probationary semester, the student must meet all the requirements of the Academic Plan to remain eligible for Federal Student Aid funding. Meeting the terms of the Academic Plan in subsequent semesters may result in continued eligibility for Federal Student Aid funding.
Students who have been placed in a warning status that fail to meet to meet the minimum SAP requirements at the completion of their current semester are ineligible for Federal Student Aid funding.

Students appealing the SAP probation decision must complete an SAP appeal form and meet with a designated staff person in the Registrar’s Office to complete an academic plan. The completed SAP appeal form and academic plan must be returned to the Financial Aid office for review. Approved appeals will result in a reinstatement of the student’s financial aid eligibility for one semester. Students must meet all requirements of the academic plan to continue to receive Federal Student Aid funds. Failure to meet the requirements set forth in the student’s academic plan will result in termination from the program of study.

**NYFA L.A. CAMPUS ACADEMIC PROGRESS POLICIES**

In addition to meeting Satisfactory Academic Progress, students in the 1-Year, 2-Year certificate programs and undergraduate and graduate programs must also meet NYFA LA Academic Progress policies. Students who fail to meet these academic standards may be subject to the following disciplinary statuses:

**Monitored Status:**
Students who violate NYFA’s Academic or Attendance Policies are verbally advised and enter Monitored Status, where they will be assigned an Academic Support Plan.

**Attention Status:**
Students on Monitored Status who fail to make satisfactory academic progress will be placed on Attention Status.

**Academic Probation:**
Students on Attention Status who fail a course despite receiving academic support may be placed on Academic Probation for the remainder of the semester, as well as the subsequent semester. Students receiving a failing grade in a Community Education program will be placed on Academic Probation for the remainder of their program.

Academic Probation is a contractual agreement between the Registrar’s Office and the student which mandates that a student cannot acquire more than three absences or fail to complete one assignment or production workshop during the probationary period.

In order to remain enrolled in their program, students on Academic Probation must reach the SAP minimum. In certain cases, students may be given the opportunity to complete additional coursework in order to achieve a passing grade and to earn credit for the course. All additional coursework must meet all requirements set forth by the instructor, including established deadlines.

If a student does not make up a failing course grade, he/she must retake the course at a later time. For this make-up course, the student will be charged a per-credit value.

All undergraduate and graduate students must successfully complete their Academic Probation period to move on to their third semester. Undergraduate students on Financial Aid will not receive federal student aid funding if they fail to meet all Satisfactory Academic Progress (SAP) requirements in
their second consecutive semester with a cumulative GPA below 2.0 or a completion rate of less than 66.66 percent. Graduate students on Financial Aid will not receive federal student aid funding if they fail to meet all Satisfactory Academic Progress (SAP) requirements in their second consecutive semester with a cumulative GPA below 3.0 or a completion rate of less than 66.66 percent.

During the probationary period, a student who receives additional failing grades in subsequent or 3rd consecutive semester of non-SAP is required to attend a Disciplinary Review Hearing. Failure to successfully move out of Probation Status may result in suspension, expulsion or recommended withdrawal from the program.

**Dismissal:**
Students who are suspended, expelled or withdraw from their program may petition for readmission after administrative approval has been granted. If a student is readmitted, he/she will be automatically placed on Contractual Probation until the first academic semester of readmission is completed.

Students that re-enter after non-SAP termination will no longer be eligible for Federal student aid funding. Federal student aid recipients may appeal this status by completing a petition for SAP appeal form in the Registrar’s office. All SAP appeals will be reviewed by the SAP committee providing the students with a final determination of SAP appeal status before the completion of the semester. Accepted appeals will result in a reinstatement of Federal student aid eligibility.

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**STRUCTURED REMEDIATION PROGRAM (SRP)**

The Structured Remediation Program provides an opportunity for students to make up a single failing grade. Students may only complete SRP once in their academic career at NYFA and are only eligible if they have one F on their record. This failing grade does not automatically qualify students for SRP.

The Dean of Academic Advising contacts the student and discusses a possible academic plan with the instructor of record. The instructor will determine whether students are eligible for Structured Remediation. Not all courses can accommodate this process.

If a student fails to fulfill the SRP obligations as outlined in his/her program, he/she must repay for and retake the course in its entirety. Students who fail to fulfill the conditions of their SRP program will automatically be put on SAP Warning status. International students who do not fulfill the requirements may not be eligible for OPT.

**THESIS & FINAL PROJECTS**

Students who have 25 % or more absences in any required course in their core discipline, will not be allowed to complete final project or Thesis requirements or participate in Showcases, Screenings, Pitch Fests and Exhibitions for that semester.

**ADD/DROP, CHANGE & WITHDRAWAL**

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

International students and students on the GI Bill and Financial Aid must consult with appropriate departments to ensure full-time enrollment before dropping a course.

Add: Students must contact the Registrar’s Office and/or Chair of the Liberal Arts & Sciences department to ensure that the intended course fits in with their schedule.

Drop: The decision to drop a course must be finalized by all departments by the end of the second week of classes. Petition to drop courses after Week 2 will only be accommodated with valid documentation of emergencies, such as illness, injury or death in the family.

Change: Students may only switch sections or courses within the same 2-week Add/Drop period, if the class is not already full.

Withdrawal: Non-attendance does not automatically withdraw a student from a course. To officially withdraw from a course after the Add/Drop period, the student must contact the Registrar’s Office and Department Chair.

Withdrawing from a course constitutes an attempt at completing the course past the Add/Drop Period. The course remains listed on the transcript and the student receives a “W” instead of a grade. All units in “W” status will be considered attempted but not completed in the student’s calculation of on-time completion.

In a full-semester course, students may not withdraw past 12 weeks into the course without incurring an academic penalty. In an 8-week course, students may not withdraw past 6 weeks into the course without incurring an academic penalty. The student may petition to have the “W” removed from the transcript upon successful completion of the course. S/he may do so by submitting a petition in writing to the Dean’s Office. This process does not guarantee rescinding the “W” from the transcript.

Students Paying Flat-Fee Tuition: Students on the flat-fee tuition system are those who complete their course of study without transferring in any credits. Those students are not eligible for a refund for courses dropped at any point in the academic year, as all courses are required within the prescribed curricula.

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

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

Students Paying Per-Credit Tuition: Students who transfer credits into their program pay per-credit, based on the number of credits they complete each semester. These students are eligible for a per-credit refund for any courses dropped during the Add/Drop
Period. Withdrawing from any courses after the two-week Add-Drop Period does not constitute a refund. Students that fail to meet the minimum requirements of their Academic Plan during their probationary semester will no longer be eligible for student financial assistance.

**ADD, DROP, CHANGE DATES**

**Spring 2014**
Deadline: 2/14/2014 – 5:00 pm

**Summer 2014**
Deadline: 6/13/2014 – 5:00 pm

**Fall 2014**
Deadline: 10/15/2014 – 5:00 pm

Add/Drop forms are available at the Registrar’s Office.

**VACATION BREAK**

Students may request to take a semester off once they have successfully completed two consecutive semesters. The request must be submitted to the following administrators no later than 7 weeks prior to the semester they wish to take off:

1. Department Chair
2. Registrar
3. Associate Dean for Academic Affairs (for BFA transfer students.)
4. International Student Advisor, Financial Aid Director or Director of Veteran Affairs (when applicable.)
5. Dean of Students (if recommended by the Registrar or any other parties.)

Please note that your request may be denied if you are not in good academic standing or have other SAP requirements to fulfill. Requests are evaluated on a case-by-case basis.

**GRADING POLICIES**

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

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>2.7</td>
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<td>C+</td>
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<td>C</td>
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<td>C-</td>
<td>1.7</td>
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<td>D+</td>
<td>1.3</td>
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<tr>
<td>D</td>
<td>1.0</td>
</tr>
<tr>
<td>F</td>
<td>0.0</td>
</tr>
</tbody>
</table>

Further notations on students’ transcripts include:

- W: Withdrawal from a course
- IP: Courses in progress

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

**GRADE APPEAL**

Students have the right to initiate a grade appeal within 30 days after the course has been completed. Any grade appeals initiated after this period will not be accepted.

To initiate a grade appeal, students must complete the Grade Appeal Form, which is available at the Registrar’s Office and the Office of the Dean of Students and Dean of Academic Advising. In
order to initiate a grade appeal, the student must adhere to the following process:

<table>
<thead>
<tr>
<th>Steps/Action Taken</th>
</tr>
</thead>
<tbody>
<tr>
<td>STEP 1</td>
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<tr>
<td>STEP 2</td>
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</table>

If Grade Appeal Has Not Been Resolved:

<table>
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<tr>
<th>Steps/Action Taken</th>
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<tr>
<td>STEP 3</td>
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<td>STEP 4</td>
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<td>STEP 5</td>
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<td>STEP 6</td>
</tr>
</tbody>
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**GRADUATION REQUIREMENTS**

In addition to following NYFA’s Academic Policies, students must complete all required projects and/or thesis requirements and adhere to all institutional policies, including the Attendance Policy and Code of Conduct. Students must complete all requirements for graduation in a period no longer than 150% of the published length of the educational program, as defined by percentage of credit units attempted vs. completed.
CREDIT EARNING POLICIES

The New York Film Academy awards credit according to the following policy:

A semester unit consists of 3 hours of work each week for a period of 15-16 weeks. In lecture courses requiring outside preparation, 1 semester unit represents 1 hour of instruction and at least 2 hours of work outside of class, per week. In studio/laboratory courses, 1 semester unit represents 1.5 to 2 hours of instruction and at least 1 - 1.5 hours of studio/laboratory preparation, per week.

In undergraduate and certificate programs, a minimum of 12 units per semester is required for students to maintain full-time status. In graduate programs, a minimum of 6 units per semester is required for students to maintain full-time status.

Under the supervision of the Dean of the College, Provost and School Directors, the Department Chairs plan program curricula with faculty involvement, and determine the appropriate number of instructional hours for every course/program and the amount of work/preparation outside of class students need to complete their study.

The Provost, Dean of the College and Department Chairs assign the appropriate credits for each course and program, based on the credit/hour formula designated above. In addition, the Associate Dean of Institutional Accreditation, Associate Dean of Academic Affairs and Registrar review NASAD and BPPE guidelines routinely to ensure that the New York Film Academy is complying with regulations.

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

INDEPENDENT STUDY

NYFA does not offer formal independent study programs, and evaluates students’ needs on an individual basis. In special circumstances, students may be provided opportunities to pursue individualized study, which is defined as completing a course on a one-on-one basis with an instructor. Allowances may be made for students to complete specific courses in individualized study if/when it is determined by the Department Chair and Dean of the College that the student will achieve all of their course goals in a non-traditional learning experience. No more than 20 % of a student’s education may be completed in individualized study form.
TRANSFER CREDIT POLICIES

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

Students desiring credit for previous academic work or training must submit a written request for such credit to the Associate Dean for Academic Affairs, along with transcripts and/or official score reports. No requests for transfer credits can be evaluated until students have submitted evidence of completed coursework. All transfer credit requests must be made within the Add/Drop period, and students are encouraged to contact the Registrar’s office or the Associate Dean for Academic Affairs prior to the first day of class, in order to ensure that all requisite material is received and evaluated in a timely manner. Students who fail to submit a transfer credit request and provide all required documents by the deadline will not have their credits transferred and must attend all mandatory courses in their program. Students are advised to check the Add/Drop Change dates listed under Academic Policies.

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

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

TRANSFER CREDIT AFTER MATRICULATION

Once a student has matriculated at NYFA, units from other institutions will only be awarded if special permission is granted prior to registration. The Dean of the College must approve such permission and it will not be granted for any student who has lower than a
2.5 cumulative average at NYFA, who proposes to take a course for which he/she has previously received a grade of lower than B- at NYFA, for any student who has 76 earned units, nor for any student who has 48 earned units and proposes to take courses at a two-year institution. The policies governing acceptability of units are the same as stated above.

TRANSFER OF INTERNATIONAL CREDIT

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

CREDIT FOR NON-TRADITIONAL EXPERIENCE

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

OTHER COURSE WORK

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

NOTICE CONCERNING TRANSFER RABILITY OF CREDITS & CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at NYFA is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree, diploma or certificate you earn in Filmmaking, Film & Media Production, Acting for Film, Screenwriting, Producing, Photography, Cinematography, 3-D Animation and Game Design is also at the complete discretion of the institution to which you may seek to transfer. If the credits, degree or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at New York Film Academy will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending NYFA to determine if your credits or degree, diploma or certificate will transfer.

TUITION CREDIT

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

The New York Film Academy has signed articulation agreements with the purpose of guaranteeing transfer credits from the articulating school for students who fulfill all admissions requirements and are accepted to the New York Film Academy’s Bachelor of Fine Arts programs.

NYFA will only enter into an agreement after verifying the articulating school’s accreditation, conducting discussions between academic representatives of the two institutions to identify common missions, goals and standards, and after a detailed review of the courses and curricula have been completed and reviewed for equivalencies. At the end of this process, the Associate Dean of Academic Affairs generates a rubric for credit transfer. In accordance with NASAD standards, all articulation agreements are published and made readily available to enrolled and prospective students. They are also described on the school website. Currently, an articulation agreement is in effect between:

• San Diego City College and NYFA, Los Angeles.
• Santa Monica College and NYFA, Los Angeles.

The articulation agreements are designed to aid SDCC and SMC students to transfer credits to NYFA in order to complete a BFA or BA program at NYFA, Los Angeles. NYFA only accepts credit towards Liberal Arts & Science courses and will not accept any credits in the core arts major. Students must achieve a grade of C or higher in an equivalent course in order to transfer the credits.
DISCIPLINARY POLICIES

SIMULTANEOUS PROBATIONS

Students may be placed on Attendance Probation and Academic Probation simultaneously and remain in their program.

PROCEDURAL HOLD

Students suspected of violating NYFA institutional or campus-wide policies will face a fair and thorough investigation and disciplinary hearing to determine if their conduct warrants disciplinary action.

If, in the process of investigating possible violations involving the safety and welfare of others, students, faculty or staff are deemed at risk, then the alleged offender may be removed from class during the investigation, at which time he/she will be placed on Procedural Hold, for a maximum of 10 instructional days. During this period, students are responsible for consulting with the Office of the Dean of Students in order to maintain their academic standing. Once the investigation is complete, the Disciplinary Panel will inform the student of the findings and subsequent decision.

SUSPENSION

Following a thorough investigation, students found to have violated NYFA institutional or campus-wide policies may be suspended.

Any suspended student has the right to an Appeals Process and may appeal his/her suspension by submitting a formal letter to the Dean of Students. Pending administrative approval, students may continue on with their current program or re-enroll at a new start date, so as not to disrupt their education and training. Students re-enrolling must pay full tuition for that semester.

EXPULSION

Students expelled from any New York Film Academy program cannot continue instruction with their current course. A student expelled from the New York Film Academy may take advantage of the New York Film Academy's Student Tuition Refund Policy.
CREATIVE FREEDOM

ACADEMIC FREEDOM

NYFA believes in the free pursuit of intellectual and artistic inquiry, as well as the exchange of ideas between instructors and students. Controversial subjects may be explored without fear of censure, retribution or reprisal, so long as the work occurs within the scope of the NYFA education and is consistent with its stated Academic Freedom Policy, which will be made available to any person upon request. Students, faculty and staff are free to express themselves and explore their artistic horizons as they see fit, provided that they remain in compliance with state and federal law, and so long as they can successfully demonstrate that the work discussed/performd/completed was created with artistic intent. Pornographic depictions created with commercial intent or used for commercial purposes will not be tolerated, and the creators of such work will be subject to expulsion/dismissal.

Instructors are free to discuss controversial subjects in class and screen controversial works without fear of reprisal, so long as the work serves the overall goal of NYFA curriculum and does not violate the NYFA Code of Conduct or any institutional or campus-wide policies. Work that contains nudity, graphic sexual depictions, extreme violence and/or excessive profanity may be precluded from a public screening at the discretion of the administration. Films precluded from public presentation will be screened in private for an appropriate, invited audience.

ACADEMIC HONESTY & CREATIVE INTEGRITY

NYFA expects all students to be responsible individuals who insist on high standards of honesty, personal conduct and creative integrity. All incidences of plagiarism, cheating and deliberate hindrance of other students’ work are considered serious offenses and will be subject to a Disciplinary Review Hearing at which penalties will be imposed.

Academic honesty extends to all school projects, productions and exercises, both on and off the NYFA campus. Students must maintain a high standard of honesty in declarations and descriptions of these projects to faculty, administration and staff, as well as other agencies and vendors. Deliberate dishonesty and misconduct are considered serious offenses and will be subject to a Disciplinary Review Hearing at which penalties will be imposed.

FREEDOM OF SPEECH

NYFA is an open, artistic environment. While we embrace the artist’s right to free speech and expression, any form of discrimination (whether based on age, race, religion, gender or sexual preference, etc.) will not be tolerated. Libel and slander are strictly prohibited. Any student found guilty of defamation against NYFA students or staff is subject to disciplinary action. Any NYFA student, faculty or staff found guilty of defamation against any other student, faculty or staff is subject to disciplinary action, including probation, expulsion or
Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work.

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

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

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**INTELLECTUAL PROPERTY**

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

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

NYFA operates within the guidelines of federal and state law with regard to the maintenance, organization and protection of student files. NYFA is aware of, and in compliance with, guidelines established by the Family Educational Rights and Privacy Act (FERPA), concerning protection of confidentiality and privacy of student records. A copy of FERPA guidelines is available for review in the Registrar’s Office.

RETENTION & PERSISTENCE

All records for each NYFA student are kept in separate academic and financial files in locked fireproof cabinets in the Registrar’s Office and under 24-hour security surveillance. The office remains locked at all times. The Registrar must accompany anyone entering the Registrar’s Office. All academic and financial records for each student (current, graduate or withdrawn) will be stored for a minimum of 5 years after the date of their first class at NYFA. Academic transcripts are permanently maintained. Should a complaint arise concerning a particular student, the files pertaining to that student will be maintained for the life of the corporation.

STUDENT & INSTRUCTOR NON-FRATERNIZATION POLICY

Intimate relationships/dating between students and instructors or staff of NYFA is strictly prohibited.

DIVERSITY & NON-DISCRIMINATION POLICY

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

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

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

REPORTING DISCRIMINATION

We are committed to responding quickly and constructively to bias and discrimination complaints, and ensuring that all individuals feel comfortable coming forward with a complaint.

Any student, faculty or staff member who has witnessed or experienced discrimination, harassment or defamatory language on campus should immediately report the incident in one of the following ways:
• File a complaint form available at the Dean’s Office.
• Send an email to diversity@nyfa.edu
• Discuss the problem with a faculty member, Department Chair, or the Dean of the College, Dean of Faculty or Dean of Students.

NYFA will take the appropriate action to protect faculty, staff and students from discrimination, investigate any allegations or complaints and interview all parties involved to find effective resolutions.

Depending on the findings of the investigation and at the discretion of the school, any student, faculty or staff member who violates the Policy may be suspended or dismissed.

In some cases, students, faculty or staff members who wish to continue their study or employment may be required to attend a Diversity/Sensitivity Training course at their own expense.

Any act of sexual assault or any other physical violence will immediately be reported to the proper legal authorities. Any student, faculty, staff or administrator who falls victim to sexual harassment or assault will be immediately taken to the nearest hospital for medical treatment and emotional counseling. Information on crisis counseling is available in the Registrar’s Office and the Student Affairs Liaison Office.

STUDENT RIGHTS & GRIEVANCES

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

STUDENT GRIEVANCES PROCEDURES

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

• Complaints or problems with NYFA should be directed to Jean Sherlock, Dan Mackler or Sonny Calderon.
• All student complaints will be investigated thoroughly, including interviewing all parties and reviewing all documents that relate to or may potentially relate to the

HARASSMENT & SEXUAL ASSAULT

Threatening remarks from students (verbal slander, sexual harassment, threats of violence, etc.) and/or any act of physical violence from a student toward any instructor, staff member, student or other person in general will not be tolerated. Any student who violates these terms is subject to disciplinary action and/or criminal prosecution. Threatening remarks or any act of physical violence from faculty, staff or administrative employee towards any other instructor, staff member, administrator, student or other person in general will not be tolerated. Any employee who violates these terms is subject to immediate termination.
• If the complaint is determined to be valid, all necessary steps will be taken to provide the appropriate remedy for the complaint.
• Following a valid complaint, NYFA will implement reasonable policies or procedures to avoid similar complaints in the future.
• If the complaint is submitted in writing, the Grievance and Appeals Committee will provide the student with a written response.
• A written summary of all complaints will be kept in Student Records for a minimum of five years, following the date that the complaint was first received.
• A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling (888) 370-7589 or by completing a complaint form, which can be obtained on the Bureau’s internet web site (www.bppe.ca.gov.)
GRADUATE DEGREE PROGRAMS

MASTER OF FINE ARTS

&

MASTER OF ARTS
GRADUATE ADMISSIONS POLICY

An ideal applicant for the New York Film Academy Master of Fine Arts and Master of Arts programs must demonstrate a sincere passion for motion picture storytelling, the ability and desire to collaborate with other artists in a creative environment, and must submit a creative portfolio that illustrates the applicant's ability to undertake graduate level study and potential to succeed within the profession.

Candidates for admission to the Master of Fine Arts and Master of Arts programs must possess a Bachelor's Degree from a post-secondary institution recognized by the United States Department of Education. No particular major or minor is required as a prerequisite for admission, but applicants with a strong background in storytelling, and/or the arts are preferred. While GPA will be taken into consideration, and is an important component of the admission's process, the strength of the candidate's creative portfolio is also a significant determining factor for admission.

All transcripts and supporting materials should be submitted to:

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

TRANSCRIPT REQUIREMENTS

All students pursuing a graduate degree from the New York Film Academy must show proof of undergraduate completion, by submitting an official or unofficial copy of their undergraduate transcript.

The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above. Applicants who do not have the required credentials may choose to audit a program at NYFA, but will not be eligible to receive a degree or certificate of completion without submitting the necessary transcripts.

NARRATIVE STATEMENT

The narrative statement shall be a mature and self-reflective essay (2-3 typed pages) detailing the applicant’s reasons for pursuing a degree in their chosen discipline. The essay should take into account the individual’s history, formative creative experiences, contemporary influences and inspirations, and personal artistic dreams.

Applicants who have received a Bachelor's Degree (or equivalent degree) from a foreign institution must submit a credentials comparison evaluation of all undergraduate work in order to verify their Bachelor's Degree equivalency. All transcripts and portfolio materials documenting prior collegiate experience (including credentials comparison evaluation, if applicable) will be evaluated by the New York Film Academy faculty and Admissions Committee.
SUPPORTING MATERIALS

In addition to the current application form, applicants must submit the following:

- Narrative Statement
- Résumé
- Proof of English proficiency (such as TOEFL or IELTS score), if native language is other than English. (TOEFL Code: 6857)
- Supporting Materials (will not be returned; see below.)
- Sealed official academic transcript or copy of academic transcript from prior institution(s).
- Two Letters of Recommendation verifying the applicant’s ability to undertake graduate study in the field successfully.
- $75 Non-Refundable Application Fee (Check or money order only in US dollars made payable to NYFA.)

ENGLISH PROFICIENCY REQUIREMENT

Since all classes at the New York Film Academy are conducted in English, students must be able to communicate clearly in written and spoken English. Applicants for whom English is not the first or native language should submit one of the following to verify English proficiency:

- An official transcript verifying completion of secondary education in which English is the primary language of communication.
- TOEFL (Test of English as a Foreign Language) score of 550 or higher (231 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.

A New York Film Academy representative will use a phone or in-person interview as an opportunity to determine whether or not the applicant has the necessary English language proficiency.

CREATIVE PORTFOLIO

Applicants must submit one or two examples of original work that best demonstrate their talent and ability as creative individuals. Creative samples are accepted in various stages of development or as completed work. Students must submit one or two of the following:

- Film/video submissions on DVD or hyperlink, where the submission can be viewed, regardless of image capture format (20 minutes maximum.)
- Drawings, conceptual illustrations
- Storyboards or designs
- 3-D models
- Slides or photographs (10 maximum)
- Excerpt from a screenplay or short story (10 page maximum.)
- MFA Acting for Film applicants may choose to make an appointment for an on-campus audition or submit a DVD or hyperlink with an introduction and two one-minute contrasting monologues from either a published play or screenplay. When choosing audition materials, it is important to choose roles that are age and type appropriate. It is also important to read the entire play or screenplay prior to your audition.

While the creative portfolio is normally the primary determining factor for admission, the New York Film Academy understands that many applicants have attained applicable skills from various professional experiences in publishing,
entertainment law, theater, online business ventures, architecture, etc. Often, with these applicants, it is the narrative statement and resume that reveal the most about an applicant's qualifications, and potential for success in the program, to the Admissions Committee.

**LETTERS OF RECOMMENDATION**

Graduate applicants to the New York Film Academy must submit a minimum of two (2) letters of recommendation verifying the applicant’s ability to successfully take on graduate study in the relevant field. Letters must be sealed and stamped, and should be submitted directly to the Admissions Office from the individual writing on the applicant’s behalf.

**INTERVIEW**

As part of the admissions process, graduate 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 MFA OR MA program.

The deposit for all long-term programs (one year or longer) is $1000, which is applied toward the first term's tuition payment. Most of the deposit is refundable, except a $100 administrative processing fee.

**GRADUATION REQUIREMENTS**

In order to graduate, students must:

- successfully complete every course of study with a passing grade and maintain a cumulative GPA of a "B" (3.0) or higher
- complete and receive a passing grade on their Thesis project by the established deadline and in accordance with all guidelines
- not be in violation of any school codes or policies
- complete all credit requirements for their program.
MASTER OF FINE ARTS IN FILMMAKING
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required:
Thesis Option A: 69.5 Units
Thesis Option B: 73.5 Units

OVERVIEW
The New York Film Academy Master of Fine Arts (MFA) in Filmmaking is an accelerated, six or seven semester, conservatory-based, full-time graduate study program. Designed to educate committed prospective filmmakers in a hands-on, total immersion, professional environment, the New York Film Academy Master of Fine Arts in Filmmaking provides a creative setting in which to challenge, inspire, and perfect the talents of its student body. Filmmaking students follow an intensive curriculum and achieve multiple learning and production goals. In a combination of hands-on classroom education and intense film shoots, students acquire a sound understanding and appreciation of motion picture arts and aesthetics, and learn to integrate knowledge into professional experience.

LEARNING OBJECTIVES
Upon graduation from the MFA Film program, students will:
• Demonstrate a unique vision and mastery of cinematic story telling skills through the creation of professional level media productions.
• Demonstrate advanced comprehension of post-production techniques and concepts.
• Demonstrate mastery of production management techniques and concepts required to produce film and media productions.
• Demonstrate advanced ability to write narrative scripts for cinema productions.
• Exhibit effective directing skills required to realize convincing performances from actors.
• Demonstrate proper use of critical analysis and leadership skills to determine the best methods of on set crew management and the ability to collaborate with others.
• Demonstrate knowledge of professional conduct and industry mores.
• Exhibit academic and professional knowledge of historical and contemporary film styles. Use of this knowledge will allow students to understand how one’s work embraces or challenges existing film styles.

YEAR ONE
In Year One, students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film arts. From the first day of class, students are immersed in a hands-on education and an environment that empowers them to artfully tell stories. Through a sequence of classes, students begin to work through a number of visual, dramatic, and technical challenges. They rapidly learn the fundamental creative and technical skills they need to make a film. All students participate in an intensive series of courses in Directing, Screenwriting,
Producing, Cinematography, and Digital Editing to prepare them for more advanced topics and projects in Year Two.

YEAR TWO

Coursework in the second year includes a series of highly specialized classes designed to further develop students’ knowledge and skills as professional filmmakers. Students are required to pursue one of two thesis options (described below) for the remainder of the degree program. While each thesis option differs in the length of time for completion, they are equivalent in scope and content. The final thesis is intended to reflect the student’s strengths as a filmmaker and should be of professional quality. All students are expected to have a role in multiple thesis productions, besides their own. Students who select Thesis Option B will also be required to enroll in a seventh semester to complete their project.

THESES OPTIONS

**Thesis Option A: Short Form Thesis Film**

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

**Thesis Option B: Feature Length Film Production**

In Semesters Four, Five and Six, Option B students must develop and present a completed script draft, business plan for funding, shooting schedule and detailed budget for a feature project to be shot in the following semester. Students will then direct and complete post-production of their feature films in a paid seventh semester.

SEMMESTER ONE OBJECTIVES

Students begin their immersion in filmmaking through a series of intense classes in directing, screenwriting, cinematography, and editing. These classes support a number of short film productions that allow their skills to be quickly placed into practice, as well as assist them with developing proficiency with the overall production process.

Students will also develop their leadership and collaborative skills by fulfilling the essential roles of Director of Photography, Assistant Camera Operator, and Gaffer (Lighting Technician) on the films of their classmates.

Dialogue filmmaking is explored in depth in the second half of the semester, as classes in directing, screenwriting and editing continue. The final project of the semester is the digital dialogue film, which students will write, direct and edit.

The combination of these classes will prepare students for the second semester and production of the Intermediate Films.

Learning Goals:

- Art, aesthetics, and technique of visual storytelling including directing, 16mm cinematography, and editing.
- Fundamentals of high definition video production and digital editing.
- Survey and examination of film studies from a director’s perspective.
- Fundamental training in acting and directing actors.
- Immersion in screenwriting craft.
- Develop the ability to collaborate and lead a student film crew.
**Production Goals:**

- Write, direct and edit five short films.
- Crew as cinematographer, gaffer, and/or assistant camera on approximately 15 additional films.
- Write a short film script with dialogue.
- Participate in Production Workshop exercises on HD.
- Write, direct and edit a digital dialogue film.

**SEMESTER TWO OBJECTIVES**

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

An intensive in the field production class, the advanced production workshop, provides instruction in all of these areas through a series of in the field productions. The development of professional on-set conduct and leadership and collaborative skills are also rigorously developed in this class.

**Learning Goals:**

- Advance in proficiency in the fields of directing, editing, and cinematography.
- Advance in proficiency in the field of collaboration and leadership skills.
- Develop a more sophisticated understanding of story development and scriptwriting.
- Discuss the role of the producer and implement advanced production tasks.
- Identify point of view and construct scenes from the perspective of specific characters.
- Develop an ability to give and receive constructive editorial and creative feedback on a project.

**Production Goals:**

- Direct a short film emphasizing a character’s Point of View.
- Direct or DP a sync sound production workshop.
- Develop proficiency with the second semester equipment package.

**SEMESTER THREE OBJECTIVES**

The capstone of Year One is the intermediate film, a production of up to fifteen minutes in length, which is produced in the first part of Semester Three. This more polished short film incorporates all of the disciplines instructed throughout the semester. The student’s ambitions and capabilities, as evidenced in the intermediate film, are expected to increase from earlier projects. Students will also expand their knowledge of production, and collaborative abilities, by serving as crew-members on five of their classmates’ productions.

Intensive classes in post production and sound design assist the student not only with completing the final steps of the filmmaking process, but also with developing an ability to give and receive editorial and creative feedback on their project. As the students edit these projects for a public screening, they also begin to cultivate the thesis and feature screenplay ideas that will be fully realized in their second year. In the process, they determine their plan for Year Two.
Learning Goals:

- Develop an increased ability to produce the short film at a higher level.
- Develop an understanding of the craft of feature film script development.
- Advance an understanding of sophisticated picture and sound editing techniques.

Production Goals:

- Direct and edit an intermediate film of up to fifteen minutes in length (shot on 16mm film, 35mm film, or High Definition Video).
- Participate as a principal crew-member in five classmates’ films.
- Determine a course of study for Year Two.

YEAR-END SCREENINGS

The Intermediate Film will be presented in a movie theater for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students’ progress and achievements thus far.

YEAR TWO

Year Two begins with the fourth semester, which is designed to immerse the students in advanced directing and cinematography techniques. In Advanced Directing classes, students learn the skills necessary for deeper, more mature filmmaking based around a distinct visual style and richer characters. In advanced cinematography class, students familiarize themselves with sophisticated equipment packages and High definition Red Epic cameras, in order to enhance the production value of their thesis films. Finally, students begin the process of writing both a short thesis script and a full-length feature screenplay, workshopping their ideas with classmates and instructors.

SEMESTER FOUR OBJECTIVES

During Semester Four, students participate in thesis committee meetings as they continue to focus on realizing the requirements for their thesis. Students must meet regularly with thesis committee members in order to ensure compliance with New York Film Academy standards, and to seek assistance in the realization of their respective creative visions.

Students will also begin developing feature length film scripts to later be polished and pre-produced (by students who select Thesis Option A) or produced, directed, and edited (by students who pursue Thesis Option B).

Thesis Option B students will begin their intensive study in developing and pre-producing their feature film projects.

Learning Goals: Thesis Option A

- Demonstrate advanced comprehension of directing, cinematography and post-production concepts and techniques.
- Demonstrate advanced ability to write narrative scripts for thesis productions.
- Demonstrate an increased ability to create convincing performances with actors.
- Develop advanced production management skills required for thesis production.
- Develop an increased ability to write the feature film script.
- Demonstrate an increased command of one’s unique creative voice.
Production Goals: Thesis Option A

• Produce a short exercise in film style
• Produce a short exercise focused on performance
• Produce a short exercise in Advanced Cinematography
• Develop proficiency with the second year thesis film equipment package.

Production Goals: Thesis Option B

• Put into practice advanced directing techniques.
• Begin pre-production of the feature film.

Learning Goals: Thesis Option B

• Learn advanced directing skills.
• Demonstrate an ability to write a first draft feature film screenplay.
• Learn and study basic skills for producing feature films.
• Learn the skills to effectively pitch a project.
• Learn the elements of feature film business plans and television show bibles.
• Be introduced to and learn feature scheduling and budgeting practices, including training on industry standard Movie Magic software.
• Be introduced to and learn contract negotiation skills and how to market projects to financiers and distributors.

SEMESTER FIVE OBJECTIVES (THESIS OPTION A)

In Semester Five, all instruction is geared toward preproduction of the students’ thesis films. As the students polish and finalize their thesis scripts, their directing and producing classes help prepare them to bring the script to the screen. A production design class also aids them in creating a richer on-screen cinematic environment for their characters and their audience, which will work in unison with the story, visual style, and locations. Additionally, students continue to develop their feature film scripts.

In the latter part of Semester Five, students enter the production cycle for their thesis films. The thesis film is the capstone for the MFA degree, incorporating all of the skills learned thus far. This project must complete all stages of review by the Thesis Committee before it will be approved for production. Collaborative and leadership skills are also further developed through participation on fellow students thesis film projects.

Learning Goals:

• Master the preparation process for the production of an ambitious film project.
• Demonstrate advanced ability to workshop and finalize narrative scripts.
• Demonstrate an ability to bring a script to life in the casting process.
• Develop sophisticated leadership skills through the hiring of a crew.
• Deepen the understanding of the importance of rewriting in the feature script process.

Production Goals:

• Present a full production notebook to a thesis committee.
• Develop advanced ability to collaborate and lead on a film set.
• Serve as a crewmember on at least two classmates’ projects OR produce and direct
a sync-sound final thesis film of up to thirty minutes in length.

SEMESTER SIX
OBJECTIVES
(THESIS OPTION A)
Thesis production and crew participation continues in the first half of the final semester, and is complete by the midpoint of the semester. The ability to craft a unique vision is nurtured in the final post-production classes at the end of the semester. These extensive one on one critiques and reviews assist the student in further developing the ability to coherently describe their work and find their own creative identity as artists. As students conclude the program, they also finalize their full-length feature screenplay, which is designed to be an accompanying marketing device along with their thesis project. To that end, a course on navigating the entertainment industry prepares students for the road beyond graduation.

Learning Goals:
• Develop a comprehension of the breadth and depth of the professional fields available in the industry.
• Develop a comprehension of industry standard methods of project and self-promotion.
• Develop and increased ability to give and receive editorial and creative feedback.
• Develop an increased ability to refine the creative voice through production and post-production of the thesis film.
• Further develop the ability to write the narrative feature film script.

Production Goals:
• Serve as a crewmember on at least two classmates’ projects OR produce and direct a sync-sound final thesis film of up to thirty minutes in length.

SEMESTER FIVE
OBJECTIVES
(THESIS OPTION B)
Thesis Option B students will learn and practice advanced cinematography technique and production design. They will develop advanced producing skills as well as complete a second draft of their feature screenplays. They will learn and implement relevant marketing and distribution models for first time feature filmmakers. They will be introduced to financial reporting methodologies and standard practices.

Learning Goals:
• Learn and master advanced cinematography technique.
• Learn and troubleshoot art direction and production design concepts.
• Study and adapt effective development and pre-production practices.
• Demonstrate an ability to write a comprehensive second draft of their feature film screenplays and skill in adhering to deadlines.
• Adapt relevant marketing and distribution strategies to their feature film projects.

Production Goals:
• Put into practice advanced cinematography design.
• Put into practice production design concepts.
• Continue pre-production of the feature film.
**SEMESTER SIX OBJECTIVES (THESIS OPTION B)**

Thesis Option B students will construct and workshop scenes from their upcoming feature film shoots. They will complete pre-production of their feature films, including organizing department management and spending systems. Based on successfully completing pre-production and delivering all required green light documents to the thesis committee and head of the Option B track, students will begin and complete principal photography in either Semester Six or Semester Seven. Students must pass a final evaluation by the thesis committee and head of the Option B track, ensuring that all academic requirements are met.

**Learning Goals:**

- Construct and articulate the director’s vision for a chosen scene.
- Demonstrate an ability to execute all necessary paperwork to begin principal photography.
- Demonstrate an ability to maintain creative vision throughout the production of the feature film thesis project.
- Demonstrate effective collaboration and leadership skills throughout principal photography (in semester six or semester seven).

**Production Goals:**

- Finalize pre-production of the feature film.
- Begin and complete principal photography of the feature film.

**SEMESTER SEVEN OBJECTIVES (THESIS OPTION B)**

Students complete principal photography in semester six or seven and begin and complete the post-production phase of their projects in semester seven. Picture, sound, visual effects and music editorial will be undertaken and completed under supervision of the thesis committee. They learn and compile feature film deliverables required of producers and filmmakers by distributors.

**Learning Goals:**

- Demonstrate an ability to maintain creative vision throughout the production of the feature film thesis project.
- Demonstrate effective collaboration and leadership skills throughout principal photography (semester six or semester seven).
- Demonstrate an ability to execute post-production of the feature film.
- Demonstrate an understanding of deliverables required by distributors.

**Production Goals:**

- Complete principal photography of the feature film.
- Begin and complete post-production of the feature film.
- Compile a complete inventory of film deliverables.

**YEAR-END SCREENINGS**

A final celebratory screening will be held at the end of Semester Six (for MFA students who chose Thesis Option A) and at the end of Semester Seven (for students who chose Thesis Option B). The thesis films will be projected in large format in an open...
screening for friends, family and invited guests. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students’ progress and achievements in the MFA program.

### CURRICULUM

#### Semester One Units

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<td>Cinema Studies</td>
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**Required** 14 units

#### Semester Two Units

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<td>FILM600</td>
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**Required** 12 units

#### Semester Three Units

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<td>Intermediate Film Post Production</td>
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<td>FILM630</td>
<td>Elements of Feature Screenwriting</td>
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<td>Sound Design</td>
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<td>FILM650</td>
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**Required** 10 units

#### Semester Four (Thesis Option A) Units

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<td>FILM690</td>
<td>Feature Screenwriting I</td>
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<td>Screenwriting Short Thesis I</td>
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<td>HATM550</td>
<td>Psychology of Film</td>
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**Required** 13.5 units

#### Semester Five (Thesis Option A) Units

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<td>FILM730</td>
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<td>FILM740</td>
<td>Screenwriting Short Thesis II</td>
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<td>FILM750</td>
<td>Designing the Thesis Film</td>
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<td>FILM760</td>
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**Required** 9 units

#### Semester Six (Thesis Option A) Units

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<td>FILM780</td>
<td>Thesis Film Post Production</td>
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<td>FILM790</td>
<td>Feature Screenwriting III</td>
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<td>FILM800</td>
<td>Master’s Professional Development: Navigating the Industry</td>
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**Required** 11 units
COURSE DESCRIPTIONS

Semester One

FILM AESTHETICS I

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

CINEMATOGRAPHY I

Through intensive in-class exercises, students shoot 16mm film and learn the complexities of film exposure, the psychological effect of focal lengths, and the use of advanced lighting techniques to evoke a story's mood and tone. As students incorporate dialogue, they also learn the technical nuances of shooting and lighting high definition video on Canon 5D cameras.

EDITING I

Students are taught multiple aesthetic approaches to editing film and video. They
learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Students study both the nuanced effects of editing on storytelling, and then apply them to their own films. The results allow students to apply the psychological and emotional effects of editing to their overall stories.

**PRODUCTION WORKSHOP**

Production workshop is designed to demystify the craft of filmmaking. Working alongside directing and acting instructors, students apply the complex techniques from class as they articulate the objectives of a given scene. This applies to the use of lenses, lighting, and editing. Students are also taught the critical significance of performance through acting classes, adhering to the philosophy that in order to direct actors, one must understand and experience acting as art and methodology. Students learn how to speak the language of acting, identifying a scene’s emotional "beats" and "character objectives" in order to improve performances.

**SCREENWRITING I**

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

**CINEMA STUDIES**

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

**Semester Two**

**FILM AESTHETICS II**

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

**Prerequisite(s): Film Aesthetics I**

**CINEMATOGRAPHY II**

This class immerses students in the more advanced technical and creative demands of cinematography. Students work with more advanced 16mm cameras before transitioning to the Red Scarlet to continue studying HD cinematography. In addition, students complete the full range of camera formats in the 35mm filmmaking component. This intensive segment of the class is an opportunity for students to see how the wider frame and higher resolution of 35mm affects their shot design, framing, composition, staging, camera movement, lens choice, and lighting.

**Prerequisite(s): Cinematography I**

**ADVANCED PRODUCTION WORKSHOP**

In a series of production exercises, students shoot scenes on 16mm film and HD with the guidance and critique of their instructor. These practice scenes are fully pre-produced (storyboarded, cast, scouted, rehearsed and pre-lighted) and treated as actual productions, produced in tandem with students in the corresponding NYFA MFA Acting For Film Program. Students are more fully trained in the etiquette of the film set, and the intensive collaboration required for a professional film shoot. Filling all of the necessary crew roles, students spend a full production day shooting scenes with a more advanced grip and electric equipment package.

**Prerequisite(s): Production Workshop**

**EDITING II**

Continuing where Editing 1 left off, students sync and edit with dialogue, and learn more advanced techniques in sound mixing and color correction. Students make creative discoveries as well when they compare the very different versions that are edited from the same material. This necessary training in cutting and re-cutting properly prepares them to undertake the challenge of picture and sound editing their Intermediate Year One Film.

**Prerequisite(s): Editing I**

**SCREENWRITING II**

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

**Prerequisite(s): Screenwriting I**

**PRODUCING I**

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

**Prerequisite(s): Film Aesthetics I**

**Semester Three**

**INTERMEDIATE FILM PRODUCTION**

Students start the third semester with a finished script of up to 15 pages, having fully developed their ideas and prepared the scripts for production. Working with instructors to develop a production schedule, students make final preparations on their film shoots, resulting in a production period that is as intense and demanding as a professional feature film shoot. They continue to meet with instructors in one-on-one advisement sessions to get feedback on their shooting script, casting, storyboards, floor plans, schedules & budgets. Each week during the production period, students come together with their Directing and Producing instructors to debrief on the most recently completed production and greenlight the next production. The greenlight process requires students to present a production notebook to their instructors, who will determine that the student is fully prepared creatively and logistically. 

**Prerequisite(s): Film Aesthetics II**

**INTERMEDIATE FILM POST PRODUCTION**

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

**Prerequisite(s): Intermediate Film Production**

**ELEMENTS OF FEATURE SCREENWRITING**

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of feature screenwriting. Topics will expand upon the short film techniques discussed in Screenwriting 1 and 2, including Classic Screenplay Structure, Developing the Feature Film Character, Character Arcs, Dialogue, Theme, Conflict, Text and Subtext, Tone and Genre, Visualization, Exposition, Resolutions, and Scene Beats. By the conclusion of this course, students will develop a feature film script idea that will be fully realized in the second year of the MFA program.

**Prerequisite(s): Screenwriting I & II**

**SOUND DESIGN**

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

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

Semester Four:
Thesis Option A

ADVANCED DIRECTING

This class is an exploration of art of film style and the process of directing performance. Students study the stylistic choices of great film masters, and then apply the same styles to an assigned scene. In the second half of the class, students are provided with a selection of pre-published texts, including plays, television scripts, and scenes from produced feature length screenplays. They workshop the scenes (both inside and outside of class) with actors from the MFA Acting for Film program and/or local industry professionals, and film them for a final class project.

ADVANCED CINEMATOGRAPHY

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

PRODUCING II

Students work on more advanced concepts of scheduling and budgeting, and learn about the nuances of legal contracts, deal memos, and working with guilds and unions. Instructors use case studies to help students hone group problem-solving skills, a film industry must-have. Most notably, as they develop their thesis ideas, they will learn the craft of pitching their project ideas. Students will also meet with a thesis committee twice throughout the semester in the context of this course.

Prerequisite(s): Producing I

FEATURE SCREENWRITING I

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

Prerequisite(s): Screenwriting II
SCREENWRITING SHORT THESIS I

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

Prerequisite(s): Screenwriting II

PSYCHOLOGY OF FILM

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

DIRECTING THE THESIS FILM

An intensive examination of the visual style of film, this class helps students assess their directorial approach to their thesis films. Students workshop scenes from their thesis scripts, and prepare a thorough and detailed presentation of their thesis films. Students use these presentations at a thesis committee meeting where their projects will be given a final review by a panel of faculty.

Prerequisite(s): Advanced Directing

PRODUCING THE THESIS FILM

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

Prerequisite(s): Producing II

FEATURE SCREENWRITING II

The ideas from Feature Screenwriting I will be further developed into a full feature draft. Students work with instructors both in class and in consultation to complete the script, continuing to workshop ideas in class with their peers.

Prerequisite(s): Feature Screenwriting I

SCREENWRITING SHORT THESIS II

Under the guidance of screenwriting instructors, students continue to workshop and polish their scripts through table reads,
using rehearsals and scene exercises from other classes to lock their scripts in the weeks leading up to production.

**Prerequisite(s): Screenwriting Short Thesis I**

**DESIGNING THE THESIS FILM**

Production design plays an important role in the success of any production, as it provides the audience with the visual clues that establish and enhance the production content. Through lectures and exercises, students use set design and construction, costume design, prop choices, advanced aesthetics of color and shape to create the visual language of their thesis films.

**MASTER’S THESIS PRODUCTION I**

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. Students are required to participate as crew on three thesis projects: one in the semester in which they shoot their own thesis, and two in the other semester.

**Semester Six: Thesis Option A**

**MASTER’S THESIS PRODUCTION II**

The final capstone project of the MFA program, the Thesis film combines all of the skills learned thus far into a single project of up to thirty minutes in length. These thesis films function as the calling card project for MFA Filmmakers, enabling them to demonstrate their creative vision and professional skills to the world of film festivals and the larger community of the entertainment industry. These projects have the necessary equipment and longer production period (13 shooting days) to allow filmmakers to work on both a more detailed and nuanced level and with a larger scope. Each project is greenlit by the students’ directing and producing instructors, who evaluate the students creative and business choices as they are presented in each student’s production notebook.

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

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

**THESIS FILM POST PRODUCTION**

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

**Prerequisite(s): Thesis Film Production**

**FEATURE SCREENWRITING III**

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

**Prerequisite(s): Feature Screenwriting II**

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**MASTER’S PROFESSIONAL DEVELOPMENT: NAVIGATING THE INDUSTRY**

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.

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**Semester Four:**  
**Thesis Option B**

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**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.

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**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.

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**WRITING THE FEATURE SCREENPLAY I**

In a workshop setting, each student will develop and write the first draft of his or her 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.
PITCHING, BUSINESS PLANS & TELEVISION SHOW BIBLES

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.

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.

BUSINESS AFFAIRS

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.

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**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 his or her 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 postproduction 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 his or her 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.
The New York Film Academy Master of Fine Arts (MFA) in Acting for Film is a conservatory-based, four-semester, full-time graduate study program. It is intended for students who are passionate, imaginative and versatile in their craft, who also have a strong desire to further develop these attributes as they apply to the discipline of acting for film. Students in the program will be immersed in an environment created for professional development and creative freedom. In a combination of hands-on classroom education and intense acting seminars, master students acquire a sound understanding and appreciation of performing as visual artists in the motion picture arts and learn to integrate knowledge and professional experience.

YEAR ONE

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

SEMESTER ONE

OBJECTIVES

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

Learning Goals:

• Understand the fundamental principles of acting for film.
• Grounding in classical scene study and acting techniques.
• Fundamentals of script and text analysis.
• Survey and examination of film studies from a film actor’s perspective.
• Exposure to a variety of vocal and movement techniques.
• Understanding the development of film acting styles from silent movies to present day, as well as developing a working knowledge of films that span the history of movies in America.

Production Goals:

• Perform a live monologue or scene presentation.
• Shoot in-class on camera scenes for critique.
• Participate in a Filmcraft shoot.
• Participate in a supervised Production Workshop with film students.
SEMESTER TWO
OBJECTIVES

The second semester of Year One enables students to continue developing as actors by challenging their range, and moving beyond their “comfort zone”. The second semester consists of a sequence of classes in Technique & Scene Study II, Acting for Film II, Voice & Speech II, Movement II and Stage to Screen I (P&W). Acting for Film students will also have the opportunity to collaborate with film students on Sync Sound Production Workshop projects, learn about playwrights and screenwriters, and shoot a short film project on location with professional staff. All instruction and film exercises are geared towards helping students complete their individual projects and production goals.

Learning Goals:

• Intermediate training in classical scene study.
• Intermediate training in vocal and movement work.
• Developing Standard American Speech as well as work on dialects.
• Understand the nuances and differences between staged and on-camera performances.

Production Goals:

• Perform in a short film.
• Perform in a year-end, filmed scene presentation.
• Perform in a film directed by student filmmakers.
• Perform in scenes from both plays and screenplays in order to examine the differences in performance demands for the two formats.

YEAR TWO

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

SEMESTER THREE
OBJECTIVES

At the beginning of Semester Three, students receive MFA Thesis Project Options to choose and prep for intensive fourth semester thesis work. Students will meet with Academic Advisors and mentors periodically throughout the second year. The focus of the semester is on refining performance skills. Semester Three classes are infused with an emphasis on perfecting their craft. This is intended to prepare MFA students for their thesis projects as well as for a life in the industry after graduation.

Learning Goals:

• Continued practice in front of camera, behind camera, in a recording studio and in post-production.
• Continued work and deeper comprehension of stage vs. film performance.
• Familiarization with voice-over techniques.
• Learn sound writing principles.
• Training in Improvisation work.
• Analyze and understand the work of Shakespeare

**Production Goals:**

• Perform in both multi-camera and single camera in-class television shoots.
• Prepare and record original voice-over reel in studio.
• Perform an in-class, filmed Shakespeare presentation.
• Perform in a filmed one-act play. Presentation.
• Perform in an in-class, filmed Improvisation presentation.

**SEMESTER FOUR OBJECTIVES**

At this point, master students devote the majority of their time to their thesis requirements. Acting faculty will coach and assist students individually in an extensive series of advisements to ensure the successful completion of thesis requirements.

**Learning Goals:**

• Further development of advanced scene study techniques.
• Continued work and deeper comprehension of stage vs. film performance.
• Development of skills necessary for auditioning and the realities of the acting industry and the business of acting (both for television and film).
• Understanding of marketing tools used by film actors.
• Learn to adapt live performance to the screen.
• Create a Thesis Project.

**Production Goals:**

• Perform both filmed and live original thesis presentations.
• Perform in a final film project for final screening.
• Perform in a final Showcase for industry professionals.

**CURRICULUM**

**Semester One**

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<td>Voice &amp; Speech I</td>
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COURSE DESCRIPTIONS

Semester One

TECHNIQUE & SCENE STUDY I

Acting Technique provides students with the preparatory building blocks, which lay a solid foundation from which to go deeper into the craft. Students will learn about their responsibility to the writer, script and fellow students as they analyze their emotional and physical instrument and begin to practice technique exercises which will give them insight into the primary function of the actor; that of making clear, readable choices for a character in a given imaginary circumstance. Students will practice relaxation, concentration and specificity exercises as well as learn how to prepare emotionally for a performance. Students learn to analyze scripts and break them down into units or “beats”. They develop a solid grounding in establishing a character based on their own experiences and imagination. Students will work on exercises, monologues and short scenes from theatre and/or film. They will perform in a taped live presentation at the end of semester.

ACTING FOR FILM I

Acting for Film I provides students an environment to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting, including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in a supervised Production Workshop with film students.

VOICE & SPEECH I

This course is a studio experience exploring basic voice and speech techniques and concepts while addressing each individual student’s current vocal state. A conceptual framework for critical analysis is presented along with basic voice practice. Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. They will also work with basic elements of speech, such as auditory awareness and how sound is being created. Students will work toward creating Neutral American Speech.
MOVEMENT I

Students experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught, such as modern dance, yoga, Viewpoints and Laban movement. They will also learn the relationship between their physical and emotional life and apply these discoveries to acting choices. This course will cover aspects of movement analysis and apply movement exercises to developing the physical life of a character.

FILMCRAFT

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

CINEMA STUDIES

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

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

Semester Two

TECHNIQUE & SCENE STUDY II

Students mobilize all the skills learned in previous semesters in all classes to prepare a performance that will showcase their skills and talents learned to date. Scenes and monologues are explored and rehearsed culminating in a presentation for an invited audience. Scheduled rehearsals average five hours per week. Students will co-produce presentation.

Prerequisite(s): Technique & Scene Study I

ACTING FOR FILM II

This course introduces the beginning Acting for Film student the skills necessary for creating a fully realized performance. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Students will participate in a short scene shoot to be directed by the instructor and edited by a TA. Film set terminology and etiquette is also addressed. Students collaborate in a supervised Sync-Sound Production Workshop with film students, which is a full immersion production approach to Acting for Film instruction.
Prerequisite(s): Acting for Film I

VOICE & SPEECH II

This course is designed to help students find freedom with their instrument and learn to identify and duplicate proper pronunciation elements. Voice exploration and exercises will be deepened in order to find a new level of availability and richness within the student’s vocal instrument. Specific attention will be paid to helping each student expand his/her flexibility and range of choices applicable to characterization work.

Students will deepen the study of Standard American Speech and IPA (International Phonetic Alphabet) begun in Voice and Speech I, in order to neutralize regional dialects and attain more resonant speech. This allows for the beginning practice of dialects including (but not limited to) Standard British, Cockney, and Brooklyn.

Prerequisite(s): Voice & Speech I

MOVEMENT II

In a continuation of Movement I students will further explore their physical expression, command over their physical abilities, and connection to physical characterization. Various techniques, such as Composition work, Contact Improv, and Chekhov’s Psychological Gesture, will be used to exercise the students’ physical instrument. This course will foster and amplify the students ability to be physically present and connected with their acting choices while also being able to both analyze and apply physical characterization in their work.

Prerequisite(s): Movement I

STAGE TO SCREEN I

Students will learn the nuances and differences in acting styles and technical demands for both staged and on-camera performances. They will also study and analyze contemporary plays and screenplays. Scenes from an existing play that has also been adapted as a screenplay will be studied. They will rehearse and perform the scenes on stage followed by a film shoot of the same script.

Semester Three

WRITING FOR ACTORS

Students will learn sound writing principles, how to develop story, character, tone, and develop themes. They will create the script for their Stage to Screen II one-act play that will be performed in the same semester.

Prerequisite(s): Successful completion of semester 2 courses

ACTING FOR FILM III: SCRIPTED TV

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

Prerequisite(s): Acting for Film II
VOICE-OVER WORKSHOP

A hands-on workshop in the highly specialized skill of voice-over acting. This course includes a final recording session in a Hollywood studio from which students create a demo reel for use in showcasing their voice-over skills.  
Prerequisite(s): Voice & Speech II

STAGE TO SCREEN II (PLAY)

Students will write a one-act play or themed scenes to be performed at the end of the semester. In the following semester, this same piece or pieces are adapted into a screenplay and filmed, affording students the opportunity to learn to modify their performance technique between stage and screen. Scheduled rehearsals average five hours per week.  
Prerequisite(s): Stage to Screen I

SHAKESPEARE

The course provides an introduction to Shakespeare’s verse, texts, characters and performance history for actors, directors and writers. While the course is primarily performance-based, some consideration will be given to Shakespeare’s life, the “authorship question” (who wrote Shakespeare’s plays), production history, as well as some discussion in the cultural meaning of “Shakespeare” today.  
Prerequisite(s): Successful completion of semester 2 courses

IMPROVISATION

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

Semester Four

SCENE STUDY MASTER CLASS

Students work on advanced scenes, furthering their development in emotional availability, personalization, transference, stakes, and urgency in performance. They are encouraged to explore more intense and emotionally deeper material, choosing scenes that expand his or her characterization work. This course will culminate in a live Showcase of scenes for an invited audience and industry professionals.  
Prerequisite(s): Successful completion of semester 3 courses

THESIS DEVELOPMENT

This class will be geared toward assisting the student in the creation of the Thesis Project, which will include intensive research, writing and preparatory work. Students will also be able to troubleshoot areas of concern.

BUSINESS OF ACTING/AUDITION TECHNIQUE

This course teaches advanced Business of Acting skills to students on the verge of graduating with an MFA in Acting for Film. Students will create a business plan which includes research on headshot photographers, writing resumes, researching and targeting appropriate agencies and managers, understanding basic contracts and industry standards as well as honing auditioning skills for today’s industry.  

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addition, this course will develop the actor’s cold reading and auditioning skills through weekly drills of mock, on-camera audition situations. Work will be viewed and critiqued weekly with the aim of preparing students to enter today’s highly competitive industry.

STAGE TO SCREEN III (FILM)

After completing Stage to Screen II in Semester Three, students immerse themselves in learning to adapt their live performance to the screen for a filmed production, to be screened at the end of the program. Students will also co-produce the film. This experience offers students an invaluable opportunity to explore the breadth of skills required from a versatile actor.

Prerequisite(s): Stage to Screen II (Play)

ELECTIVES

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

SKETCH COMEDY

This workshop is designed for actors with comedy improvisation experience who are interested in writing and performing sketch comedy. Each class will involve instruction on the variety of ways sketch comedy is created, using improvisational comedy to bolster the writing process, and brainstorming to help each student discover their unique comic voice. Students will perform in a semester-end Sketch show to be taped and performed in front of a live audience.

CONTEMPORARY DANCE

This course will provide an opportunity for students to experience a variety of dance styles and choreography inside and outside the parameters of western contemporary dance. Students pursue weekly research and movement based activities that explore a range of choreographic themes.

SINGING FOR ACTORS

This course offers actors the opportunity to experience the techniques and joy of singing in order to feel comfortable and competent in an audition or on set. This is a voice workshop, not a performance workshop. The skills practiced are intended to create expressive freedom in a musical environment.

ADVANCED STAGE PROJECTS

This course will allow students to continue to explore their acting and technical skill through studying an advanced level of different techniques which may include those developed by Chekov, Strasberg, Uta Hagen and Meisner.

ENTERTAINMENT LAW

This course is an overview of basic entertainment law and how it affects actors, the business of acting and basic content creation. Acting students will study legal issues that affect actors and content creators in television, film, recordings, live performances and other aspects of the entertainment industry.
MASTER OF FINE ARTS IN SCREENWRITING
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 64

OVERVIEW
The MFA Screenwriting program offers a comprehensive look at the art of screenwriting through writing courses, as well as courses in film studies and screenplay analysis. Students will be assigned several writing projects, which will be critiqued by their peers during in-class workshops.

LEARNING OBJECTIVES
Upon graduation from the Screenwriting Master of Fine Arts Program, students will:

• Demonstrate a mastery of cinematic storytelling techniques in the writing of professional-caliber original film, television, and new media scripts.

• Demonstrate a mastery of the business practices of professional screenwriters and their counterparts by creating scholarly essays; professional-caliber script coverage, industry correspondence and oral presentations (pitches); and by successfully securing and completing internships within the entertainment industry.

• Demonstrate a proven discipline and methodology for completing professional-caliber screenplays in adherence to project parameters and deadlines.

• Demonstrate a thorough understanding of the history of film, television, and new media, and employ this understanding in the creation of original works by adhering to traditional generic and formal storytelling patterns or by designing an educated and defensible reconstructing of those conventions.

• Demonstrate a thorough understanding of current digital motion picture production methods by employing these methods in the creation of several original digital short films.

SEMESTER ONE OBJECTIVES
During Semester One, students will be introduced to the tools and skills necessary for writing successful screenplays. Students are encouraged to be creative, but are also taught to think of the screenplay as the definitive industry tool for articulating ideas or concepts to a production team, including producers, financiers, directors, and actors. Clarity can be as important as creativity. Standard formatting and industry expectations will be studied and analyzed during writing workshops and lectures. Students will also study the Business of Screenwriting and how to navigate the entertainment industry.
Learning Goals:

- In-depth study of classic screenplay structure, character arcs, theme, conflict, flashbacks, voiceover, subtext, style, tone, visualization, discipline, and genre.
- Building stories around a variety of inspirations, ranging from art and current events to legends/folklore and social media.
- In-depth look at treatment writing.
- Examine theories of film through analysis of a variety of great screenplays from the 20th and 21st Centuries.
- Critical concepts in film history.
- Standard conventions of TV writing and the TV industry.

Production Goals:

- Write a treatment/outline for two feature length films.
- Write a first draft of a speculative (“spec”) feature length screenplay.
- Write a “network draft” of a spec one-hour TV drama episode.

SEMESTER TWO
OBJECTIVES

The second semester challenges students to develop their craft artistically and technically, and to progress beyond their earlier experiments with the feature length screenplay. In an advanced workshop, students will write a first draft of a second original spec feature length screenplay and will then choose between revising that screenplay or the screenplay from Semester One. Students are expected to share revised or newly written material in workshops. In addition, students will broaden their understanding of the medium by developing material for a half-hour TV comedy spec script and an original TV series pilot script. Students will also study acting techniques and write, direct, and edit their own short film in order to achieve a better understanding of how the written word translates to the screen. Critical Studies class will also provide students with a theoretical and historical prospective on writing and the writing industry over the past one hundred years. The Business of Screenwriting classes continue as students gain a deeper understanding of the entertainment industry and learn to hone their pitching skills.

YEAR-END STAGED READINGS

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

Learning Goals:

- Fundamentals of film directing.
- Standard conventions of TV half-hour and original pilot writing
- Fundamentals of acting.
- Genre and storytelling conventions and influences.
- Script revision.
- In-depth study and practice of the pitch.
- Entertainment industry methods, practices, and players.
- Standard conventions of TV writing and the TV industry.
• WGA format and copyright law.

Production Goals:
• Write a first draft of a second feature length screenplay.
• Revise a draft of one of the two screenplays generated up to this point.
• Direct a short film.
• Write a half-hour television comedy spec script.
• Write a pilot episode of an original television series.

YEAR TWO
During Year Two, MFA candidates begin working on their thesis: a feature length screenplay or episodic television series. The thesis should represent the best work a student is capable of and, when complete, be of professional industry quality. In advanced workshops, students will use knowledge gained in the first year to slowly and deliberately construct their theses.

In addition, Year Two will introduce the student to the concepts and emerging media involved in building transmedia content.

Coursework in Year Two will focus on refining writing techniques and clarifying each student’s artistic voice, as well as preparing students for a professional life after the MFA.

THESIS OPTIONS
Thesis Option A: Feature Film
Students may choose to write a feature length film speculative (“spec”) screenplay.

Thesis Option B: Episodic TV
Students may choose to write a pilot episode and bible (supporting materials) of an original comedy or drama television series.

SEMESTER THREE
OBJECTIVES
At the beginning of Semester Three, students must form a Thesis Committee consisting of a primary advisor (a Screenwriting faculty member) and two readers. These committee members are in addition to the Thesis Workshop instructor and the Chair of the Screenwriting Department. The thesis advisor works closely with the MFA candidate throughout the process, while the readers serve more of a consulting role. At certain times throughout the year, each student will present treatments and drafts of his/her thesis script to his/her committee, who will then give notes to the student in a mandatory thesis committee meeting. Three such meetings will take place throughout the academic year. Semester Three classes are infused with an emphasis on perfecting craft, and exposing students to the realities of the entertainment industry.

Students will also work more in depth with character development in a seminar designed to complement thesis workshop classes.

Semester Three marks the beginning of the Transmedia Program, in which students will create a franchise featuring a comic book, webisode/short film AND game component. They will initially focus on the history of Transmedia and the craft of sequential art (comic book) writing. Students will also meet regularly with their three Transmedia
instructors and the Chair of the Screenwriting Department to ensure that all platforms of their Transmedia concept are being fully developed and realized.

**Learning Goals:**

- Improve character development skills.
- Gain mastery of the pitch process.
- Gain an understanding of the new media landscape and its special artistic considerations.
- Learn the art of adaptation.
- The craft and technique of writing sequential art.

**Production Goals:**

- Write an outline and first draft of thesis feature or TV pilot.
- Create an original transmedia franchise.
- Write pilot episode for original web series or a sizzle reel for a transmedia franchise.
- Develop professional pitch for thesis project.
- Write a pitch, outline and script for an original comic book.
- Write a treatment for an adaptation of an original source material.

Continuing with their original franchise in Transmedia, students will learn about the craft of game design and create their own Game Design Document (GDD). The final component of Transmedia will involve shooting and editing an original video connected with their franchise (i.e. a webisode, a teaser, or a sizzle reel).

This semester, an emphasis will be put on masterful scene writing, as students learn to make scenes from their thesis projects come alive by working more deeply than ever before on a scene level.

Finally, in anticipation of a year-end industry pitch fest, students will perfect their pitches for their thesis projects and turn them into professional-grade selling tools.

**Learning Goals:**

- Lecture series with a cross-section of industry professionals.
- The challenges of writing and producing independent cinema.
- Survey of the studio system history.
- Intense examination of scene writing.
- Mastering the skills of script revision and polish.
- Improve skills of production and post-production.
- Perfect the art of the pitch.
- Learn fundamentals of game design.

**Production Goals:**

- Revise, rewrite and polish thesis project.
- Develop and write a Game Design Document.

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**SEMESTER FOUR OBJECTIVES**

In Semester Four, students devote most of their time to their thesis requirements. Faculty meets one-on-one with students in an extensive series of advisements to assist them and coach them through the successful completion of thesis requirements.
• Produce an original short video for their Transmedia Project (i.e. a webisode, a teaser, or a sizzle reel).
• Develop and perfect a written and verbal pitch for thesis project.

**NYFA PITCH FEST**

To celebrate the completion of the MFA Screenwriting Program, New York Film Academy hosts a pitch event for graduating MFA writing students. Representatives from top Hollywood agencies, management companies, studios and production companies attend the event to hear NYFA students pitch their thesis projects. While this event has opened industry doors to students in the past, the primary intent of the Pitch Fest is to provide students with pitching experience and feedback outside the classroom walls.

**CURRICULUM**

### Semester One

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<td>SCRE500</td>
<td>Elements of Screenwriting</td>
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<td>SCRE510</td>
<td>Story Generation</td>
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<td>Writing for Television I: One-Hour Drama</td>
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<td>Writing the Feature Film Screenplay I</td>
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<td>The Great Screenplays</td>
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<td>Writing the Feature Film Screenplay II</td>
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<td>SCRE610</td>
<td>The Business of Screenwriting I</td>
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<td>SCRE630</td>
<td>Writing for Television III: Pilot</td>
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<td>SCRE710</td>
<td>The Business of Screenwriting II</td>
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<td>SCRE720</td>
<td>Advanced Writing Seminar I: Character Development</td>
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<td>SCRE730</td>
<td>Adaptation Workshop</td>
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<td>SCRE740</td>
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**Master’s students must choose one Thesis Option:**

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<td>SCRE810</td>
<td>The Business of Screenwriting III</td>
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<td>SCRE820</td>
<td>Transmedia IV: Web Series</td>
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<td>SCRE830</td>
<td>Advanced Writing Seminar II: Scene Study</td>
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<td>SCRE840</td>
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**Master’s students must complete their Thesis:**

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COURSE DESCRIPTIONS

Semester One

ELEMENTS OF SCREENWRITING

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and locations, and to develop action sequences. Topics will also include: Classic Screenplay Structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

STORY GENERATION

Advanced Story Generation is designed to help writers become what the film industry needs most: prolific sources of movie ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for feature films of various genres. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become versatile, adaptable, and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will commit to one of their story ideas and develop it into a treatment to be used for writing the Semester 3 screenplay. Prerequisite(s): Elements of Screenwriting; Writing the Feature Screenplay I

WRITING FOR TELEVISION I: THE ONE-HOUR DRAMA

This television workshop is a fast-paced, intensive workshop program that introduces students to the fundamentals of the TV world and TV writing. The class work consists of individual writing, reading aloud of student work in class, and workshop discussions. By the end of the course, each student will have written a Studio/Network draft (which is a second draft, in the TV world) of a one-hour television spec script for an existing show. Students will be encouraged to write through difficult spots with the belief that getting to “The End” is more important than polishing along the way. Workshop sessions will simulate a TV writers’ room, and will be an environment in which students evaluate their own and their classmates’ work. A constructive, creative and supportive atmosphere will prevail, where students will guide and encourage each other in their writing.

WRITING THE FEATURE FILM SCREENPLAY I

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

THE GREAT SCREENPLAYS

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

Semester Two

WRITING THE FEATURE FILM SCREENPLAY II

Writing the Feature Screenplay II builds upon knowledge gained in Writing the Feature Screenplay I and Advanced Story Generation, in which students wrote a feature-length film script and a treatment for a second feature-length film script, respectively. This course is divided into two components: in the first, students will take the treatment written in Advanced Story Generation and write a draft of that script. In the second half of the course, students will choose one of their two feature scripts and revise it more thoroughly than they have with any project in the program so far. Each week, students will bring in a sequence of their scripts to be workshopped.

Prerequisite(s): Writing the Feature Film Screenplay I

THE BUSINESS OF SCREENWRITING I

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

Students may intern at a film or television production company, film or television studio, management company, or talent agency. Students are encouraged to choose their internship wisely based on their interests and strengths honed during the program. The Business of Screenwriting instructor is responsible for approving internships. Any internship considered as enhancing and/or enriching the student’s understanding of the film or television industry may be an option. Students will be expected to write reports on their internship experiences, and internship supervisors will assess the students’ performance at the work site. Students should keep in mind as they choose their internship sites that this position is likely to be their entree into the entertainment industry, so it is imperative that they be responsible and recommended that they foster as many positive relationships as possible.

Instead of an internship, students may write a Research Project. Students may opt to
write a research paper that will investigate a specific topic related to the entertainment industry. All research papers must be approved by the Business of Screenwriting instructor, and must address a topic that directly relates to the field, such as the Studio System, histories of specific entertainment companies or movements, depictions of writers and filmmakers in popular culture, etc. Papers must be at least 15 pages in length and must reference a comprehensive list of research sources.

**WRITING FOR TELEVISION II: HALF-HOUR COMEDY**

Students will become familiar with the half-hour television landscape past and present, styles of half-hour television writing, and the current crop of viable series from which to draw the spec they will write. Each student will then draft a professional-caliber spec for a half-hour show. Students will learn from individual writing, group workshops, short lectures, television screenings, and story analysis to create two pieces of writing. The workshop portion of the class will be constructed to simulate a TV writers' room, with students reading, evaluating, and assisting each other from "breaking story," building outlines, all the way to a completed draft. The primary goal of the class will be for students to leave with a full, revised and polished draft of a television half-hour spec script.

*Prerequisite(s): Writing for Television I: One-Hour Drama*

**WRITING FOR TELEVISION III: PILOT**

Students will create an original episodic television series, including completing the script for the pilot episode. Topics will include: introducing your central character and core cast, creating a series "template," creative solutions to providing back story, and building the show's world and tone. Students will learn from individual writing, group workshops, short lectures, television screenings, and story analysis to create two pieces of writing. The workshop portion of the class will be constructed to simulate a TV writers’ room, with students reading, evaluating, and assisting each other from “breaking story,” building outlines, all the way to a completed draft.

The primary goal of the class will be for students to leave with a full draft of a television pilot script for an original show, either one-hour or half-hour.

*Prerequisite(s): Writing For Television I, II*

**SCRIPT TO SCREEN**

Script to Screen is designed to help writing students see what happens to their words when actors interpret them in front of the camera. The class is divided into two components: Acting for Writers and The One-Week Digital Filmmaking Seminar. Acting for Writers introduces students to the theory and practice of the acting craft, using Stanislavski Method, improvisation, and scene and monologue work as starting points. By exploring how actors build characters and performances based upon the information provided in a film script, writers will learn how to write more powerful dialogue,
developers more memorable characters, and create more effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue and action writing.

The Digital Filmmaking Seminar trains students in the fundamentals of film directing, which in turn facilitates an understanding of the filmmaking process as it relates to screenwriting. It is our belief that a student who actually picks up a camera, blocks a scene and directs actors from a script is far better prepared to then write a screenplay. If a writer has actually translated a shot on the page into a shot in the camera, then the writer has a much sharper perspective on the writing process. Hands-on classes in directing, editing, cinematography, and production cover the creative and technical demands of telling a story with moving images. Then, working in small crews, students will make short films or shoot scenes from one of their screenplays using digital video cameras. Afterward, students will edit their footage on Avid.

**GENRE STUDIES**

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

### Semester Three

**TRANSMEDIA I: FRANCHISES**

Transmedia is an intensive two-semester course that introduces students to the process of Transmedia development. Topics will include the concept of the “Immersive World,” the history of Transmedia, Branded Content, and Brand Integration. Guest speakers will help students gain a deeper understanding of the current state of the Transmedia Industry and where it is heading. By the end of the course, students will create their own original Transmedia concept or franchise, which will be further developed in Transmedia II: Sequential Art, Transmedia III: Game Design, and Transmedia IV: Web Series.

**THE BUSINESS OF SCREENWRITING II**

The Business of Screenwriting II picks up where the first year left off. The core of the class is mastering the “Art of the Pitch” in preparation for a major industry pitch fest with agents, managers and producers. A heavy emphasis on guest speakers will illuminate every corner of the industry. 

**Prerequisite(s): The Business of Screenwriting**

**ADVANCED WRITING SEMINAR I: CHARACTER DEVELOPMENT**

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

ADAPTATION WORKSHOP

In today’s Hollywood, adaptation is everywhere – it’s extremely common to see a “based on” credit ahead of the screenwriter’s name. Historically, novels, short stories, plays, and magazine articles have served as underlying source material; but in the last decade, comic books, graphic novels, TV shows, board games, theme park rides, even old films, have increasingly become fair game. The end result is this: A tremendous number of potential jobs for new screenwriters involve adaptation. In this course, we will identify the challenges that surround translating a non-cinematic art form into a cinematic story by studying existing adaptations. Students will also select a work to adapt or update and generate a 10-15 page treatment for the material.

TRANSMEDIA II: SEQUENTIAL ART

For generations, sequential storytelling was the domain of the costumed superhero, but with the expanding field of Japanese manga and a wide array of publishers selling graphic novels of all genres, the field is now wide open. This study provides a complete introduction to the medium and to the craft of writing stories for comics in all their many forms. Students will learn the various styles of formatting and story structure as well as how to tell a story visually and pace it. Their comic will be developed from pitch to outline to breakdown to completed script.

MASTER’S THESIS WORKSHOP I: TV

This course builds upon the fundamentals of TV writing learned in the previous year. The class work consists of individual writing, reading aloud of student work in class, screenings, and workshop discussions. By the end of the first quarter, each student will have written a full, revised outline for their pilot episode, a working outline for Season One of their proposed series, a working description of the show itself, and two general outlines for subsequent episodes.

By the end of the second quarter, each student will have a first draft of their pilot script, a revised version of their Season One outline, a revised version of the show description, and revised versions of the two additional episode outlines.

Prerequisite(s): Successful Completion of Year One of the MFA Writing Program

MASTER’S THESIS WORKSHOP I: FILM

This course builds on existing student knowledge about feature film writing and take it to the next level.

As a whole, the course will mirror the majority of the writing deals being given in Hollywood today. Each student starts by
working up a detailed Treatment for his or her idea. From there students take it to a First Draft, after which they will do a Rewrite of that draft. And finally, they will give it a Polish.

After each major threshold is completed (treatment, first draft, rewrite, polish), students will hand in their work to their Thesis Committee. This committee will give the student detailed notes and guidance on how to proceed with the next step.

**Prerequisite(s): Successful Completion of Year One of the MFA Writing Program**

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**Semester Four**

**TRANSMEDIA III: INTERACTIVE WRITING**

While blockbuster genre films spawn games, films created from established games are increasingly the norm. In modern Hollywood, games are even created and sold as part of studio pitches. The primary objective of Transmedia III: Game Design is a survey on key aspects of console, MMO, mobile, merging and emerging forms of game development and design. This class will also feature leading speakers and the development of an initial Game Design Document (GDD). Per the Transmedia IV: Web Series and Transmedia II: Sequential Art courses, a panel of instructors will meet with the students to ensure all three platforms (video, comic and game) are strongly tied in with their central concept.

**THE BUSINESS OF SCREENWRITING III**

After two semesters of Business of Screenwriting, screenwriters should be skilled in the creation of log lines and the writing of coverage. While they have been introduced to the five-minute pitch, they have not yet perfected it. This shall be the primary focus of Semester Four, building to the Pitch Fest at the end of the semester. In addition to honing their pitches, students will play a large role in identifying and inviting guests. Guest speakers will continue to be featured, with the focus moving away from “general knowledge” topics, to more specific topics in the field of screenwriting and omnimedia. As part of this course, in the fourth and final quarter of the program, students will take part in an industry internship or may instead choose to write an industry-related research paper.

Students may intern at a film or television production company, film or television studio, management company, or talent agency. Students are encouraged to choose their internship wisely, based on individual interests and strengths honed during the program. The Business of Screenwriting instructor is responsible for approving internships. Any internship considered as enhancing and/or enriching the student’s understanding of the film or television industry may be an option. Students will be expected to write reports on their internship experiences, and internship supervisors will assess the students' performance at the work site. Students should keep in mind as they choose their internship sites that this position is likely to be their entree into the entertainment industry, so it is imperative that they be responsible and recommended.
that they foster as many positive relationships as possible.

Instead of an internship, students may write a Research Project. Students may opt to write a research paper that will investigate a specific topic related to the entertainment industry. All research papers must be approved by the Business of Screenwriting instructor, and must address a topic that directly relates to the field, such as the Studio System, histories of specific entertainment companies or movements, depictions of writers and filmmakers in popular culture, etc. Papers must be at least 15 pages in length and must reference a comprehensive list of research sources.

Prerequisite(s): The Business Of Screenwriting II

TRANSMEDIA IV: WEB SERIES

As the final part of their year-long Transmedia course, students will learn about the process of integration to ensure their videos can connect with and enhance their Transmedia concept. After taking courses in camera, students will shoot an original video (the third and final platform of their Transmedia concept). Following production, students will attend editing classes, and have two weeks to edit their works. Their videos will then be presented in-class and critiqued by the panel of instructors as well as the rest of the class.

Prerequisite(s): Transmedia III: Game Design

ADVANCED WRITING SEMINAR II: SCENE STUDY

This is the class in which students get to leave behind the big picture for a while and pull out the microscope to study their scenes in great detail. Using short excerpts (3-5 pages) from screenplays they have already written – preferably from their thesis scripts – students will focus on emotional progression, dialogue, action, character logic and motivation, scene beats, tone and tonal shifts, writing style, subtext, events, and transitions, in order to revise their material. A different type of scene will be covered each week, and sessions will consist of a combination of reading scenes aloud, critique, in-class assignments, lecture, and watching clips.

Prerequisite(s): Advanced Thesis Workshop I

ADVANCED WRITING SEMINAR III: ACTOR/WRITER WORKSHOP

Continuing with the lessons from Advanced Scene Study II, the Actor/Writer Workshop focuses on the revision process that comes with seeing one’s material put “on its feet.” Actors will be brought in to do cold readings of scenes and to provide their unique perspective on the character development, motivation, and beats.

Prerequisite(s): Advanced Writing Seminars I & II

MASTER’S THESIS WORKSHOP II: TV

This advanced TV writing workshop is a fast-paced, intensive program that builds upon the fundamentals of TV writing learned in the previous year-and-a-half. The classwork consists of individual writing, reading aloud of student work in class, screenings, and workshop discussions. By the end of the first quarter, each student will have written a second draft of their pilot episode, a
polished outline for Season One of their proposed series, a polished description of the show itself, and two polished, general outlines for subsequent episodes.

By the end of the second quarter, each student will have a final, polished draft of their pilot script and be ready to pitch it at pitchfest. Television industry guests are also brought in, schedules permitting, to help students prepare for the professional world during this semester.

**Prerequisite(s): Advanced Thesis Workshop I: TV Option**

**MASTER’S THESIS WORKSHOP II: FILM**

This course continues where Semester One left off. It will focus entirely on the rewriting process. This course will teach students to dig deeper into their stories than most of them ever have. Through workshop and discussions, students will gain the insight they need to execute a Rewrite and Polish of the scripts they wrote last semester. Upon completion of this course, students will learn how to spot the things in their scripts that aren’t working, develop a game plan for fixing them, and execute that game plan. We will focus on identifying and fixing structural problems as well as problems on the scene level. This semester is designed to build the skills of self-criticism, arguably the writer’s most important tool.

**Prerequisite(s): Advanced Thesis Workshop I: Film Option**
MASTER OF FINE ARTS IN PRODUCING
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required:
Thesis Options A & B: 60.5 Units
Thesis Option C: 68.5 Units

OVERVIEW

The New York Film Academy Master of Fine Arts (MFA) in Producing is an accelerated, conservatory-based graduate program designed for full-time study over the course of four or five semesters. The New York Film Academy provides a creative setting with which to develop, challenge and inspire the talents of dedicated prospective producers in a total immersion, professional environment. By combining seminars and lectures with intense hands-on productions, students acquire a sound understanding and appreciation of motion picture arts and learn to integrate knowledge and professional experience.

Upon graduation for the New York Film Academy Master of Fine Arts in Producing, students will successfully:

• Demonstrate a professional working knowledge of the full range of producing functions in the film, television and related industries.
• Demonstrate a mastery of production management and post-production skills and methodologies through the execution and completion of visual media projects.
• Display a thorough understanding of the production crafts and their functions, organization and work flow on professionally-produced film and television series.
• Exhibit a complete understanding and application of financing, marketing and distribution strategies and practices in both independent and studio models.
• Demonstrate a working knowledge of treatment and script development, conventions, structures, execution and presentation in accordance with industry standard practices.
• Demonstrate a thorough understanding of fundamental principles of law and business affairs practices pertaining to the entertainment industry.
• Display a working knowledge of historical and contemporary cinematic innovators and styles and their influences on current trends in the entertainment industry.
• Exhibit a thorough understanding of professional work environment skills and practices common to the entertainment industry.
• Demonstrate a mastery of project pitch and presentation practices and methodologies to financial and creative collaborators.

YEAR ONE

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

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

Learning Goals:
• Introduction to the roles, tasks and obstacles faced by film and television producers.
• Introduction of storytelling concepts of elements, conventions, structure and style.
• Understand basic principles of entertainment law.
• Introduction to filmmaking from the perspective of the screenwriter, director, actor and cinematographer and editor.

Production Goals:
• In collaborative groups, students develop, prep, shoot and edit a short film on location.
• Students develop and present a reality television series proposal.
• Each student will write, prep, shoot and edit his or her own short narrative film.

SEMESTER TWO
OBJECTIVES

The second semester challenges students to develop their production abilities artistically and technically. Producing students are instructed in the craft of writing and championing dramatic treatments; in pitching story ideas to a variety of audiences; and presenting industry-standard written proposals in support of the feasibility of their projects.

This semester culminates in each student pitching and presenting a film or television project at the Producers Pitch Fest.

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

Production Goals:
• In collaborative groups, produce a short documentary.
• Produce a short narrative film for a NYFA filmmaker.
• Develop an effective pitch and feature film business plan or television show bible.

YEAR TWO

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

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

SEMESTER THREE

OBJECTIVES

Semester Three focuses on perfecting craft, exposing students to emerging media and technology, and exposing them to the realities of the film industry and the business of filmmaking. Emphasizing professionalism, the third semester is designed to prepare MFA students for their thesis projects as well as for a life in the industry after graduation. Throughout this semester, students meet individually with their Thesis Advisor, as well as the Faculty Chair of the Producing Department to discuss the progress of their thesis projects. In addition, each student will meet with the Thesis Committee, chaired by the Producing Department Faculty Chair, to articulate his or her thesis choice and corresponding project summaries.

Learning Goals:

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

Production Goals:

• Develop and write first draft feature screenplay.
• Develop and write a television pilot.
• Introduction to the production demands of web series, commercials and music videos.
• Develop and create an original piece of alternative media.
• Begin in-depth research and development of the MFA Thesis Project.

SEMESTER FOUR

OBJECTIVES

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

Learning Goals:

• Advanced hands-on study in camera, lighting and sound.
• Analyze strategies of successful finance, marketing and distribution campaigns.
• Learn advanced directing techniques.
• Further develop creative pitching techniques.

Production Goals:

• Successfully develop and present the MFA Thesis Project.
SEMESTER FIVE
OBJECTIVES

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

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

CURRICULUM

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<tr>
<th>Semester One</th>
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<tr>
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<td>PROD510</td>
<td>Directing for Producers</td>
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<td>PROD520</td>
<td>Cinematography, Lighting &amp; Editing</td>
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<td>Entertainment Law &amp; Business Practices I</td>
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Semester One

PRODUCERS CRAFT I

This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Topics include navigating the studios, television networks and emerging media as well as the relationship between producers and the unions, guilds and talent agencies. From the producer’s perspective, students will discuss and analyze their current projects in development or production. Relevant events in the entertainment industry will be presented and analyzed. Students will be introduced to and trained on the industry-standard software used by producers, Movie Magic Scheduling and Movie Magic Budgeting.

DIRECTING FOR PRODUCERS

Effective producers create a collaborative and artistic production environment that enhances each director’s skills and provides the support needed to make the best possible project. Students will work in collaborative groups to develop and shoot a short film. In addition, each student will direct his or her own individual mise-en scene. Students will learn the basics of film directing and how to collaborate to tell a visual, narrative story. Students will learn film production standards and practices, working with basic production documents, working with actors and the fundamentals of telling a story through a camera.

CINEMATOGRAPHY, LIGHTING & EDITING

Students will learn the basics of live-action motion picture cinematography in a hands-on workshop environment. They will gain an overview of working with film and video cameras, lighting, image construction and composition. Students are instructed in the basic techniques of digital editing. They will learn the basics of motion picture editing and post production techniques. They will gain an overview of non-linear editing, post-production audio, basic visual effects and professional post-production workflow.

ENTERTAINMENT LAW & BUSINESS PRACTICES I

This course is an overview of contract law and how it impacts the entertainment industry. Producing students will study legal issues regarding television, films, recordings, live performances and other aspects of the entertainment industry. Topics include copyright law, intellectual property and talent representation. Students will be introduced to finance, marketing and distribution models for both studio and independent films.

INTRODUCTION TO SCREENWRITING

Producing students will gain firsthand knowledge of fundamental screenwriting techniques and will develop strategies in communicating with the producer’s key collaborator in story development, the screenwriter. Each student will develop and write a five page original narrative script to
be produced in the Short Film Production I course.

**PRODUCING REALITY TELEVISION**

Students will learn the basics of producing for reality television, and the genre’s relationship to other platforms and formats through the analysis of existing successful reality programming. Students will develop, create and pitch an original reality television proposal.

**SHORT FILM PRODUCTION I**

Producing students will develop, prep and shoot their own individual short films. Students will receive instruction in a workshop setting on the fundamentals of sound recording. Working in teams, students will function as crew on each other’s productions. Scripts will be developed in Introduction to Screenwriting and finalized in this course. In the early part of Semester Two, students will edit and prepare their projects for a final screening.

**Semester Two**

**PRODUCERS CRAFT II**

This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, film festivals, networks and ratings and analyzing U.S. and international tax incentive and rebate programs. Students develop professional-caliber resumes, cover letters and lists of references. They will formulate a plan to secure an internship and participate in a supervised internship for academic credit.  

*Prerequisite: Producers Craft I*

**PITCHING, BUSINESS PLANS & TV SHOW BIBLES**

Through in-class examples, students are introduced to effective pitching styles and instructed on how to pitch to investors and development executives. Students will develop a brief and effective pitch of the material they choose to pitch at the Producers Pitch Fest. Each student will practice and gain critical and fundamental pitching skills. Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles. The feature business plan or television-show bible developed in this course will be presented at the Producers Pitch Fest.  

*Prerequisite(s): Producers Craft I*

**PRODUCING DOCUMENTARIES**

This course offers producing students an introductory exposure to documentary storytelling and filmmaking. Working in small collaborative teams, students will pitch, develop and shoot a short documentary.  

*Prerequisite: Short Film Production I*

**WRITING THE TV PILOT TREATMENT**

Students will revisit how the television industry operates and how television programs are pitched and developed. Each student will develop and write an original television pilot treatment.  

*Prerequisite: Introduction to*
Screenwriting

WRITING THE FEATURE TREATMENT

Through in-class instruction and critique, students will develop storytelling skills within the industry-standard format of the film treatment. In a workshop setting, each student will develop and write a detailed feature film treatment. Students will also have the option of beginning the screenplay writing process in the last part of this course.  

Prerequisites: Introduction to Screenwriting

BUSINESS AFFAIRS

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

Prerequisite(s): Entertainment Law & Business Practices I

SHORT FILM PRODUCTION II

Students will further develop critical line producing skills. Working with NYFA filmmaking students, producing students will line produce a filmmaker’s Year One Film.  

Prerequisite: Short Film Production I

INDUSTRY SPEAKER SERIES

These informative sessions feature discussions with producers and other industry professionals. Each session includes a Q&A, providing each student access to first-hand impressions of real world circumstances faced by working industry professionals.

Prerequisite: Producers Craft I

Semester Three

THESIS DEVELOPMENT WORKSHOP I

Students begin to conceptualize and develop their Thesis Projects. Topics include executive summary, logline, synopsis, story and character development, researching and analyzing comparable films or television shows and developing effective comparisons. Students will view and critique sample teasers for creative style and effectiveness. Through lectures and examples, students will learn the critical skills to develop effective feature film business plans and television show bibles. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects.  

Prerequisites: Graduate Standing

WRITING THE FEATURE SCREENPLAY

In a workshop setting, each student will develop and write a first draft screenplay. Structure, style, character development and arcs are some of the topics that will be discussed and put into practice throughout this course.  

Prerequisite: Writing the Feature Treatment

WRITING THE TV PILOT SCREENPLAY

In a collaborative workshop setting, each producing student will develop an original
drama or situational comedy pilot.  
**Prerequisite: Writing the TV Pilot Treatment**

**PRODUCING ALTERNATIVE MEDIA**

It is essential for the producer to keep abreast of evolutions in new media technology and the many new outlets for distribution that continually emerge on an increasingly rapid basis. iPods, webcasts, the dynamic possibilities of multimedia tie-ins and Alternate Reality Games, and the anti-piracy aspirations of digital 3-D projection are a sampling of topics presented. Through in-class discussion and samples, students will be exposed to trends in these arenas. In this course, students will pitch, develop and create an original piece of new media.  
**Prerequisite: Graduate Standing**

**BUDGETING & ENTERTAINMENT ACCOUNTING**

This course provides an overview of production budgeting and financial, cost and managerial accounting functions specific to the film industry, with application to other areas of media production, including television. Students analyze techniques and control procedures for accurate preparation and presentation of budgets and financial statements. Topics include budgeting, cost reporting and film accounting terminology.  
**Prerequisite: Producers Craft I**

**ACTING FOR PRODUCERS**

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

**CINEMA STUDIES**

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

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**Semester Four**

**THESIS DEVELOPMENT WORKSHOP II**

Students continue to refine and finalize their Thesis projects. Option A candidates will prepare for their production green lights, while Option B candidates will finalize multiple components of their required thesis documents. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects.  
**Prerequisite: Thesis Development Workshop I**
ENTERTAINMENT LAW & BUSINESS PRACTICES II

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

Prerequisite: Entertainment Law & Business Practices I

ADVANCED PITCHING WORKSHOP

This course exposes students to a variety of successful pitch styles and formats in a workshop setting. Students will acquire advanced techniques in developing and executing effective pitches and they will develop and master an effective written pitch.

Prerequisite: Pitching, Business Plans & Television Show Bibles

ADVANCED DIRECTING WORKSHOP

Through in-class exercises, students will gain a deeper understanding of the director’s integral creative role and directing craft. In a workshop setting, students learn advanced camera techniques, lighting concepts and production sound. Working with the Thesis Option A equipment package and through a series of exercises, students will develop a deeper understanding of cinematography, lighting and sound needs and how to creatively meet those needs.

Prerequisite: Directing for Producers

Semester Five

THESIS OPTION C

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

FEATURE PREP

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

FEATURE PRODUCTION

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

FEATURE POST PRODUCTION

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

FEATURE MARKETING & DISTRIBUTION

Through examples and in-class discussions, students prepare and execute the initial steps of their marketing campaign. Marketing deliverables include a detailed marketing calendar including festival deadlines and materials prep deadlines; regular uploads and updates on the film’s production company website. Financial deliverables for distribution preparation include a reconciliation of petty cash expenses; trial balance with outstanding deposits; a final cost report, detailing remaining amounts still to spend. Students will develop and create a distributor-ready inventory of production elements, documentation and pertinent paperwork including a thorough reconciliation of all production documents, including call sheets, production reports, script supervisor notes, deal memos and releases and financial documents itemized above.
MASTER OF FINE ARTS IN PHOTOGRAPHY  
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 60 Units

OVERVIEW

The New York Film Academy Master of Fine Arts (MFA) in Photography is an accelerated, conservatory based graduate program designed for full time study over the course of four semesters. The New York Film Academy provides a creative setting with which to develop, challenge and inspire the talents of prospective photographers in a totally immersive, professional environment. By combining seminars and lectures with intense, hands-on classes, students acquire a sound understanding and appreciation of still photography and learn to integrate knowledge and professional experience.

The MFA in Photography is for students with a previous education in photography. NYFA also offers a three-year MFA in Photography program for exceptional non-fine-arts baccalaureates that want to develop as fully matured artists and practitioners. Students with no prior photography experience must complete the One-Year Certificate program before continuing on to the two-year MFA.

Candidates for the MFA degree must complete 60 credits and maintain a minimum of a 3.0 GPA and produce a successful thesis project to be eligible for degree conferral.

At NYFA, students engage with a diverse international student body and a core faculty of working professionals. The MFA in Photography includes visits to museums, galleries and studios along with guest lectures and critiques by photographers, artists and curators. The photography department embraces all lens-based media, offering a unique curriculum that includes digital and film-based photography. After the first year, students personalize their own programs with a variety of electives.

Upon graduation of the MFA in Photography Program, students will demonstrate:

- Comprehensive knowledge of digital and analog cameras and optics from 35mm to large format
- In-depth experience with a wide range of digital and photochemical image creation, processing and printing techniques
- Expertise in contemporary business practices
- A comprehensive awareness of and expertise with lighting
- Mastery of Adobe Photoshop and Lightroom
- Comprehensive knowledge of the history of photography, aesthetics and technology
- Comprehension of advanced aesthetic and technical theories of photography and experience with their practical application
- The ability to work independently and collaboratively in a high-pressure creative environment
- Technical excellence and conceptual depth in the production of their final graduation exhibition work and portfolio of images
- The ability to articulate in verbal and written form the key technical, formal
and conceptual ideas in their creative work and the work of others.

The photography faculty is committed to students and their futures as successful image-makers. Through demanding, hands-on coursework, instructors help students keep pace with technological change and push them to excel in all the skills needed to compete in the marketplace.

NYFA provides a unique setting for the development of both creative vision and technical proficiency necessary for a career as a photographer. The program supports aesthetic exploration in all forms of lens-based media and promotes academic enquiry through research recognizing the importance of critical analysis and writing to both comprehend and create a cohesive body of work.

YEAR ONE

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

SEMESTER ONE

OVERVIEW

In the first semester, students analyze and critique images, develop essential skills to conceptualize, compose and enhance their own visual language. Students are encouraged to think beyond convention and apply what they have learned to their creative work. They work intensively with available and artificial lighting on a wide variety of assignments. Art direction and design elements are employed to create distinctive visual styles.

Students solidify their work with DSLRs and work with medium format digital and analog and large format analog, shooting portraiture, landscape, product and architecture both in studio and on location.

SEMESTER ONE

OBJECTIVES

Project Goals:
• Develop and participate in a community of creative peers capable of providing invaluable critical feedback
• Explore and develop a personal visual style
• Conceptualize, produce and edit a set of work that defines the student’s personal narrative

Learning Goals:
• Understand basic color management and be able to output accurate prints to modern inkjet printers
• Recognize the characteristics of light and make creative use of basic lighting tools and camera positions
• Refine creative lighting skills through the use of conventional and unconventional sources
• Demonstrate working knowledge of DSLRs, medium format digital and analog and large format analog
• Apply digital darkroom skills using Adobe Photoshop and Lightroom
• Understand and apply theories of aesthetics, semiotics, design, composition and color
• Conceive, shoot and edit a body of fine art work
• Demonstrate the critical thinking skills necessary to evaluate images
• Examine and discuss the work of seminal visual artists from the twentieth and twenty-first centuries
• Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques

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**SEMESTER TWO**

**OVERVIEW**

The second semester expands into a broad exposure of state-of-the-art technology; empowering students to further develop their own personal visual identity.

In post-production, students move beyond basic color and tone correction into sophisticated compositing methods, dynamic range extension, and advanced retouching and masking techniques. Students thoroughly explore the creative potential of nontraditional image-making technology.

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**SEMESTER TWO**

**OBJECTIVES**

**Project Goals:**

• Expand knowledge of digital and analog medium and large format cameras
• Develop proficiency with film capture with digital output
• Master the ability to consistently produce superior-quality images that accurately illustrate a specific concept
• Produce a body of work showing technical excellence and creative vision

**Learning Goals:**

• Understand and apply advanced theories of aesthetics, semiotics, design, composition and color
• Apply advanced digital darkroom skills using Adobe Photoshop and Lightroom
• Demonstrate advanced working knowledge of the Zone System for exposure and final output
• Demonstrate comprehensive knowledge of technological, artistic, social and cultural currents from contemporary photographic practice
• Examine and discuss the work of seminal visual artists from the twentieth and twenty-first centuries
• Demonstrate knowledge and be able to analyze the effect visual media has on the way contemporary society reads images
• Identify key technical, formal and conceptual issues in their creative work and the work of others and articulate these in verbal and written form
• Demonstrate working knowledge of the Zone System for exposure and final output
• Demonstrate knowledge of current business practices in the professional photography industry

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**YEAR TWO**

In second year, students are encouraged to work more independently and are challenged to produce the highest caliber work. They conceptualize and develop their final thesis project under the guidance of instructors, participate in academically challenging theory courses as well as being immersed in digital darkroom practices for final print output.

Students are able to complement their core courses by selecting a number of electives depending on their chosen areas of specialization.
SEMESTER THREE
OVERVIEW

Final thesis projects are initiated this semester. Students receive guidance in choosing a focus from within a fine art, documentary, journalistic or commercial convention. They must write a 10–20 page thesis proposal and receive approval from the thesis committee comprised of photography department chair, faculty and outside assessors. Proposals must contain a clear statement of the artistic vision, purpose and technique(s) candidates intend to employ.

Other courses further develop students’ technical abilities supporting their aesthetic development. Students learn to apply essential business elements that professional photographers oversee routinely, including research, assignments, bidding, stock imagery, studio organization, contracts, exhibitions and licensing, to their specific area of interest.

In Semester Three, students can choose three electives that complement their chosen area of study.

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SEMESTER THREE
OBJECTIVES

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

Learning Goals:
- Refine the ability to orchestrate tone and color through post-production software to accurately create a specific aesthetic
- Improve skills in preparing and proofing digital images for accurate, predictable prints
- Refine ability to analyze and evaluate images
- Demonstrate an advanced understanding of the visual language of photography and the ability to incorporate technical, formal and conceptual competencies in their creative work
- Demonstrate knowledge of current business practices in the professional photography industry
- Develop working expertise with flatbed film scanning techniques and devices
- Demonstrate working knowledge of the Zone System for exposure and final output
- Identify and apply best business practices for their chosen genre
- Demonstrate critical thinking skills in evaluating a diverse range of historical and contemporary art works

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SEMESTER FOUR
OVERVIEW

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

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

In the final semester, students learn the best methods of marketing to target audiences. Coursework includes branding approaches, marketing plans and self-promotion techniques.

Students also complete another three electives to augment their final body of work. The semester culminates in an exhibition, where students celebrate their achievements with the viewing public and network with curators, publishers, image buyers, photo editors, agents and fellow image-makers.

SEMESTER FOUR
OBJECTIVES

Project Goals:

• Develop and print a portfolio of meticulously executed images
• Produce promotional materials for targeted markets
• Demonstrate a high degree of technical excellence and conceptual depth in the production of work for the final thesis project and portfolios
• Produce a final thesis exhibition

Learning Goals:

• Develop proficiency and experience with current professional practices
• Study and apply the elements of successful branding
• Improve presentation and networking skills
• Develop relevant marketing plans to reach their targeted audiences
• Demonstrate skills in editing, selecting and presenting work for specific clients and venues

• Master the critical skills necessary to analyze and interpret images
• Demonstrate comprehensive knowledge of technological, artistic, social and cultural currents from the history of photography and contemporary photographic practice and be able to relate their work to this history and practice
• Apply advanced conceptual skills to produce a professionally executed body of work
• Demonstrate advanced technical skills, creative vision and personal aesthetic in their final portfolio
• Demonstrate mastery of Adobe Photoshop and Lightroom for image processing, file organization and digital output
• Apply advanced theories of aesthetics, semiotics, design composition and color to their images
• Demonstrate their knowledge of contemporary exhibition protocols via planning and designing their final thesis exhibition, sequencing images and mounting/framing/hanging techniques

CURRICULUM:

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<td>PHOT520 The Critical Eye</td>
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MFA Photography students must also complete 3 electives this semester.

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Required 16

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Required 12

* Internship/Self Promotion may be taken once per semester for credit. PHOT725a is a semester 3 course, PHOT725b is a semester 4 course.

**PHOT765 may only be taken in the final (4th) semester.**

## COURSE DESCRIPTIONS

### Semester One

**PHOTOGRAPHY ESSENTIALS**

Students investigate concept-driven photography by conceptualizing and producing a body of creative work, which represents the themes and iconography that interest them most. Based on a single concept, students are guided to produce a book, write an artist statement and bio to accompany their images.

**CONTEMPORARY ISSUES IN PHOTOGRAPHY**

This course examines works of art from a diverse range of social and political roots to personal and narrative imagery through the study of artists and opens the discussion of content versus form. Topics include, “Why style rather than non-style?”, “How does style apply to form?” and “Can the content of a work be articulated in different styles?”. Artists, critics and curators will be invited to participate in class discussions.

**THE CRITICAL EYE**

This course is designed to help students develop and refine their analytic sensibilities. Reviewing a wide range of historic and contemporary artworks along with the writings of art critics and historians, students will investigate the ways in which society processes and assesses images.

Through in-depth investigation of the cultural and aesthetic implications of the
images they review, the class will explore their ability to influence viewers’ reactions and perceptions. This course also examines how this line of critical thinking applies to photography as a whole. Students will apply this knowledge to the production of their images.

**IMAGING ESSENTIALS I**

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

**PROFESSIONAL LIGHTING PRACTICES I**

In this hands-on course, students’ lighting skills are advanced in all aspects of available and artificial lighting. They will further their understanding of the intricacies and importance that light has to the photographic process and how mastering these concepts will lead to cogent solutions. In-class and outside assignments will specifically give students problem-solving, practical tools.

**PHOTOGRAPHY PRACTICUM I**

Students’ skills in visual perception are refined as they embark on a series of shooting assignments in studio and/or on location using large format camera systems. Students receive valuable direction and feedback in technique and aesthetics via a series of in-class critiquing sessions and are guided through in-depth and challenging exercises.

**Semester Two**

**HISTORICAL & CRITICAL PERSPECTIVES I**

Through lectures, discussion, guest presentations, readings and hands-on projects, students will examine various forms of non-fiction storytelling, both moving and still. This course explores the narrative through a range of traditional disciplines such as (but not limited to): documentary, journalism, fine art, anthropology, and science. Storytelling evolves in response to cultural context and socio-political climates. In this course students will examine and understand this constant evolution and consider how storytelling has changed both historically and with 21st Century technology.

Prerequisite(s): Successful Completion of Semester 1 Courses

**PROFESSIONAL METHODS I**

This course offers a forum for discussion of various topics such as: how the tools you use affect the outcome of a project, contemporary print aesthetics, the new color, a return to black and white, the power of the edit, and is analog post production still a viable method in a digital arena. Through hands-on projects, students will explore connections and apply this to their own practice.

**IMAGING ESSENTIALS II**

An in-depth follow up to Imaging Essentials I, this lab-based course enables students to further their mastery of RAW processing, color management and workflow practices while developing advanced perceptual skills.
Students will also explore a range of possibilities for printing images. Students will receive in-depth training in visual perception, advancing their ability to see and orchestrate subtle differences in tone and color with the end goal of developing a unique personal palette and visual style. Students will composite entirely new visual worlds using transformations, layer masks, tone, texture and color matching. Furthering their skills in RAW processing, they will learn commercial retouching and advanced color and tone control within multiple color spaces. This course further demystifies color management enabling students to achieve consistently accurate results throughout their work. RGB, CMYK and LAB color spaces, conversions and workflow configuration will also be covered.

Prerequisite(s): Imaging Essentials I

PROFESSIONAL LIGHTING PRACTICES II

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

Prerequisite(s): Professional Lighting Practices I

PHOTOGRAPHY PRACTICUM II

This practical course builds on the principles taught in Photography Practicum I and further refines students’ skills in medium and large format digital and analog systems. Students work extensively with digital backs on all their assignments so that they are thoroughly versed in digital capture and output. Towards the end of the semester, students work one-on-one with instructors in their particular area of interest to complete a body of work. Students master the expert use of Capture One for live digital capture, RAW processing, and shoot management using high-end medium format digital backs as well as DSLR cameras.

Prerequisite(s): Photography Practicum I

Semester Three

PROFESSIONAL METHODS II

Questions posed in Professional Methods I will be applied and expanded upon in this course. In addition, this course expands on students’ knowledge of the Professional Photography business. Portfolio development, self-promotion strategies and essential business practices are emphasized in students’ fields of interest. Students will work on branding their own business identity and constructing a business plan.

Prerequisite(s): Professional Methods I

HISTORICAL & CRITICAL PERSPECTIVES II

The integral and increasingly fluid relationship between the photograph and the moving image in contemporary arts practice will be explored in this course. Special attention will be paid to the critical and historical discourses that have shaped cinema practice and tradition as well as the significance of editing and the treatment of time. Included are examination and discussion of the shared histories of the still and moving image.
Prerequisite(s): Historical & Critical Perspectives I

THESIS PREP

Clearly stating objectives gives each student and their instructor a well-defined goal to work towards in Semester Four when focus shifts to the graduation project. Students will write a proposal of 10–20 pages outlining what their project will be about, why they chose it as their body of work and how they will go about completing it. Students will be expected to thoroughly research their chosen genre, explaining its historical precedents and influences.

Prerequisite(s): Successful completion of all semester 2 courses

ADVANCED IMAGING I

This course encompasses application of advanced printing techniques. Students are immersed in advanced color correction techniques for digital prepress including CMYK and LAB modes, framework-based tone and color manipulation to orchestrate visual attention, advanced printing techniques, scanning, spotting, sharpening and digitally printing film negatives using high-end dedicated film scanners.

Prerequisite(s): Successful completion of all semester 2 courses

Semester Four

THESIS PROJECT

Students will execute and complete their thesis projects, culminating in an end-of-program group exhibition.

Following their clearly stated thesis objectives from Semester Three, each student will refine their body of creative work in the following ways: through peer and instructor feedback, rigorous critiques, an artist’s statement, editing sessions, planning and designing the exhibition; sequencing images to achieve the desired viewer impact, mounting, framing hanging techniques and the installation itself.

Prerequisite(s): Thesis Prep

ADVANCED IMAGING II

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

Prerequisite(s): Advanced Imaging I

NAVIGATING THE INDUSTRY

As students transition to the professional world beyond the academic environment, this course provides practical guidance on the myriad ways photographers skills are utilized in the industry. This course includes guest lectures as well as guidance in preparing a final marketing package photographer will need once they finish the program.

Prerequisite(s): Professional Methods II
DIGITAL PRINTING METHODOLOGIES

Under the guidance of instructors, students will produce exhibition quality prints for the graduation show. Expanding on existing skills from Advanced Imaging, students will fine-tune the technical controls required for professional level printmaking and workflow. Students will also experiment with input and output variances that affect their final print including modifying tonal adjustments to match the proofs, appropriate sharpening techniques and understanding proofs in relation to size, substrate and color. Black-and-white or color printing, students will be expected to analyze and adjust their own prints every step of the way.

Prerequisite(s): Advanced Imaging I

ELECTIVES

BOOK DESIGN FOR PHOTOGRAPHERS

The photo book is currently one of the most popular methods for presentation and marketing of one’s work within the photographic industry. Starting with the subject matter and visual concept, this course will cover editing, photo sequencing and all aspects of design and final output as well as self-publishing or working with a publishing company.

PORTFOLIO DEVELOPMENT

A student’s portfolio consolidates the use of the photographic image as a means of expression and communication, demonstrating technical ability, creative vision and personal aesthetic brought together in a cohesive body of work.

Through a process of self-reflection, peer review and lecturer feedback, students will produce and fine-tune a portfolio to a standard that is ready for presentation to the professional sector in their chosen area of the industry.

INTERNSHIP/SELF PROMOTION

As students continue to review and refine both their print and online work, this course prepares them for a career in professional photography: presenting and targeting their portfolios to specific markets.

Students learn how to distinguish themselves through branding, develop strategic marketing plans and identify themselves through marketing their portfolios to meet the needs of different clients. This course also includes techniques for market-specific portfolios and promotional materials including business cards.

For the internship component of this course, students receive valuable hands-on experience in a variety of areas in the industry, from assisting photographers to working with a production company. Students are assisted in finding a position, which must have approval from the Faculty Chair of Photography to receive credit. Students unable to secure an internship must complete an alternative project in order to meet this course requirement.

* PHOT735b can only be completed in semester 4, and serves as a continuation of PHOT725a.

ADVANCED FILM PHOTOGRAPHY

A hands-on class in medium and large format film photography, the Zone System
for exposure and development, and B&W photochemical printing. Using mechanical cameras and lenses, students will learn the technology and processes involved in photochemical photography, from the mechanics of the cameras themselves to traditional darkroom techniques for developing film and making silver prints on both RC and fiber paper.

Students will gain hands-on experience in black and white printing and develop their own creative vision by making images in a variety of genres and lighting conditions, including landscape, architecture, portrait and still-life.

MOTION CAPTURE FOR PHOTOGRAPHERS

Today’s photographers are expected to be equally as skilled at using video as they are the still image. This course offers students a solid introduction to time-based media, allowing them to practice core skills in cinematography, using continuous light sources, directing, screenwriting, location sound recording, directing actors, producing, and non-linear editing. Students produce two projects during the semester.

ALTERNATIVE PROCESSES

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

Prerequisite(s): Advanced Film Photography

CURRENT PERSPECTIVES IN PHOTOGRAPHY

In this course, students consolidate their knowledge of the image as a means of expressing ideas, emotions and experiences. Students will have the opportunity to freely explore a range of critical, aesthetic and practical issues relevant to contemporary photographers. Engaging in readings, lectures, discussions, research and writing will expand critical thinking and expressive skills.

Prerequisite(s): Successful Completion of all Semester 3 Courses
MASTER OF FINE ARTS IN
CINEMATOGRAPHY
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 60

OVERVIEW

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

Students will follow a rigorous program of classroom study, self-directed projects, instructor-led Production Workshops, and school-facilitated collaboration with NYFA students across different disciplines. Upon graduation, students will be proficient with many of the state-of-the-art camera systems used by professional cinematographers today and be able to confidently supervise the creation of sophisticated lighting schemes. Most importantly, they will be able to effectively harness the visual tools of cinema to tell meaningful stories.

YEAR ONE

In Year One, Cinematography MFA students will be immersed in a concentrated schedule of classroom learning, teacher-supervised workshops and outside projects. This regimen presupposes no prior knowledge of Cinematography, but aims to have students confident in the fundamentals of exposure, composition, set-etiquette and lighting by the end of the year. Throughout the program, a combination of classroom experience, practical hands-on workshops, individual and collaborative projects, and instructor-led productions provide a rigorous forum for students to develop their technical skills and artistic identities. In the spirit of fostering collaboration, there will be a screening hosted each semester to showcase the cinematographer’s work to NYFA Directing and Producing students.

SEMESTER ONE

During the first semester, students learn the fundamentals of the art and craft of Cinematography. Topics covered will include optics, light metering techniques for both incident and spot meters, loading and utilizing 16mm and HD video cameras, basic lighting, fundamentals of composition, color theory and film chemistry, and camera movement using the basic dolly.

Cinematography students will be expected to complete six projects during their first semester. Their first project will be a story told through a series of still shots photographed on 35mm black & white film. The second project will be the Mise-En-
Scène Film photographed in black & white on 16mm film with the option to use a basic lighting package. In the third project, the Continuity Film, students will use the 16mm Arriflex SR camera, and will begin using more sophisticated grip and light-shaping techniques. This project will focus on shot design and creating a scene that can be cut together elegantly. Shot on high definition video, the Music Film is the students’ fourth project. They will choose a piece of music and create a project that interprets it. Before undertaking this project, students will study the theory and practice of digital cinematography. For their fifth project, ‘Sunrise/Sunset’, Cinematographers will shoot using only the natural light available at the beginning and end of the day. Emphasis is placed on the preparation and planning necessary to accomplish the student’s goal in this short time frame.

For their sixth and final project, Cinematography students will have the option of either initiating their own sync-sound production on which they act as the Cinematographer, or collaborating with a New York Film Academy directing student in the Filmmaking program in the role of Cinematographer. Cinematographers are encouraged to work with Filmmaking and Producing students on these projects, as well as supporting their classmates’ projects by working in key crew positions.

SEMESTER ONE
OBJECTIVES

Learning Goals:

• The ability to design and execute images specific to narrative productions.

• The ability to choose proper film stock and development techniques to achieve the desired image quality.

• Acquire a deep knowledge of optics including focal length and depth of field, and demonstrate consistent control of both through student projects.

• Develop a deep understanding of proper exposure for both film and video, including use of the incident light meter, spot meter, histogram and waveform displays, and demonstrate proper use of these tools to achieve the student’s specific vision.

• Acquire a working understanding of preproduction planning - including making shot lists, creation of overhead diagrams, scheduling, storyboarding, and creating suitable preproduction documents to support a creative project.

• Demonstrate strong competency in the important roles of Camera Assistant, Gaffer and Key Grip, and use these skills to support their classmates’ creative goals when crewing on their productions.

• Advanced understanding of tungsten lighting technology and basic grip equipment, including appropriate safety practices for working in the set environment.

• A working knowledge of the Arriflex S, Arriflex SR, Canon 5D mk2 and mk3, and Red Scarlet camera systems and the ability to determine the appropriate camera system for any given production.

• The ability to edit and color-correct images in the digital environment to achieve a diverse array of stylistic effects.

• Cultivate both the creative capacity to pre-visualize an image and the technical ability to execute it consistently over the course of
Production Goals:

- Photograph a 35mm still photo project, two short 16mm films, an HD music project, and the Sunrise/Sunset film.
- Crew on colleagues’ films as Gaffer, Camera Assistant, Key Grip and Camera Operator.
- Photograph either a Semester One Film or a Filmmaking Collaboration.

SEMESTER TWO

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

The Red Epic camera system provides the core platform around which the second semester is centered. Students will have multiple opportunities during class time to master the extraordinary tools the Red camera offers, including speed-ramping in camera, shooting up to 300 fps slow motion, and the 5K production workflow.

Proper operation of waveform monitors, histograms and IRE/ISO calculations will be covered in depth in a practical, hands-on classroom environment. These camera systems (35mm film and Red) are the platforms available for the three individual projects in this semester. Although projects may be directed by students from the Filmmaking program, the Cinematography student is responsible for initiating and photographing each project, as well as determining the form and content. Examples of format include commercials, music videos, and narrative shorts. Ideally, these projects will contribute to an impressive show reel as the student begins preparing for work in the professional world.

In addition to the above classes, students are introduced to new subjects, including lighting and cinematography workshops in the sound stage environment and a series of on-location “production workshops”. These classes allow students to work on their pre-production planning skills and the execution of their creative vision on set under the supervision of experienced professionals.

At the end of the first year, New York Film Academy Cinematography students are required to either photograph an advanced project (minimum Year One Film) of a NYFA Filmmaking student, or to create their own self-directed short film of up to 10 minutes in length. This film may be shot on any format that the student has studied in the first two semesters.

SEMESTER TWO

OBJECTIVES

Learning Goals:

- Demonstrate the ability to constructively collaborate with a director and a crew in a high-pressure creative environment regardless of personalities involved.
- Create a visual style that is specific to the narrative requirements of the project.
• A working knowledge of the Panaflex 35mm and RED Epic camera systems including the ability to construct the camera in different configurations (studio, handheld, Steadicam, etc.)
• Demonstrate a variety of lighting techniques for day exterior, day interior and night interior scenes as relevant to production objectives, including a strong control over all light used in the scene.
• Acquire a working knowledge of professional lighting systems, including tungsten, fluorescent and HMI lights, and demonstrate this understanding through student projects.
• Cultivate both the creative capacity to pre-visualize an image and the technical ability to execute it consistently over the course of a production. Acquire the ability to adjust creative goals in collaboration with the Director and demonstrate this understanding within student projects.
• Acquire a working knowledge of the post-production workflows for film, video and digital cinema files, including telecine and color correction, and demonstrate this understanding through student projects.

Production Goals:

• Photograph a showcase project using 35mm film.
• Photograph a Filmmaker’s Year One final film, or a self-initiated project of equivalent complexity.

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

SEMESTER THREE

Building upon the skills acquired in semesters one and two, Semester Three takes existing topics to new levels and introduces new areas of study, such as special effects cinematography, documentary and reality TV cinematography, and specialized camera movement systems.

A significant portion of the semester is devoted to preparing the Semester 3 project. This project may be filmed either on the Red Epic camera, 35mm or Super 16mm film. Although this project may be directed by a Filmmaking student, it must be photographed and initiated by the Cinematography student. As in semester two, the format is left to the discretion of the Cinematography student and may be a commercial, music video, or a narrative short.

Hands-on workshops in sound stage filming and lighting techniques continue in the third semester. Multiple camera systems and advanced lighting instruments will be employed to replicate a host of situations cinematographers will face in the real world, including day for night, night for day, combinations of color temperatures, and a mixture of practical and movie lights. The
Production Workshop component continues, allowing students to refine their skills in the field under the mentorship of both directing and cinematography instructors.

Students will be introduced to foundational concepts in the documentary form, culminating with each student shooting a short documentary project. Additionally, new formats in the entertainment industry will be explored in-depth, such as reality television and webisodic programming. Under the guidance of an instructor, the class will photograph a web series. Each student will act as Cinematographer for one segment of this production, undertaking the challenge of creating visual continuity among the various scenes and shooting conditions.

In preparation for photographing advanced projects after graduation, students will be instructed on the intricacies of the post-production process and how to manage and control the image through the entire post-production process. Finally, students are introduced to the professional world of cinematography in Los Angeles through a series of guest lectures, trips to camera rental houses, production facilities, and laboratories.

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**SEMESTER THREE**

**OBJECTIVES:**

**Learning Goals:**

- Increased ability to effectively collaborate with directors of all experience levels.
- Strong knowledge of location and soundstage lighting techniques.
- In-depth knowledge of post-production workflows for various imaging systems, including knowledge of the elements required for final delivery.
- A greater knowledge of the current state of the industry in all of its permutations, including emerging forms in the television and internet markets.
- A competitive reel demonstrating a professional level of quality in its content and presentation.
- Cultivate both the creative capacity to pre-visualize an image and the technical ability to execute it consistently over the course of a production, and demonstrate this understanding through student projects.

**Production Goals:**

- Photograph a short documentary project.
- Photograph one portion of the class’ webisode project that integrates cleanly into the larger project as a whole.
- Photograph the Semester 3 film in a format of the student’s choice.
- Crew in key position on classmates’ films.

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**SEMESTER FOUR**

Semester Four focuses on the production of the students’ thesis films while continuing to expand their knowledge of digital cinema camera systems and preparing them for large-scale productions.

For the thesis film, students will have the option of either teaming with an MFA Filmmaking or Producing student as the Cinematographer on their production, or initiating their own thesis project on which they serve as the Cinematographer. The Thesis Development class will provide a forum for students to develop their ideas, refine their approach to the work and plan their productions. Additionally, thesis
committee meetings will provide detailed feedback and guidance throughout the thesis process.

In addition to the thesis film, students will further their mastery of the latest digital camera systems with the introduction of the Arriflex Alexa. Students will participate in a master’s level workshop that will introduce the camera system and address broad issues in digital cinema photography, including workflow, recent shifts in production culture, and the cinematographer’s role in post-production. Additionally, each student will photograph a short project using the Alexa. As in previous semesters, the student may bring in an outside collaborator to direct, but the Cinematography student is responsible for planning the form and content of the project.

Students will deepen their understanding of special effects photography through a specialized class on digital effects. This class will provide an overview of the history and techniques used in shooting special effects shot, up through shooting for effects-heavy productions in the digital age. A supervised digital effects shoot provides a forum to put the ideas and concept into practice, carrying the footage through a complete VFX workflow.

Finally the students will prepare for the transition to the professional film industry. Classes on navigating the industry will prepare students for the challenges of a professional career, including promotion and networking. An emphasis will be placed on honing the student’s reels, personal websites and social media presence.

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**SEMESTER FOUR OBJECTIVES**

**Learning Goals:**

- Excellent collaborative skills in working with directors of all experience levels.
- Demonstrated mastery of lighting techniques for both soundstage and practical locations including ability to convey a time of day, location and mood in service of telling the story.
- In-depth knowledge of post-production workflows for various imaging systems, including knowledge of the elements required for final delivery.
- A working knowledge of the current state of the industry in all of its permutations, including emerging forms in the television and internet markets.
- Strong ability to effectively promote themselves as a cinematographer and network in the professional film industry.
- A competitive reel demonstrating a body of work that is of professional quality in its content and presentation.
- Demonstrate both the creative capacity to pre-visualize a complete narrative film and the technical ability to execute this vision consistently over the course of a production.

**Production Goals:**

- Photograph a thesis film.
- Photograph a short showcase film on the Arriflex Alexa.
## CURRICULUM

### Semester One

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<tr>
<th>Course Code</th>
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<td>Form &amp; Function I</td>
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<td>CINE510</td>
<td>Introduction to Motion Picture Camera Technique</td>
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<td>CINE520</td>
<td>Fundamentals of Lighting</td>
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<td>CINE530</td>
<td>Post-Production for Cinematographers I</td>
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<td>CINE540</td>
<td>History of Cinematography I</td>
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<td>Directing for Cinematographers</td>
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<td>CINE600</td>
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<td>CINE610</td>
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<td>CINE710</td>
<td>Reality Television, Documentary &amp; Web Content</td>
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<td>CINE720</td>
<td>Master’s Lighting</td>
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<td>CINE810</td>
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<td>CINE840</td>
<td>Navigating the Industry</td>
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<td>CINE850</td>
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### COURSE DESCRIPTIONS

#### Semester One

**FORM & FUNCTION I**

This course provides an exploration of both the technical and artistic elements of film and digital motion picture cinematography. Students will examine paintings and photographs as they relate to form and content, study the work of professional cinematographers, and evaluate their work in a workshop environment. This course also serves as a “home room” environment, providing a forum where students can discuss their experiences on set, plan upcoming shoots, and bring in outside material they find relevant to their studies. This is the place where individual and group projects will also be prepared, screened and critiqued.

#### INTRODUCTION TO MOTION PICTURE CAMERA TECHNIQUE

In this class, students will learn best practices for building and utilizing the cameras in the NYFA cinematography curriculum, including the Arri-S, Arri-SR, Canon 5D and Red Scarlet cameras. Classes will also cover methods for pulling focus, controlling depth...
of field, choosing a lens, processing theory and keeping camera reports.

FUNDAMENTALS OF LIGHTING

Students will be introduced to the basic tools and techniques of motion picture lighting. Beginning with the safe operation of lighting and grip equipment, students then apply this technical knowledge towards their aesthetic decisions in lighting. Beyond the technical aspects of the art form, students learn how to light for mood and genre. Topics including high-key vs. low-key lighting, bright and dark scenes, indoor day/night and outdoor day/night, will all be explored from both a subjective and practical approach. Depth of field, color temperature, focal length, deep and flat space, and more will be demonstrated in this class to provide students the tools they need to create the look and feel required to tell the story.

POST PRODUCTION FOR CINEMATOGRAPHERS

The job of a contemporary cinematographer is no longer complete after principal photography. A familiarity with editing, post-production workflow and color correction is now essential to maintaining integrity of the creative vision from the pre-production to the final release. This class will teach cinematographers the basics of digital editing, color correction, image effects and proper workflow for handling digital media.

HISTORY OF CINEMATOGRAPHY I

This course looks at the development of the art of cinematography, with an eye toward the progression of the cinematographic form from early still photography to modern digital media. Students will screen classic films and discuss how techniques of storytelling have changed as technology has evolved. By learning the history of the art form, students will be able to supplement the topics learned in other classes, as well as draw inspiration for their own films.

DIRECTING FOR CINEMATOGRAPHERS

Through lectures, discussions, in-class exercises, outside readings, and film viewings, students will learn about the job of the director and gain an overview of the film production process. They will examine the basic elements of format, premise, structure and plot found in contemporary screenplays. Emphasis will be placed on interpreting screenplays from a Director of Photography’s perspective, in order to communicate narrative, character, theme, and tone through the tools of lighting, blocking, image choices and camera technique. Students will be introduced to pre-production techniques including creating shot lists, storyboards, schedules, and overhead diagrams.

CINEMATOGRAPHY PRACTICUM I

In this course, students will take all of the camera, lighting, and storytelling techniques they have been learning and “field test” them. Under direct faculty supervision, students will be given the opportunity to
shoot and edit several commercial, music videos and short narrative projects. These scenes will be taken through a full pre-production process (storyboarded, cast, scouted, and shot-listed) and treated as actual productions. Students will rotate through crew positions each shoot, giving students a chance to work as Gaffer, Camera Assistant and Key Grip in a real-world situation.

**Semester Two**

**FORM & FUNCTION II**

Continuing to function as a "home room" for the cinematography students, this course remains the forum for students to prepare and screen their individual projects, evaluate the work of professional cinematographers, and examine contemporary issues in the world of professional motion picture photography. Emphasis is placed on rigorous critique process where the students’ work is evaluated and discussed.

*Prerequisite(s): Form and Function I*

**35MM CINEMATOGRAPHY**

Students are trained in the proper use and operation of 35mm cameras and accessories (such as the Panavision Panaflex), applying the skills they have learned in 16mm and digital photography to this classic high-resolution format. This class will demystify the process of designing, shooting, and editing scenes on 35mm. Students will learn how the wider frame and higher resolution of 35mm affects their shot design, framing, composition, staging, camera movement, lens choice, and lighting.

*Prerequisite(s): Directing for Cinematographers*

**STAGE LIGHTING WORKSHOP**

Focusing on the specific craft of set lighting, students will learn the fundamentals of designing shots and lighting in a sound stage environment. Under the supervision of an experienced Director of Photography, students will gain first-hand experience with designing daytime and nighttime interior lighting schemes inside the controlled environment of a soundstage. Advanced dollies (Fisher and Chapman models) will be incorporated into the workshop, expanding the students’ ability to move the camera.

*Prerequisite(s): Fundamentals of Lighting*

**CINEMATOGRAPHY PRACTICUM II**

Combining together all the elements of the second semester program in a practical hands-on workshop, these production exercises allow students to shoot scenes with a NYFA Instructor serving as Director. The more sophisticated tools available to students during the second semester will allow even greater creative options for the team to explore. Once again, students will rotate through crew positions, allowing them to cultivate their “real world” experience with the 35mm and RED camera packages.

*Prerequisite(s): Cinematography Practicum I*
POST-PRODUCTION FOR CINEMATOGRAPHERS II

Color correction is a technology that has been developing over the last decade into its own discipline, combining elements of compositing techniques and traditional optical methods into a new form called the Digital Intermediate. As a cinematographer, knowledge of these new color sciences and the possible uses and manipulations in post-production are important skills to develop. Students will explore the world of post-production from a cinematographer’s perspective by examining post-production workflows for emerging formats (including the Red Epic), as well as participating in a professional color correction session of their 35mm footage.

Prerequisite(s): Post-Production for Cinematographers I

ADVANCED LIGHTING

Building upon the basic skills of exposure, composition, and shot design learned in the first semester, students expand both their skill and toolsets. Working with new equipment such as HMI Lights and Kino-Flo fluorescent fixtures, students will learn how to create sophisticated and nuanced lighting setups that serve a storytelling function.

Prerequisite(s): Fundamentals of Lighting

HISTORY OF CINEMATOGRAPHY II

Continuing from the first semester, students focus on studying the masters of cinematography. Students will screen the work of the great DPs, such as Gregg Toland (Citizen Kane), Gordon Willis (The Godfather), and Roger Deakins (No Country for Old Men), and examine how these pivotal cinematographers have influenced the art form over the years. Assignments and discussions will analyze the elements of visual style employed in both classic and contemporary films.

Prerequisite(s): History of Cinematography I

STEADICAM & CAMERA ASSISTANT SEMINAR

This course examines the critical and challenging vocations of both the Camera Assistant and Steadicam Operator. Led by an experienced professionals from both crafts, the Camera Assistant seminar exposes students to the details of the trade, including proper slating technique, film and video camera checkout, advanced focus pulling, calculating for speed ramps, and best practices for film inventory and paperwork. Students will then be introduced to the proper setup and operation of the Steadicam system, with each student executing several exercises and a final shot. Beyond the technical operation of the Steadicam, students will explore the theory and practice of effectively moving the camera in a narrative context.

Prerequisite(s): Successful Completion of Semester 1 Courses

ADVANCED MOTION PICTURE CAMERA TECHNIQUE

Here students will learn the 35mm and Red Epic camera systems before they have the opportunity to use them in the Advanced Practicum and their individual projects. Advanced dollies including Fisher and
Chapman models are introduced, broadening the student’s movement options to include vertical “boom” moves. Topics will include setting up the cameras in multiple configurations, lens selection, workflow and relationship of the camera operator, dolly grip and focus puller.

**Prerequisite(s): Introduction to Motion Picture Camera Technique**

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**Semester Three**

**FORM & FUNCTION III**

Continuing from semesters one and two, this course provides the central venue for preparing and screening individual projects, examining the work of other cinematographers and investigating contemporary issues in the world of professional cinematography. A rigorous critique process of the students’ work forms a cornerstone of this class. Students will begin their preparation to shoot thesis films in semester four.

**Prerequisite(s): Form and Function II**

**REALITY TELEVISION, DOCUMENTARY & WEB CONTENT**

Students apply their skills as cinematographers to the increasingly popular formats of reality television, webisodes and more traditional documentary productions. Students will receive formal instruction in the etiquette and ethics of covering real life events, fast methods for setting up interviews, filming for the small screen and web-based delivery, and techniques in covering an event with multiple cameras. Students will be able to put this training into practice by filming a documentary project and a collaborative web series.

**MASTER’S LIGHTING**

Students continue to explore the latest lighting technology, working with larger lights including 10K fresnels, 4K HMI PAR lamps, and multi-bank Maxi Brutes. They will be taught the safe assembly and operation of the power distribution systems required for these powerful lights, including the use of motion picture generators. Emphasis is placed on electrical safety and crew organization within the “Hollywood” system. Using their own projects as templates, students are encouraged to experiment and plan out shooting and lighting designs for upcoming projects.

**Prerequisite(s): Advanced Lighting**

**CINEMATOGRAPHY PRACTICUM III**

Students continue photographing projects helmed by a member of the NYFA faculty. Building upon the fundamentals of cinematography acquired in previous semesters, these projects will be far more challenging and demanding. Students should expect rigorous schedules and projects that will push them to continue growing as artists. Emphasis is placed on the student’s ability to pre-visualize a look for the project, and then execute this look during the workshop.

**Prerequisite(s): Cinematography Practicum II**
MASTER’S CAMERA TECHNIQUE

Building on their knowledge of digital cinema cameras, students will work with cutting-edge camera technology including the Arriflex ALEXA. They will create an extensive test comparing numerous professional cameras and formats, as well as the latest developments in lenses and filters. Additionally, the students will be introduced to advanced camera movement devices including jibs, cranes and remote “hot head” control systems. Students will use geared heads and advanced dollies, constructing intricate camera moves that require precise camera operating. Intensive class exercises will prepare students to apply these skills in a narrative context on their future projects. Through a greater understanding of both camera and grip equipment, the cinematographer will be further prepared to make the best storytelling and budgetary choices in their own projects.

Prerequisite(s): Advanced Motion Picture Camera Technique

CINEMA STUDIES

This class challenges students to examine a film by studying its formal content, historical context, narrative form and larger directorial leitmotifs. Students will be introduced to the main contemporary themes and lexicon in the Cinema Studies discipline. While addressing the core issues in the field, the course will also investigate the place of the cinematographer in film history. Each student will be expected to complete a final paper and presentation.

Prerequisite(s): History of Cinematography II

Semester Four

THESIS DEVELOPMENT WORKSHOP

This course will focus on preparing the student to shoot the thesis project. Students will serve as a cinematographer on a NYFA MFA Filmmaking or Producing student’s Thesis film or on a self-produced project that shoots for a minimum of four days. Students will research, plan and present their thesis preparation process, and shoot and screen photographic tests for their upcoming thesis projects. The “look book” detailing every visual dimension of the Thesis will be researched and critiqued in this forum and in Thesis Committee meetings. Towards the end of their graduate program, students will be critiqued on their reals and websites, preparing them to transition to the professional film industry.

Prerequisite(s): Form and Function III

CINEMATOGRAPHY FOR DIGITAL EFFECTS

Designing and integrating production photography with CGI elements is becoming more essential to the modern cinematographer. Students will design lighting and compositions for integration with multiple layers of computer graphics, and address how to photograph green screens in a variety of situations including moving shots. Students will explore the history of visual effects photography up through modern digital practices. Topics will include lighting for miniatures, special lighting effects such as fire and lightning, and creating professional visual effects on a restricted budget.
**Prerequisite(s): Post-Production for Cinematographers II**

**CINEMATOGRAPHY PRACTICUM IV**

Building on their experiences from previous semesters, students will now be expected to work at a professional level. Projects will be designed to challenge talented cinematographers. Students must plan on working with demanding directors at a fast pace. Work from these practica should be of a high photographic quality and provide material that can be used on the student’s reel.

**Prerequisite(s): Cinematography Practicum III**

**HISTORY OF CINEMATOGRAPHY III**

This course will aim to explore the cinematography in films outside the traditional ‘canon’. Short films, documentaries, low-budget and experimental films will be studied, each one paired with a more prominent movie that was informed by their aesthetic. Students will engage with this broader palette of films, providing a breadth of techniques and narrative forms to add to their repertoire. Informed by the Cinema Studies class, students will analyze a film of their choice in creating a final paper.

**Prerequisite(s): History of Cinematography II, Cinema Studies**

**NAVIGATING THE INDUSTRY**

As students transition to the professional world beyond the academic environment, this course provides practical guidance on the myriad of ways that cinematographers function in the entertainment industry. Students will build their professional skill set, addressing topics including promotion and networking (traditional and social media/web presence), career advice, etiquette in collaboration and emerging opportunities in new media.

This course includes guest lectures, as well as guidance in preparing a final reel for emerging cinematographers to use in beginning their careers.

**MASTER’S CAMERA TECHNIQUE**

Building on their mastery of similar camera and lighting tools, students will learn the cutting-edge camera technology, such as the Arriflex ALEXA. Additionally, students will create an extensive test comparing the current professional cameras and the latest developments in lenses and filters. Through a greater understanding of these tools, the cinematographer will be further prepared to make the best storytelling and budgetary choices in their projects after graduation.

**Prerequisite(s): Advanced Lighting II**

**OPTICS OF LENSES & CAMERAS**

This course explores the practical applications of mathematics in cinematography. The nature of light is thoroughly discussed along with the important fields of photometry and radiometry. Various formulae used in cinematography, such as those used to calculate focal length, f-stop, thin lens formula, depth of field, circle of confusion, and others, are all investigated in detail and fully derived to ensure the student's thorough understanding of these fundamental concepts. Laboratory exercises involving Lens Design software and practical
investigations of cameras and lenses are also integrated within the course.
MASTER OF FINE ARTS IN
DOCUMENTARY FILMMAKING
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 70 Units

OVERVIEW

The New York Film Academy Master of Fine Arts (MFA) in Documentary Filmmaking program is an accelerated, six semester conservatory-based, full-time study graduate program. This program is designed to educate talented and committed prospective documentary filmmakers in a hands-on, total immersion, professional environment. The New York Film Academy Master of Fine Arts in Documentary Filmmaking provides a creative setting in which to challenge, inspire, and perfect the talents of its student body. Documentary Filmmaking students follow an intensive curriculum and achieve multiple learning and production goals. In a combination of hands-on classroom education and production-intensive film shoots, Master students acquire a sound understanding and appreciation of motion picture arts and aesthetics and learn to integrate knowledge and professional experience.

LEARNING OBJECTIVES

The overall educational objective of the MFA Documentary Filmmaking Program is to provide a structured, creative environment for students to develop and evolve as artists. Within that broad description are several specific educational objectives. Students will learn to develop, direct, shoot and edit their own projects and be given the opportunity to further enhance their skills by acting as crewmembers on their peers’ films. Film structure and history will be examined during in-class lectures. Students will be expected to deliver all projects by the deadlines set by the department.

STUDENT LEARNING OUTCOMES

While students do not need any documentary filmmaking experience to attend this program, it is strongly recommended that they come to the first day of class with at least one idea for a non-fiction project. These ideas will serve as a starting point for subsequent work in the program. If students do not have a story idea, they will be assisted by the instructor to formulate one. Students should be ready, willing, and able to work hard and learn within a fast-paced and focused environment.

Skills learned as a result of successful completion of the program include:

- The ability to work independently and collaboratively in a high-pressure creative environment
- An in-depth knowledge of digital video cameras and sound equipment
- Documentary producing and directing
- The ability to write and pre-visualize a documentary project
• In-depth experience working as a director, producer, director of photography, sound mixer, and editor on student productions
• Mastery of digital editing software for picture and sound
• Knowledge of documentary film history and aesthetics and current film practices and standards.
• Ability to research an issue from multiple, balanced perspectives and to write for a documentary film.

YEAR ONE

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

SEMMESTER ONE

Project 1: Mise en Scene

The various elements of design help express a film’s vision by generating a sense of time and space, as well as setting a mood and sometimes suggesting a character’s state of mind. Each student will make a short film of 50 seconds to one minute using 1 camera shot while paying close attention to the choice of composition, lenses, distances and angles. This project emphasizes how the relationship of the subject to the camera creates drama and informs the audience about the character and action.
Four hours to shoot, no sound, no crew. Done in conjunction with Camera class.

Project 2: Observational

Each student produces a visual portrait of a person, place or activity. Students are challenged to observe the subject closely and find the most effective shots for revealing the subject to an audience. Use of camera angle, shot size, focal length and editing patterns are emphasized. Each student directs, shoots and edits a film of up to 2 minutes.
One day to shoot, no sound, no crew. Music and/or voiceover can be added in edit.
Project 3: Personal Voice

The autobiographical documentary is one of the paths taken by American filmmakers in recent years. The subject of a personal voice film is the filmmaker him/herself. Each student creates a film of up to 3 minutes that documents his/her own life experience while seeking to find an honest voice and a unique style.

2 days to shoot with one crew member and sound

Project 4: Interviews

Interviews are at the core of every documentary. Each student learns how to conduct an interview and be the interviewee as well. This will help students to write better questions and develop a rapport with their subject. This exercise integrates synchronized sound with picture and will be 3 minutes long.

One day shoot in production workshop with group

Project 5: Montage

Montage style editing is used to move the story or idea forward. It can be used to great effect in the compression of time and to create visual collisions or unexpected continuations between shots. In the editing room, students will cut the images to work in harmony with rhythm and pacing. Music may be added in post for this 3-minute film.

Two day shoot. Sound can be added in post. Done in conjunction with Editing class.

Project 6: Character

Each student is challenged to build a portrait using image and sound. Students are encouraged to reveal the character through his/her actions rather than by way of scenes or talking heads. Each student directs, shoots and edits a film of up to 5 minutes.

5 days to shoot with crew and sync sound

SEMESTER TWO

Project 1: Location Story/MOTS (Man on the Street) Production Workshop

Each student directs a 5-minute story about an event at a selected location capturing the essential moments unfolding over the course of a few hours. They look beyond factual content and reveal the heart of the event through appropriate coverage and editing, while incorporating the characteristics of the location to enhance the visual appeal of the film. Handheld shooting, motivated camera moves and shooting for editing in an uncontrolled situation are emphasized. Students are challenged to think on their feet, to solve location issues and to adapt to last-minute changes.

Project 2: Compilation Film

To appeal to a broader audience, documentary filmmakers have embraced the hybrid of visual and audio elements. Students create a 5-minute compilation film that combines different types of footage such as vérité, talking heads, stock footage and stills. This exercise emphasizes directorial and editorial control to actively engage an audience and express a point of view. Coverage, advanced directing and lighting techniques are emphasized, as well as the use of metaphors and juxtapositions.
**Project 3: Social Issues**
Each student selects a social issue or investigative topic that brings a fresh perspective to a social/political issue or documents a local story that has larger implications. Students are encouraged to use interviews and narration as building blocks for this project. They learn to get to the essence of an issue through interview techniques and incorporate differing viewpoints.

**Project 4: Documentary Research, Development of Idea & Pre-Interviews**
Field research, interactions with experts and possible subjects are an effective way to find the story within the student’s chosen topic. Students learn many different ways to research through public and private archives, libraries and other sources of information. They then choose to contact and pre-interview at least two subjects for their Year One Final Documentary projects. These audio and/or video recordings provide first-hand information on the topic and the choice of subjects (interviewees) and help students to finalize the focus of their film.

**YEAR-END SCREENINGS**
The Year One Film will be presented in a screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students’ progress and achievements thus far.

**YEAR TWO**
Coursework in the second year includes a series of highly specialized classes and workshops designed to further develop students’ knowledge and skills as professional documentary filmmakers. Students learn the finer points of documentary filmmaking and find their personal style through the development of their own idea. The final thesis is intended to reflect the student’s strengths as a documentary filmmaker and should be of professional quality. All students are expected to have a role in multiple thesis productions besides their own.

At the end of semester six, the MFA Documentary Filmmaking student will have produced his/her own Thesis Documentary (up to 30 minutes in length) that can then be used for a number of alternatives after graduation: a film ready for short film festivals, a non-fiction piece that can be serialized as webisodes, the start of a possible feature documentary film or as a “calling card” as part of their reel for film and television jobs.

**SEMESTER THREE**

**Project 1: Intermediate Documentary**
The culmination of the first year of the Documentary program is a film of the student’s own choosing. Through research, writing and planning, each student produces a documentary of up to 15 minutes in length.
SEMMESTER FOUR

Project 1: Collaborative Production Film (Group)

Students work as a team, under the close guidance of their instructors, to produce a collaborative project for a non-profit organization. Students are encouraged to put their acquired skills and creativity to work to benefit a cause. Through this process, they learn to meet the demands of a professional client, while developing a working knowledge of what it takes to produce a high quality film from start to finish.

SEMMESTER FIVE

Preparation for Master’s Thesis Documentary Film

Semester Five focuses on the preparation of each student for his or her individual thesis film. By the end of this semester students will have finished pre-production and be ready to start shooting their films. They will have stepped into the producer’s role, chosen their topics, selected the subjects and filled the film crew positions. Students will then be ready to direct their own documentary.

All students learn the professional touches that distinguish professional films from amateurish attempts such as the use of color, graphics, sound and music. They will have gained the confidence and the skill set necessary to execute their first large-scale film.

SEMMESTER SIX

Master’s Thesis Documentary

Semester six culminates in the production of the Master’s Thesis Documentary. All students are challenged to incorporate lessons from all other courses in the design and execution of their thesis films. Students present their projects to a Thesis Committee for approval and work individually with their faculty mentors throughout production and post-production.

OBJECTIVES

The focus of the fourth semester is on “professionalism.” Classes are infused with an emphasis on perfecting the art of directing, exposing students to emerging media and technology, along with exposing them to the realities of the growing field of documentary filmmaking. This course-intense semester is intended to prepare MFA students for their thesis projects as well as for a life in the industry after graduation.

In Semesters Five and Six, students devote the majority of their time to their thesis requirements, working not only on their own productions, but also assisting with their classmates’ projects. In an extensive series of advisements, each student meets one-on-one with faculty members who assist and coach the student through the successful completion of the final proposal package, production, and post-production of his/her Thesis Documentary.

EXPECTED LEARNING OUTCOMES

Since the first year provides a foundation in Documentary Filmmaking, the second year’s goal is to deepen the skill sets associated with the craft. Students will figure out their strengths and affinities in documentary filmmaking and produce a film that showcases them. Students will be taught that documentary filmmaking involves collaborative teamwork with many different positions and skills. They will work with
actors to meet the requirements for re-enactments and/or re-creation. Post-production is an integral part of the process and students will be made aware of its possibilities and limits. Students must be fluent in the language of professional filmmaking and be grounded in a broad knowledge base of documentaries and film history. Students must develop in-depth research capabilities. Students will master technical skills for the camera, sound, lighting and post – not only for a personal project but also in order to be able to join a documentary film team.

Skills set to achieve:

• Mastering non-fiction storytelling
• Developing one’s unique voice as a director
• Mastering the technical and conceptual processes of editing documentaries
• Writing compelling proposals
• Practicing budgeting and line producing
• Successful grant writing and fundraising strategies
• Knowledge of legal issues pertaining to non-fiction filmmaking
• Marketing and distribution
• Understanding pathways to enter non-fiction film industries.

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**CURRICULUM**

**Semester One**

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### COURSE DESCRIPTIONS

#### Semester One

**PRODUCING & DIRECTING THE DOCUMENTARY I**

This hands-on producing and directing course establishes a foundation for all future film projects. Through lectures, screenings and assignments students explore documentary techniques, genres and styles. They learn to develop an idea from concept through post-production as they produce and direct four short documentaries: Observational, Personal Voice, Character and Social Issue. Students will leave this course with a greater understanding of cinematic language in relation to storytelling as well as the fundamentals of coverage and story structure. They will gain an understanding of the role of the line producer with regard to schedule and budget.

**CAMERA & LIGHTING I**

In this course, students master basic camera and lighting skills in 16mm and digital video photography, touching on technical details such as aperture, shutter speed, focus, frame rates, white balance, video latitude, gels, and filters. In hands-on lighting sessions, students learn to work with and enhance available and natural light situations, as well as traditional lighting for interviews and controlled situations. With the help of simple to more complex hands-on exercises, students become progressively more fluent with camera and lighting techniques and begin to focus on the role cinematography plays in telling and enhancing non-fiction stories.

All-day workshop sessions are group experiences that immerse students in a learn-by-doing environment. Students put into practice the concepts introduced in Producing & Directing the Documentary I, Camera & Lighting I, Production Sound and Editing I. Workshop I emphasizes controlled situations and focuses on basic coverage of shooting and directing the interview, lighting, and capturing production sound. Students explore the cinematic coverage of a scene
based on its structure and the dramatic needs of its key moments and thematic ideas. Workshop II takes place on location and emphasizes coverage in an ‘uncontrolled situation.’ Following each workshop, students edit the picture and sound they shot.

PRODUCTION SOUND

This course provides hands-on training in the most commonly used digital sound equipment. They will master recording techniques such as setting proper gain levels and sample rates for synch and non-synch sound. It covers field recording wild sound and mic techniques for voices. This class emphasizes the importance of recording usable location sound for a smooth transition into post-production.

Students learn to problem-solve in various controlled and uncontrolled situations in such environments as on location and in sit-down interviews.

WRITING THE DOCUMENTARY I

Documentaries, just like narratives, tell stories. This course covers the importance of writing as a storytelling and planning tool. Students are introduced to the basic story elements: character, conflict, story structure, dramatic arc and theme. The course introduces different ways of telling stories: with words (commentary, narration) and without words (character’s voice, scenes, situations). This class covers the process of planning, defines what logline, synopsis, approach and point of view are and how to convey them in writing.

EDITING I

In this course, students learn the fundamentals of using digital editing software while exploring the particular challenges of documentary storytelling. Through lectures, discussions and assigned projects, they will cover digital workflow, basic editing techniques and the logging and organization of their footage. Some class hours are devoted to guiding students through the process of editing their own four short film assignments.

DOCUMENTARY FILM ANALYSIS

This introductory course surveys the world of documentary films through lectures, screenings and group discussions. Students will expand their understanding of the documentary genre as well as non-fiction storytelling. Class will include analysis and the beginning of a critical dialogue. Current trends as well as past styles will be examined. Narrative films will be compared and contrasted for their similarities and differences.

Semester Two

PRODUCING THE DOCUMENTARY

The producer takes care of the business side of making a documentary film. This course looks at the roles and responsibilities of executive producers to line producers from preproduction to post. The coursework will show how to create a schedule, determine critical path and put together a budget. How to best manage time and resources, understand the issues with copyrights, clearances, permits, releases, insurance and
Fair Use are important considerations for any production. Students will learn how to create a basic business plan, apply for grants and how to obtain fiscal sponsorship as a 501C.

**Prerequisite(s):** Producing & Directing the Documentary I, Writing the Documentary I, Documentary Film Analysis, Camera & Lighting I, and Production Sound

**CAMERA & LIGHTING II**

Students are introduced to more sophisticated HD cameras and hybrid cameras (still & video) and techniques. Through workshops, this class further immerses students in the technical and creative demands of cinematography in relation to documentary storytelling. They will learn the importance of shooting B-Roll. Students will be able to go beyond getting a basic image and focus on how to visually convey aspects of the story such as tone, mood, place and relationships. Advancing their understanding of lighting in special situations is an essential component of this class. They will gain practice in the “running and gunning” style used by many documentary filmmakers. By the end of this course students will understand how cinematography serves their individual stories and will have a preliminary shot list to use for their upcoming shoot.

**Prerequisite(s):** Camera & Lighting I, Producing & Directing the Documentary I, Production Sound, and Editing I

**POST PRODUCTION SOUND**

This class covers the technical side of syncing sound with picture and selecting appropriate sound effects to enhance the authenticity of the film. Students will learn how to use sound editing software. Cleaning up dialog and cutting voice over to picture are important skills for students to enhance their storytelling techniques. They will also gain hands-on experience recording and editing narration and voice over. Students will be introduced to sound design as it relates to achieving the appropriate emotional tempo and mood for each scene. Students will learn to find and select music cues (both source and score) and sound effects. The culmination of the class is to combine all of the above elements for a professional sound mix.

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

**DIRECTING THE DOCUMENTARY**

Research and development skills are an essential part of every documentary. Students will learn the sources that documentary filmmakers use and will be guided by their instructor. They will need to find people to interview for information and for later, possible on-camera interviews. Students will conduct preliminary interviews in their field of inquiry. They will do searches for archival materials and stock footage they would like to use and learn how to incorporate them into their compilation film. Interview techniques and ways to gain the trust of interviewees will be covered. They will integrate this information into their interview film. By the end of this course, students will have designed a visual and audio plan for shooting their Year One Final Documentary.

**Prerequisite(s):** Producing & Directing the Documentary I, Writing the
Documentary I, Camera & Lighting I, and Production Sound and Documentary Film Analysis

WRITING THE DOCUMENTARY II

In this course, students learn to convey the essential elements of their own story through a properly formatted proposal, a synopsis and to write a treatment narrative that uses visual language and personal style. Once that has been accomplished, students are ready to break down the treatment into a scene-by-scene shooting script.

This course goes deeper into the process of writing the documentary film. From research to shooting to editing, the subject matter may continue to reveal itself and evolve over time. The writer may be revising the script until post-production starts.

In addition, students will learn to write grant proposals for funding as well as to develop a preliminary pitch from the treatment for later use in marketing.

Prerequisite(s): Producing & Directing the Documentary I, Writing the Documentary I, Documentary Film Analysis

EDITING II

In this course, students learn intermediate editing techniques to shape and form their films. The goal is for students to master the process so that they have confidence in their storytelling abilities and a range of tools with which to express their own POV. Students will meet to critique their classmates’ work in progress and to give positive feedback. In addition, students will be introduced to graphic design principles as it relates to credits and titles for their films. By the finish of this class, students will have gained a greater understanding of how to transform the raw footage of their films into compelling lively stories.

Prerequisite(s): Editing I, Writing the Documentary I, Documentary Film Analysis

Students will have finished preproduction by the end of this semester.

Semester Three

PRODUCTION AND POST-PRODUCTION SEMINARS

Two all-day seminars led by instructors to help students prepare for their greenlight meetings and to go out on location and shoot the footage needed. The second seminar is to guide students to produce a rough-cut and final cut of their documentary film. Instructors will visit students on their location shoots.

INTERMEDIATE DOCUMENTARY PRODUCTION

The culmination of the first year is a documentary film of the student’s own choosing. Through extensive research, writing and planning, each student should be prepared to produce a final documentary of approximately 15 minutes in length. Students will incorporate lessons from all other courses in the design and execution of their Year One Documentary. This course allows time for each student’s shoot and for them to crew on their fellow classmates shoots. NYFA instructors will work weekly with individual students to oversee
production of each student’s Intermediate Documentary project.

**THE BUSINESS OF DOCUMENTARIES**

Students will learn to plan and prepare for the work that follows after finishing their film. This course will cover some of the legal and budget issues and marketing challenges that lay ahead of any new filmmaker. They will develop the skills to revise their budget, polish their business plan and develop a pitch while in class. Students learn about the ever-changing world of competitions and film festivals. They must negotiate the rights for public screenings of their film and any music, stock footage or photos it contains. The different kinds of distribution channels (theatrical, iTunes, YouTube, etc.) that are available will be discussed in class.

*Prerequisite(s): Producing the Documentary*

**NEW MEDIA**

This class provides an overview of how the web is changing how we create, produce, sell and distribute films and TV programs. The internet is a place for content creation in narrative and documentary styles of storytelling through web series and webisodes. Netflix, Yahoo, Google, CNN and others have developed original video programming that competes with the type of content people have historically seen on television, on demand and through pay per view. Mobile devices have also become capable of offering video content. In this course, students will develop a sense of the filmmaking challenges and opportunities presented by new media and how they can adapt their style of storytelling to it.

**INTERMEDIATE DOCUMENTARY POST-PRODUCTION**

Students will have post-production time for editing their film’s picture and sound and to produce the final cut of their intermediate film. In a series of hands-on exercises with their instructors, students learn more advanced post-production techniques including title creation, color correction, accommodating poor quality footage, animating photos and maps, creating textures and lower thirds. Software used includes Avid, After Effects and Photoshop. NYFA instructors will work weekly with individual students to oversee post-production of each student’s Intermediate Documentary project.

*Prerequisite(s): Editing I & II, Post Production Sound*

**SEMESTER FOUR**

**WRITING AND DIRECTING THE THESIS DOCUMENTARY**

Students will learn how to select potential on-camera interviewees and develop a trust relationship with them. It is very important for the documentary filmmaker to learn how to write questions for interviews and to learn different interviewing techniques. They must find the heart of the story and discover their own voice to become a compelling storyteller. Students will conduct preliminary interviews, set up the final interviews and decide what B-roll needs to be shot as well. Students will determine when and how to use re-enactments appropriate for documentaries.
They will write scripts for actors to use in re-enactments and learn to direct performances. Writing techniques for narration will also be explored.

**Prerequisite(s): Writing the Documentary I and II, Producing & Directing the Documentary I, Directing the Documentary, Editing I and II, and Documentary Film Analysis**

### ADVANCED CINEMATOGRAPHY

Students expand on the cinematography skills they have acquired in previous semesters while working on increasingly more demanding and sophisticated multi-camera projects on location. Under the close guidance of an experienced Cinematographer/instructor, students refine their working knowledge of high-end HD cameras and advanced lighting techniques. The goal is for students to learn to see, think and shoot with the mindset of a Director and an Editor.

**Prerequisite(s): Camera & Lighting I and II, Production Sound, Post-Production Sound**

### COMMUNITY FILM PROJECT

Students, as a class, will produce a short film for a non-profit organization. This process will bring together all of the skills they have learned in producing, directing, shooting, lighting, sound and editing as well as how to work together in a collaborative environment.

### ADVANCED EDITING

Documentary films often find their true forms in the editing room. This makes the editing process extremely important because a story may take a different shape after the footage has been shot. In addition archival footage, graphics and visual effects may be added to create more compelling stories. This course will include techniques for including home video, photographs, drawing and maps that are not necessarily of professional quality. Students will decide when to use voiceover and how to cut for it.

**Prerequisite(s): Editing I and II, Writing the Documentary I and II**

### INDUSTRY PERSPECTIVES

This class will help prepare students to find their individual career path and recognize their strengths and talents through a series of current and timely talks on the subject of documentary filmmaking. Guest filmmakers and industry professionals will share their experiences with students through seminars, class discussions and screenings. Mentors will work individually with students to explore the next step in their careers.

**Prerequisite(s): Documentary Film Analysis, Producing & Directing the Documentary I, Producing the Documentary, Directing the Documentary, and The Business of Documentaries**

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### Semester Five

### PRODUCING THE THESIS DOCUMENTARY

As their thesis scripts are finished and polished, students will apply their knowledge of production management to their projects in an intensive environment. Under the guidance of their producing instructors, students will thoroughly prepare their
shooting scripts and schedules for production. They will perform all of the necessary logistical measures: obtaining location permits, securing interviewee/actor releases, clearances and buying insurance. In addition, a detailed budget and calendar will be completed.

**Prerequisite(s): Producing & Directing the Documentary I, Producing the Documentary**

**RESEARCHING, DEVELOPING AND DIRECTING THE DOCUMENTARY**

Students focus on developing the directorial vision for their thesis documentary project. They will have the time to complete assignments to research and develop their own ideas in depth. In addition they will locate subjects with which to conduct preliminary interviews, track down experts in the subject matter and find archival footage and other material that will add to the total picture. They will shoot a short version of their future thesis film. Students will find foundations and other possible funders that fit the subject of their film.

**Prerequisite(s): Writing the Documentary I and II, Producing & Directing the Documentary I, Producing the Documentary, Directing the Documentary, and Documentary Film Analysis**

**SOUND DESIGN**

This class goes beyond editing sound elements to a more comprehensive view of the entire film. It requires understanding the director’s vision and being able to interpret it with sound. Students will gain an understanding of the value of setting the emotional timbre, mood, pacing and feel of each scene. Music can either be in the form of a score and/or source music that has already been prerecorded.

The rights and clearances of using preexisting music will be covered. Adding sound effects to animation or motion graphics and stills will be discussed.

**Prerequisite(s): Production Sound, Post Production Sound, Producing & Directing the Documentary I, Directing the Documentary, and Editing I and II**

**POLISHING: COLOR, VISUAL EFFECTS AND GRAPHICS**

Modern color correction, whether for theatrical film, video distribution or the internet is generally done digitally. This course covers the essential elements of color grading, color balancing for photos and color mapping when more than one camera has been used to shoot the footage to enhance perceptual visual compatibility.

To add a professional look to their film, students will be introduced to graphic design basics. Graphics can convey important information and statistics quickly in charts, graphs and through animation. If reenactments are needed, motion graphics are a way of doing them in the documentary style.

Titles and credits can also benefit from a graphic artist’s touch as well as give a cohesive look to subtitles. They can add excitement and draw the viewer into the film in the first minute. Posters, DVD covers and DVD menus all can use a graphic artist’s skills. This class will give directors an understanding of what graphics can add to
their film, a way to talk to graphic artists and gives them a language to communicate their ideas.

**Prerequisite(s): Advanced Editing, Advanced Cinematography, Directing the Documentary**

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**PRODUCTION WORKSHOPS**

Documentary films today use re-enactments with actors to enhance the story. How they do it is important to maintain the truthfulness of the film, the audience’s trust and to stay on message. The objective of these workshops is to help documentary directors learn to work with actors. From learning how to write dialogue and narration to understanding what actors need to bringing out the best performance possible will be covered in this course. Students will have an opportunity to be both the director and the actor to fully understand the creative process and to realize their goals.

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**Semester Six**

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**THESIS DOCUMENTARY PRODUCTION**

At the beginning of this course, all student producers/directors must be given the go ahead (greenlight) from their instructors before they can check out the equipment and assemble the crew they need to shoot their thesis film. Students will shoot their own film as well as crew for their classmates’ films. Each student will have a thesis committee composed of their instructors and will meet with them on a regular basis to gauge the progress of their film and to receive feedback.

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**THESES DOCUMENTARY POST PRODUCTION**

It is often said that the edit is the final rewrite of the script and this class helps guide the student through that process. Extensive notes are received from classmates and the directing and editing instructors that must be analyzed and, either, incorporated, interpreted or set aside. This process helps students to gain a more objective perspective on their material and edit that “final rewrite” more effectively. All of the knowledge students have gained from previous classes in sound, color, and graphics will be brought together to create a fully realized professional film.

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**MARKETING THE NON-FICTION FILM**

This class will help students to determine the final purpose of their thesis film and the steps that follow. The appropriate legal, business and marketing steps will be discussed in class. Regardless of direction, the first step is to copyright the film so that they own the rights to their intellectual property. Second is to create a website or Facebook page to show it and any other film work they may have done to others.

A pitch will be developed in class, along with a polished business plan. Students will have the opportunity to cut a trailer or teaser for their final documentary in class.

This course will identify student competitions and film festivals that are appropriate to the style of their film and how to apply. Students will learn about what kind of distribution is available (theatrical, iTunes,
YouTube, etc.) and strategize about what distributors to target for their films.

**MIXING**

This class will help students to make better decisions regarding the balancing required to combine dialogue, music, motion graphics, titles, color grading, narration and sound effects with the locked picture. At the end they will have created a custom blend of all of the elements that enhance their story and give it a professional finish.
MASTER OF FINE ARTS IN
GAME DESIGN
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 64 Units

OVERVIEW

The New York Film Academy Master of Fine Arts in Game Design is a four semester conservatory-based, full-time study graduate program. The curriculum is designed to give gifted and energetic prospective video game designers and storytellers all the tools they need to become creative leaders in their chosen sector of the game design industry. The New York Film Academy Master of Fine Arts in Game Design provides a creative setting with which to challenge, inspire, and perfect the talents of its student body.

LEARNING OBJECTIVES

The educational objectives in the Master of Fine Arts in Game Design are to teach students the art & craft of game design and storytelling at the professional level, through a strict regimen consisting of lectures, seminars and total-immersion workshops.

Students will:

• Be able to deconstruct any game experience into Formal, Dramatic and Dynamic systems.
• Acquire the skills of game prototyping, playtesting, iteration, presentation and collaboration.
• Know how to prototype multiple games regardless of technical skills.
• Know how to develop software using industry standards, including workflow, multiple platforms and industry standard coding.

YEAR ONE

During the first semester, students are introduced to the concept of game design by understanding the evolution of games. Students start with board and card games, then through paper and dice games to early digital games, to highly-advanced 3-D graphics, deep, immersive story-driven games. Students begin designing games from the very beginning, as they are asked to modify a game from its original intent. They are introduced to the world of interactive writing, starting with Aristotle’s Poetics, and traveling through postmodern narrative. Once a foundation in narrative theory is established, students are then introduced to the tools, theory and craft of storytelling in an interactive medium. They are given a foundational understanding of video games, which will create a baseline language for discussion and interaction throughout the program. Finally, students are introduced to essential game technology, which helps inform what is possible today in video games. Students also have an introduction to animation class, which is intended to give our future designers and writers a taste of what goes into the 3-D animation process found in video games.

In the second semester, students continue game deconstructions, as a tool for deepening their understanding of game
design. They also create their first original video game concept. These ideas are shared and workshopped in class, as they increase their skills and confidence in programming, narrative and design. Students also study the history of film, giving depth to their understanding of narrative culture.

**YEAR ONE OBJECTIVES**

Skills learned as a result of successful completion of this year include:

- Understand Playcentric Design and how to deconstruct any game into Formal, Dramatic, and Dynamic systems
- Learn the theories of game design; how to make a game fun; how to make a game entertaining; how to engage and immerse the player in a gameplay experience.
- Understand, through study, analysis and practical application, the theories of interactive storytelling; how to enhance player engagement; how to craft a character arc for a player; how to maintain a narrative structure in an interactive form.
- Understand the process of creating 3D art for video games.
- Deliver working software in collaboration with classmates.

**YEAR TWO**

In the third semester, learn about Multiplayer Game design and get exposure to Level Design, Marketing, and the History of Video Games. In semester four students create their fourth working game concept – this time as a collaborative thesis project. At the same time, they learn about Ethics of Video Games, Sound Design, and do an advanced analysis course called The Great Video Games.

**YEAR TWO OBJECTIVES**

Skills learned as a result of successful completion of this year include:

- Understand the process of programming video games.
- Master concepts of Agile development and gain knowledge of state of the art collaboration tools.
- Master the art of writing a 20-30 page Game Design Wiki, the underlying creative blueprint of every video game.
- Master, through frequent collaboration with peers the ability to work collaboratively in a high-pressure creative environment.
- Understand, through lectures, in-class exercises, and special guests, the composition of the video game industry, the functions of the various companies, the functions of the various employees within those companies, and how games go from “blue sky” idea to finished product.
- Master, through in-class exercises and special guests, the art of pitching a video game to developers and publishers, and how to effectively communicate and market the uniqueness and commerciality of a new video game concept.
## CURRICULUM

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<thead>
<tr>
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<td>GDSN520 Introduction to Game Analysis</td>
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## COURSE DESCRIPTIONS

### Semester One

**Narrative Design Workshop I**

This course examines the critical elements that make strong story concepts and how they can be shaped to create the foundations of great games. Students will design, narrative, gameplay, physical environment (world, gameplay spaces), and other key elements. Guest speakers will include veteran game designers and writers.

**2-D Game Design**

This course exposes students to the beginning technology of 2D games. Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree they will have a portfolio of working software projects.
INTRODUCTION TO GAME ANALYSIS

The focus of this course is the study and deconstruction of video games. Students learn how to break any game down into Formal Elements, Dramatic Elements, and Dynamic Elements and become versed in the language of Playcentric Design. Students are exposed to the video game canon via study of both seminal games as well as contemporary masterpieces. Deliverables are game deconstruction presentations suitable for a student portfolio.

GAME DESIGN STUDIO I

This is a companion to the 2-D Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

PLAYCENTRIC DESIGN

This course provides a foundation of knowledge for understanding games as playable systems. Students learn the language of Playcentric Design and practice the craft of prototyping, playtesting, and iteration in an environment independent of computers. This is to provide the student hard skills that can be used throughout a career in games – transcendent of changing technologies.

The student will:

1) Understand Fundamental Theory – See how any game breaks down into Formal, Dramatic, and Dynamic systems. And learn how the three interrelate.

2) Learn Core Development Process – Acquire the skills of prototyping, playtesting, iteration, presentation, and collaboration. These timeless skills can be applied to all game types present and future.

3) Practice, Practice, Practice – All students prototype multiple games on paper regardless of technical skills. All students gain extensive experience critiquing and analyzing games via formal playtests with fellow students.

At the end of the course each student will have a portfolio of paper game prototypes.

INTRO TO 3-D ART

This course introduces students to Autodesk’s “Maya” Animation, Visual Effects, and Compositing software, a robust application used throughout the video game industry for the creation of visual assets. Students learn how to optimize the Maya interface for enhanced productivity. They are introduced to polygon tools and taught polygonal modeling in a hands-on environment.

Students gain practical understanding of polygonal modeling for organic characters, and hard surface models. Students will also learn the basics of UV mapping, nurbs modeling, texturing and 3 point lighting using D-map and raytrace shadows.
SYSTEMS LITERACY

This course builds upon the foundations established in the Playcentric Design course, and focuses on advanced study of system design and play mechanics. The course is workshop-focused, meaning a substantial portion of time is spent actively engaged in the paper prototyping process. Readings and lectures supplement discussions as we explore more sophisticated facets of the playable systems and user experience design. Creating system literacy is the primary goal; and everything else we do supports that aim. Students will leave the course with multiple portfolio-ready game prototypes.

3-D GAME DESIGN

This course exposes students to the intermediate technology of 3D games. Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester.

At the end of the degree students will have a portfolio of working software projects.

PUBLISHING VIDEO GAMES

This course provides the student with an understanding of the business of video games with a special focus on game publishing, deal structures, and product lifecycle. Students learn to see the world through the publisher’s eyes and in the process gain insight in how to plan, budget, pitch, launch, and monetize games. Students are exposed to these topics via lectures, exercises, and assignments. Students leave the course with a practical and state of the art of the game business including perspective on mobile games, console games, browser games, free to play games, and other business paradigms.

USABILITY TESTING FOR GAMES

Usability testing enables game developers to systematically identify and resolve issues that detract from the player experience. Students learn and practice formal usability testing using real test subjects. Students learn best practices for how to get valid (non-skewed) data and how to communicate findings to a dev team effectively.

GAME DESIGN STUDIO II

This is a companion to the 3-D Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.
ART DIRECTION FOR GAME DEVELOPERS

This course examines the role of visual design in building games. The course exposes students to the craft of the Art Director via a combination of theory and practice. Students learn basic skill set presentation (art history, color theory, composition, typography, basic digital media skills). Students learn to think about projects in terms of the constraints of technology, client needs, and end-user experience. The course covers basic UX/UI concepts. Students learn formal ideation and problem solving for visual design. Students learn to master the look and feel of an experience.

Semester Three

MULTIPLAYER GAME DESIGN

This course exposes students to the advanced technology of networked multiplayer games. Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester.

At the end of the degree students will have a portfolio of working software projects.

GAME DESIGN STUDIO III

This is a companion to the Multiplayer Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

LEVEL DESIGN

In this class students work on paper and with level editor tools from commercial games to create high quality play experiences within existing games. Students learn and practice scripting to optimize the play experience including pacing, save points, ratio of obstacles versus power ups, and other game play concepts.

MARKETING VIDEO GAMES

This class builds on the foundation of the course Publishing Video Games with a focus on marketing. Students learn how to market their NYFA game titles – whether 2D, 3D, multiplayer, mobile, or other. Students learn the business side of marketing including how to make a marketing plan, calculate return on investment, develop data-driven reporting, conduct public relations, etc. Students learn about guerilla marketing techniques suitable to independent studios with no money. And they learn about the marketing techniques by top publishers for AAA titles.
THE BUSINESS OF VIDEO GAMES

This course provides the students with an education in building a successful career in video games. The course educates the student about professional networking, portfolio presentation, roles in industry, career path from entry level to creative leader or business leader, and other hands-on knowledge pertinent to a professional game developer.

HISTORY OF VIDEO GAMES

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

Semester Four

THE GREAT VIDEO GAMES

Students play, study, and debate the video game canon. They gain understanding Formal, Dramatic, and Dynamic nuances of seminal works. The course has a comparative literature quality that enables students to compare and contrast pillars of the field across eras such as MULE, Tetris, Civilization, Super Mario 64, Zelda, The Sims, Bomberman, Braid, Flow, Ultima Online, and Bioshock.

COLLABORATIVE THESIS

This hands-on course exposes students to the advanced responsibility of choosing her own technology (in collaboration with teammates) for her MFA thesis project.

Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

GAME DESIGN STUDIO IV

This is a companion to the Multiplayer Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

MASTER’S THESIS PRODUCTION

This course provides the student with thesis mentorship, support, and guidance through their final MFA semester. The course helps each student create a powerful, well-reasoned
thesis argument to accompany their collaborative digital thesis project.

GAME CODING WITH UNITY & C#, I

The course accommodates students of all levels of existing experience with computer programming. It is taught by professional game programmers who organize students into Beginner, Intermediate, and Advanced groups based on experience level. Individualized instruction and self-paced tutorials are given to each student to ensure that he/she finishes the course with hands-on ability as a programmer. The development platform used is Unity and the C# scripting language. Unity is ubiquitous in the game industry. It features a highly accessible drag and drop interface and pre-built libraries that enable working 2D and 3D games to be created quickly. Unity is extendable via the C# scripting language. C# is an object-oriented language that combines the computer power of C++ with the programming ease of Visual Basic. C# is based on C++ and contains features similar to Java. It is an accessible starting point to learn the craft of programming. Unity allows you to build your game once and deploy at a click across all major console, mobile, and desktop platforms including PS4, PS Vita, Xbox One, Wii U, Windows, Mac, iOS, Android, Oculus Rift, Steam OS, and the major web browsers. Each student will complete the course with a Github portfolio of coding modules and prototypes appropriate to their experience level.

SOUND DESIGN FOR GAMES

This course exposes students to the fundamentals of sound design in games including industry standard software tools for SFX and music. Students learn about techniques for recording, synthesizing, mixing, and editing digital audio.

ETHICS OF VIDEO GAMES

Ethics refers to standards of right and wrong in society. Students study and debate ethics in play experiences and how play is a way of learning about the real world. Poignant case studies are presented from games such as: September 12 (an anti-terrorism simulator), Grand Theft Auto (an amoral open world), Populous (a god game), Bioshock (a game with a morality engine) and other games. Students learn about meta-game behavioral issues such as cheating, violence, and the four types of players found in online worlds – Explorers, Achievers, Socializers, and Killers.
MASTER OF ARTS IN
FILM & MEDIA PRODUCTION
(PROGRAM OFFERED IN JANUARY AND MAY ’14
AT THE L.A. CAMPUS ONLY)

Total Credits Required: 35.5 Units

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

As film and media production evolve in the twenty first century, the Masters of Arts in Film & Media Production, provides creative visual storytellers with the foundational education needed to thrive and succeed in this new arena. An intensive curriculum and multiple learning and production goals prepares the students for media productions, while classes on media and society provides students with the skills required to make media in the new and evolving formats around us today.

In a combination of hands-on classroom education and intense film shoots, students acquire a sound understanding and appreciation of visual media production and aesthetics, and learn to integrate knowledge into professional experience.

LEARNING OBJECTIVES
Upon graduation from the Masters in Arts in Film & Media Production Program, students will:

- Demonstrate a unique vision of visual story telling skills through the creation of professional level media productions.
- Demonstrate a comprehension of new and evolving media formats and their unique implications for production.
- Demonstrate comprehension of cinematographic techniques and concepts.
- Demonstrate comprehension of post-production techniques and concepts.
- Demonstrate comprehension of production management techniques and concepts required to produce film and media productions.
- Demonstrate ability to write narrative scripts for media productions.
- Exhibit effective directing skills required to realize convincing performances from actors.
- Demonstrate proper use of critical analysis and leadership skills to determine the best methods of on set crew management and the ability to collaborate with others.
SEMESTER ONE
OBJECTIVES

Students begin their immersion in filmmaking through a series of intense classes in film production, screenwriting, cinematography, and editing. These classes support a number of short film productions that allow their skills to be quickly placed into practice, as well as assist them with developing proficiency with the overall production process.

Students will also develop their leadership and collaborative skills by fulfilling the essential roles of Director of Photography, Assistant Camera Operator, and Gaffer (Lighting Technician) on the films of their classmates.

Dialogue filmmaking is explored in depth in the second half of the semester, as classes in directing, screenwriting and editing continue. The final project of the semester is the digital dialogue film, which students will write, direct and edit.

The combination of these classes will prepare students for the second semester and production of the Thesis Films.

Learning Goals:

• Art, aesthetics, and technique of visual storytelling including directing, 16mm cinematography, and editing.
• Fundamentals of high definition video production and digital editing.
• Survey and examination of film studies from a director’s perspective.
• Fundamental training in acting and directing actors.
• Immersion in screenwriting craft.
• Develop an ability to collaborate and lead a student film crew.

Production Goals:

• Write, direct and edit four short non-sync Films.
• Crew as cinematographer, gaffer, and/or assistant camera on approximately twelve additional films.
• Write a short film script with dialogue.
• Shoot digital directing exercises on digital video.
• Write, direct and edit a digital dialogue film.

SEMESTER TWO
OBJECTIVES

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

An intensive in the field production class, the advanced production workshop, provides instruction in all of these areas through a series of in the field productions. The development of professional on-set conduct and leadership and collaborative skills are also rigorously developed in this class.

Learning Goals

• Advance in proficiency in the fields of directing, editing, and cinematography.
• Advance in proficiency in the field of collaboration and leadership skills.
• Develop a more sophisticated understanding of story development and scriptwriting.
• Discuss the role of the producer and
implement advanced production tasks
Identify point of view and construct
scenes from the perspective of specific
characters
• Develop an ability to give and receive
constructive editorial and creative
feedback on a project.

Production Goals
• Direct a short film emphasizing a
character’s Point of View
• Direct or DP a sync sound production
workshop.
• Develop proficiency with the second
semester equipment package.

SEMESTER THREE
OBJECTIVES

The capstone of the program is the Thesis
film, a production of up to fifteen minutes in
length, which is produced in the first part of
Semester Three. This more polished short
film incorporates all of the disciplines
instructed throughout the year. The student’s
ambitions and capabilities, as evidenced in
the Thesis film, are expected to increase from
the first semester projects. Students will also
expand their knowledge of production, and
collaborative abilities, through acting as crew-
members on five of their classmates’
productions.

Intensive classes in post production and
sound design assist the student not only with
completing the final steps of the filmmaking
process, but also with developing an ability to
give and receive editorial and creative
feedback on their project.

Learning Goals
• Develop an increased ability to produce
the short film at a higher level.

• Advance an understanding of
sophisticated picture and sound editing
techniques
• Develop an ability to construct a
narrative for a feature film script.

Production Goals
• Direct and edit a sync sound thesis film
of up to fifteen minutes in length (shot
on 16mm film, 35mm film, or High
Definition Video).
• Participate as a principle crew member in
five fellow students’ films.
• Determine a course of study for Year Two

YEAR-END SCREENINGS

The Thesis Project will be presented in a
movie theater for an invited audience.
Students are responsible for inviting all
guests. This public screening is not part of
the formal evaluation process, but serves as a
celebration of the students’ progress and
achievements thus far.

CURRICULUM

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COURSE DESCRIPTIONS

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**COURSE DESCRIPTIONS**

**Semester One**

**FILM PRODUCTION I**

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

**CINEMATOGRAPHY I**

Through intensive in-class exercises, students shoot 16mm film and learn the complexities of film exposure, the psychological effect of focal lengths, and the use of advanced lighting techniques to evoke a story's mood and tone. As students incorporate dialogue, they also learn the technical nuances of shooting and lighting high definition video on Canon 5D cameras.

**EDITING I**

Students are taught multiple aesthetic approaches to editing film and video. They learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Students study both the nuanced effects of editing on storytelling, and then apply them to their own films. The results allow students to apply the psychological and emotional effects of editing to their overall stories.

**FILM PRODUCTION STUDIO I**

Designed to demystify the craft of filmmaking, the studio has students working alongside directing and acting instructors, and applying the complex techniques from class as they articulate the objectives of a given scene. This applies to the use of lenses, lighting, and editing. Students are also taught the critical significance of performance through acting classes, adhering to the philosophy that in order to direct actors, one must understand and experience acting as art.
and methodology. Students learn how to speak the language of acting, identifying a scene’s emotional "beats" and "character objectives" in order to improve performances.

**SCREENWRITING I**

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

**MEDIA & SOCIETY**

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

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**Semester Two**

**FILM PRODUCTION II**

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

*Prerequisite(s): Film Production I*

**CINEMATOGRAPHY II**

This class immerses students in the more advanced technical and creative demands of cinematography. Students work with more advanced 16mm cameras before transitioning to the Red Scarlet to continue studying HD cinematography. In addition, students complete the full range of camera formats in the 35mm filmmaking component. This intensive segment of the class is an opportunity for students to see how the wider frame and higher resolution of 35mm affects their shot design, framing, composition, staging, camera movement, lens choice, and lighting.

*Prerequisite(s): Cinematography I*
FILM PRODUCTION STUDIO II

In a series of production exercises, students shoot scenes on 16mm film and HD with the guidance and critique of their instructor. These practice scenes are fully pre-produced (storyboarded, cast, scouted, rehearsed and pre-lighted) and treated as actual productions, produced in tandem with students in the corresponding NYFA MFA Acting For Film Program. Students are more fully trained in the etiquette of the film set, and the intensive collaboration required for a professional film shoot. Filling all of the necessary crew roles, students spend a full production day shooting scenes with a more advanced grip and electric equipment package.

Prerequisite(s): Film Production Studio I

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. Students make creative discoveries as well when they compare the very different versions that are edited from the same material. This necessary training in cutting and re-cutting properly prepares them to undertake the challenge of picture and sound editing their Thesis Film.

Prerequisite(s): Editing I

SCREENWRITING II

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

Prerequisite(s): 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 Thesis Film productions.

Prerequisite(s): Film Production I

THESIS FILM PRODUCTION

Students start the third semester with a finished script of up to 15 pages, having fully developed their ideas and prepared the scripts for production. Working with instructors to develop a production schedule, students make final preparations on their film shoots, resulting in a production period that is as intense and demanding as a professional feature film shoot. They continue to meet with instructors in one-on-one advisement sessions to get feedback on their shooting script, casting, storyboards, floor plans, schedules and budgets.

Each week during the production period, students come together with their Directing and Producing instructors to debrief on the most recently completed production and greenlight the next production. The
greenlight process requires students to present a production notebook to their instructors, who will determine that the student is fully prepared creatively and logistically.

**Prerequisite(s): Film Production II**

**THESIS 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): Thesis Film Production**

**SOUND DESIGN**

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

**EMERGING FORMATS**

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

**Prerequisite(s): Media & Society**
MASTER OF ARTS IN
FILM & MEDIA PRODUCTION
(ADDENDUM FOR SEPTEMBER/OCTOBER 2014 STUDENTS.
OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 37 Units

OVERVIEW

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

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

In a combination of hands-on classroom education, theoretical seminars, and intense film shoots, students acquire a sound understanding and appreciation of visual media production and aesthetics, and learn to integrate this knowledge into their professional experiences.

LEARNING OBJECTIVES

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

• Demonstrate a unique vision of visual storytelling skills through the creation of professional level media productions.
• Demonstrate a comprehension of new and evolving media formats and their unique implications for production.
• Demonstrate comprehension of film production techniques and concepts.
• Demonstrate ability to write narrative scripts for media productions.
• Exhibit effective directing skills required to realize convincing performances from actors, as well as manage and collaborate with crew.
• Demonstrate an understanding of the history of the medium and it’s evolution into the 21st century.
• Examine the evolution of cinema and its integral role in shaping societal perceptions and popular opinion.
• Research and produce a compelling thesis paper based on Film and/or New Media concepts explored during the course of study.
SEMESTER ONE
OBJECTIVES

Students begin their immersion in filmmaking through a series of intensive classes in film production, screenwriting, cinematography, and editing. These classes support a number of short film productions that allow their skills to be quickly placed into practice, as well as assist them with developing proficiency with the overall production process.

Students will also develop their leadership and collaborative skills by fulfilling the essential roles of Director of Photography, Assistant Camera Operator, and Gaffer (Lighting Technician) on the films of their classmates.

At the same time, students begin to understand the evolution of the moving visual arts, and the role these arts have played in shaping perceptions today and throughout history.

**Learning Goals:**

- Art, aesthetics, and technique of visual storytelling including directing, 16mm cinematography, and editing.
- Fundamentals of high definition video production and digital editing.
- Survey and examination of film studies from a director’s perspective.
- Fundamental training in acting and directing actors.
- Immersion in screenwriting craft.
- Develop a foundational understanding of the history of cinema and the role of media in society.

**Production Goals:**

- Collaborate on four short film exercises.
- Crew as cinematographer, gaffer, and/or assistant camera on approximately twelve additional films.
- Write a short film script with dialogue.
- Shoot digital directing exercises on digital video.
- Write, direct and edit a digital dialogue film.

SEMESTER TWO
OBJECTIVES

In the second semester, students move into more advanced topics of directing, cinematography, screenwriting, and producing, all of which are geared toward the development of their Final Film. Students learn more advanced equipment – including 16mm sync cameras, dollies, 35mm and more advanced lighting gear. The development of professional on-set conduct and leadership and collaborative skills are also rigorously developed in throughout this semester.

While continuing to explore the concepts and theories behind the medium, students begin to formulate ideas from which their final thesis papers will be born. Through advanced study, students will look at Film and New Media from a fresh perspective with the goal of presenting audiences with new and challenging ideas.

**Learning Goals**

- Develop an advanced proficiency in the fields of directing, editing, and cinematography.
- Demonstrate collaboration and leadership skills in a variety of projects on and off-set.
• Develop a more sophisticated understanding of story development and scriptwriting.
• Develop an understanding of how film and new media play a role in pop culture and society.
• Develop an ability to give and receive constructive editorial and creative feedback on a project.
• Begin to formulate compelling arguments to be explored in a final thesis paper.

Production Goals

• Direct or DP a sync sound production workshop.
• Develop proficiency with the second semester equipment package.

Learning Goals

• Develop an increased ability to produce the short film at a higher level.
• Advance an understanding of sophisticated picture editing techniques.
• Continue

Production Goals

• Direct and edit a sync-sound final film of up to fifteen minutes in length (shot on 16mm film, 35mm film, or High Definition Video).
• Participate as a principle crew-member in five fellow students’ films.
• Work with a Thesis Review Board to produce a high-quality thesis paper that meets the highest in academic standards.

YEAR-END SCREENINGS

The Final Film Project will be presented in a movie theater for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students’ progress and achievements thus far.

CURRICULUM

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COURSE DESCRIPTIONS

Semester One

FILM PRODUCTION I

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

Students then take these complex concepts learned and apply them to production workshops where they work alongside directing and acting instructors in filming and producing short narrative scenes. While the use of lenses, lighting, and editing are practiced and explored, students are also taught the critical significance of performance through acting classes, adhering to the philosophy that in order to direct actors, one must understand and experience acting as art and methodology. Students learn how to speak the language of acting, identifying a scene's emotional "beats" and "character objectives" in order to improve performances.

FILM PRODUCTION STUDIO I

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

Cinematography: Through intensive in-class exercises, students shoot 16mm film and learn the complexities of film exposure, the psychological effect of focal lengths, and the use of advanced lighting techniques to evoke a story's mood and tone. As students incorporate dialogue, they also learn the technical nuances of shooting and lighting high definition video on Canon 5D cameras.

Editing: Students are taught multiple aesthetic approaches to editing film and video. They learn how to apply concepts such
as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Students study both the nuanced effects of editing on storytelling, and then apply them to their own films. The results allow students to apply the psychological and emotional effects of editing to their overall stories.

**Sound:** Often overlooked, high-quality sound is essential to any successful film or new media production. Through hands-on exercises, this module is designed to relay the knowledge and skills necessary to succeed in this crucial area of film production.

**SCREENWRITING**

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

**MEDIA & SOCIETY**

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

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**Semester Two**

**FILM PRODUCTION II**

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

In a series of production exercises, these ideas are practiced in a setting where students shoot scenes on 16mm film and HD with the guidance and critique of their instructor. These practice scenes are fully pre-produced (storyboarded, cast, scouted, rehearsed and pre-lighted) and treated as actual productions, produced in tandem with students in the corresponding NYFA MFA Acting For Film Program. Students are more fully trained in the etiquette of the film set, and the intensive collaboration required for a professional film shoot. Filling all of the necessary crew roles, students spend a full production day
shooting scenes with a more advanced grip and electric equipment package.

Finally, under the tutelage of their instructors, students submit detailed proposals for their Thesis films in preparation for their final third semester productions.

Prerequisite(s): Film Production I

FILM PRODUCTION STUDIO II

This class immerses students in the more advanced technical and creative demands of film and new media production.

Cinematography: Students work with more advanced 16mm cameras before transitioning to the Red Scarlet to continue studying HD cinematography. In addition, students complete the full range of camera formats in the 35mm filmmaking component. This intensive segment of the class is an opportunity for students to see how the wider frame and higher resolution of 35mm affects their shot design, framing, composition, staging, camera movement, lens choice, and lighting.

Editing: Students sync and edit with dialogue, and learn more advanced techniques in sound mixing and color correction. Students make creative discoveries as well when they compare the very different versions that are edited from the same material. This necessary training in cutting and re-cutting properly prepares them to undertake the challenge of picture and sound editing their Thesis Film.

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

Prerequisite(s): Film Production Studio I

PRODUCING & NEW MEDIA

Producing & New Media leads students through the entire pre-production process, as well as presents them with the possibilities of gaining exposure through the digital realm. Students also learn how to make creative choices from the producer’s points of view, identifying target audiences, exploring audience expectations, and crafting realistic budgets for their films. Using script breakdowns, students learn how to plan and keep to a schedule and budget for their Thesis Film productions.

Prerequisite(s): Film Production I

THESIS DEVELOPMENT

In this course, students begin to formulate ideas and arguments that will serve as a basis for their final thesis paper. Throughout the semester, effective strategies for finding topics, researching, and professional writing techniques will be explored. The thesis paper should build upon ideas, concepts, and theories explored from Semester 1, and now continued through Semester 2.

CINEMA STUDIES

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

PRINCIPLES OF VISUAL AESTHETICS

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

Semester Three

FINAL FILM PRODUCTION

Students start the third semester with a finished script of up to 15 pages, having fully developed their ideas and prepared the scripts for production. Working with instructors to develop a production schedule, students make final preparations on their film shoots, resulting in a production period that is as intense and demanding as a professional feature film shoot. They continue to meet with instructors in one-on-one advisement sessions to get feedback on their shooting script, casting, storyboards, floor plans, schedules and budgets.

Each week during the production period, students come together with their Directing and Producing instructors to debrief on the most recently completed production and green light the next production. The green light process requires students to present a production notebook to their instructors, who will determine that the student is fully prepared creatively and logistically.

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

Prerequisite(s): Thesis Prep, Film Production II, Film Production Studio II

THESIS REVIEW

Students meet with a Thesis Review Board to oversee their progress on their thesis paper. During these sessions the board will review work submitted and make constructive recommendations as to how to proceed with the thesis writing process. Thesis paper will be due for review in their entirety during the final class session.

Prerequisite(s): Thesis Development

EMERGING FORMATS

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

**Prerequisite(s): Media & Society**

**PSYCHOLOGY OF FILM**

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

OVERVIEW

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

HISTORY OF ART, THEATRE & MEDIA

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

COURSE DESCRIPTIONS

CINEMA STUDIES

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

THE GREAT SCREENPLAYS

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

GENRE STUDIES

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

**HISTORY OF VIDEO GAMES**

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

**MEDIA & SOCIETY**

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

**PSYCHOLOGY OF FILM**

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

**PRINCIPLES OF VISUAL AESTHETICS**

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

**ETHICS OF VIDEO GAMES**

Ethics refers to standards of right and wrong in society. Students study and debate ethics in play experiences and how play is a way of learning about the real world. Poignant case studies are presented from games such as: September 12 (an anti-terrorism simulator), Grand Theft Auto (an amoral, open world), Populous (a god game), Bioshock (a game with a morality engine) and other games. Students learn about meta-game behavioral issues such as cheating, violence, and the four types of players found in online worlds – Explorers, Achievers, Socializers, and Killers.
UNDERGRADUATE DEGREE PROGRAMS

BACHELOR OF ARTS
BA ADMISSIONS POLICY

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 should be submitted to:

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

TRANSCRIPT REQUIREMENTS

All students pursuing an undergraduate 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

The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above. Applicants who do not have the required credentials may choose to audit a program at NYFA, but will not be eligible to receive a degree or certificate of completion without submitting the necessary transcripts.

SUPPORTING MATERIALS

Applicants must also submit the following:

• A completed New York Film Academy BA Application Form (available online at www.nyfa.edu)
• $75 non-refundable Application Fee
• Proof of English proficiency (such as TOEFL or IELTS score), if native language is other than English. (TOEFL Code: 6857)
• SAT or ACT scores (DI code: 6513) (optional for international students)
• Two Letters of Recommendation (see below)
• Narrative Statement
• Creative Portfolio

* Please note that Creative Portfolios will not be returned.

NARRATIVE STATEMENT

The narrative statement should be a mature and self-reflective essay (4-5 typed pages) detailing the applicant’s reasons for pursuing a
Bachelor’s degree in the motion picture arts. The essay should take into account the individual’s history, formative creative experiences, contemporary influences and inspirations, and personal artistic dreams.

**CREATIVE PORTFOLIO**

Applicants must submit two or more of the following:
- 2-3 writing samples that include any short stories, articles or essays
- 2-3 essays about the entertainment industry, media and the evolving media landscape.
- Excerpts from 2 screenplays students have written (5-10 pages in length.) Excerpts must be accompanied with a note explaining the context of the scene.
- 2-3 photo essays.
- 2-3 short video projects that can include short movies, web series or on-camera news reporting.

While the creative portfolio is the primary determining factor for admission, the New York Film Academy understands that many applicants have attained applicable skills from various professional experiences in publishing, entertainment, media production, etc. With these applicants, the Admissions Committee will take into special account the narrative statement and résumé when determining an applicant’s potential for success in the program.

**ENGLISH PROFICIENCY REQUIREMENT**

Since all classes at the New York Film Academy are conducted in English, students must be able to communicate clearly in written and spoken English.

Applicants for whom English is not the first or native language should submit one of the following to verify English proficiency:
- An official transcript verifying completion of secondary education in which English is the primary language of communication.
- 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 550 Paper-based TOEFL Score.

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce a copy of their transcript and/or diploma need to have it translated into English by either an education evaluation service, which offers translation services, or by an individual who is college-educated and fluent in both English and the language of the transcript and/or diploma. The individual providing the translation must sign a notarized affidavit that: 1) attests to their not being an employee or otherwise affiliated with the licensed private career school that the student seeks to attend; 2) provides the name, address, email and phone numbers of the translator and the student; 3) the translator is knowledgeable of the English language and the language of the student’s transcript and/or diploma language was learned and where their college degree was obtained; and 4) affirms that the translation is a true and complete translation of the original.
MINIMUM REQUIRED SAT, ACT, OR SAT SUBJECT TEST SCORES

The New York Film Academy does not have clearly defined, required minimum 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 a thoughtfully among many other factors, test scores can help give the admissions committee a useful indication of the applicant's academic strengths and weaknesses.

INTERVIEW

As part of the admissions process, BA 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.

LETTERS OF RECOMMENDATION

Undergraduate applicants to the New York Film Academy 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. Letters must be sealed and stamped, and should be submitted directly to the Admissions Office from the individual writing on the applicant’s behalf.

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 $1000, which is applied toward the first term's tuition payment. Most of the deposit is refundable, except a $100 administrative processing fee.
BACHELOR OF ARTS IN MEDIA STUDIES
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 120 Units

OVERVIEW

The NYFA Bachelor of Arts in Media Studies is an eight-semester program designed to focus on the study of current and emerging media arts and the theoretical underpinnings necessary for understanding media's impact in today's society. The goal of the program is not only to prepare students for the rapidly changing landscapes of the entertainment industry, but also to turn out thoughtful consumers, critics and producers of media.

Students in the BA program will build the critical, creative and analytical skills needed to examine and understand current and future trends in media, as well as reach a deep understanding of the history and development of various forms of media in society. An exploration of media theory, history, criticism, media arts, pop culture, communication and business are enhanced by NYFA’s hands-on approach to practical film-making and multi-platform content development.

NYFA has honed its instruction to represent a progression of knowledge that provides its undergraduates with academically rigorous and creatively challenging courses. The program is integrated with NYFA’s Liberal Arts & Sciences curricula to offer a well-rounded education within a challenging field of study.

The BA in Media Studies combines three areas of content focus: critical studies; communication & marketing; and interactive narrative.

Critical Studies allows students to research and analyze the historical development of media and entertainment industry as well as learning fundamentals of critical theory crucial to a scholarly study of the field. Communication & marketing courses show how to design, create and implement tools and techniques used by various aspects of media, as well as aspects of design, psychology and mass communication to engage audiences and consumers in all aspects of media. Interactive Narrative contains both traditional forms of storytelling and production methods as well emerging methods such as game design and transmedia story building, allowing students to create their own, unique intellectual properties as part of the curriculum.

By combining seminars, lectures and intense hands-on content creation, students acquire the skills, understanding and inspiration to continue both their scholarly and creative work well into the 21st century.

LEARNING OBJECTIVES

The strength of the NYFA Bachelor of Arts in Media Studies degree is in its combination of media theory and media practice. Students will learn tools to develop and present essays and academic studies on media as well as creating professional-caliber emerging media pitch presentations, business plans, scripts, budgets and ultimately completed content. The program is further enhanced through internships and NYFA’s collaboration with industry-leading emerging media companies. Students will be prepared to either work
hand-in-hand with professionals in the traditional and emerging media industries, or advance to the next, appropriate level of graduate study.

- Students will display a working knowledge of historical and contemporary media innovators and technologies and their impact on current trends in global media.
- Students will demonstrate a working knowledge of international storytelling practices through the development, collaboration and completion of scripts and content across multiple platforms.
- Students will exhibit an understanding and application of the psychology, financing, and marketing strategies and practices used in both traditional and emerging models of media.
- Students will be able to evaluate communication technologies as an agent of social change; as well as evaluate the ethical and legal considerations in working with digital media.
- Students will be able to communicate the impact of media and different distribution platforms on society.

**Learning Goals:**

Students will:

- Understand, through analysis and application, essential cinematic storytelling techniques such as visual storytelling, dialogue, scene beats, theme, and three-act story structure.
- Understand, through analysis and application, how characters and their arcs generate and propel story forward.
- Examine the history of media and explore the future of content creation and storytelling.
- Understand, through example and practice, how to generate original concepts, loglines, and outlines appropriate for visual storytelling.
- Understand various acting techniques and schools of thought.
- Develop and begin to cultivate healthy and productive writing habits.
- Develop and cultivate professional-level oral and written communication skills.
- Develop methods for working with personal and school- or work-related stressors and pressures in a positive, productive way.

**SEMESTER ONE OBJECTIVES**

Students will be introduced to the complex world of new and emerging media and technologies. Students will examine and implement the basic, fundamental elements of storytelling and structure, applicable to all platforms, while covering basic Liberal Arts courses of college-level English, Physical and Mental Wellness, and an introduction to the history and aesthetics of film.

**SEMESTER TWO OBJECTIVES**

In the second semester, students build upon what they have learned in semester one. Courses introduce students to the concepts of how we communicate and how communication technology has evolved over the last 100 years. Students will explore basic principles of marketing as well as media’s role in society, both for good and ill. General Education continues to round out the students’ knowledge base and analytical skills.
through Public Speaking, basic computing and Critical Film Studies I.

**Learning Goals:**

Students will:

- Examine and analyze the role of media in society, in its various manifestations (news, propaganda, film, internet, TV, etc.).
- Understand how marketing is used to influence consumers and audiences.
- Examine how humans communicate and how technology has changed the way we communicate as well as communication overall.
- Examine successful marketing methods and techniques to implement in their own careers.
- Develop skills for creating and delivering a logical, clear, compelling oral presentation.
- Understand various significant historical movements in cinema.
- Gain a working knowledge of computers and computer programs associated with word processing, visual presentations, the internet, and screenplay formatting.

**SEMESTER THREE OBJECTIVES**

Students are introduced to historical and fundamental principles of a free press and how (or if) these principles apply in an age of new and emerging media. Students will examine the etiquette and ethics of documenting real life events and subjects. Courses in Critical Thinking, Mathematics, Critical Film Studies II and either Comparative or Dramatic Literature will increase student’s tools and knowledge of core information, giving them tools for logical reasoning and argumentation, an in-depth knowledge of film history, and an exposure to classic literature of various cultures.

**Learning Goals:**

Students will:

- Examine the history of journalism and its connection to the media industry.
- Explore the path of journalism in the 21st Century and beyond and implement their knowledge into researching, reporting, anchoring, shooting, editing and posting field reports and investigative segments.
- Explore the etiquette and ethics of documenting real life events and people and how these interactions will impact their storytelling.
- Learn how to engage and interact with interview subjects.
- Develop and cultivate professional-level oral and written communication skills.
- Understand the basics of college-level mathematics.
- Understand and explore the connections between classic literature and its impact on the narrative of media.
- Develop skills for critical and analytical thinking in problem solving and textual comprehension/critique.

**SEMESTER FOUR OBJECTIVES**

In semester four, students are introduced to the principles and tools of basic web design, app development and game design. Students will explore how to create a website to build and control their personal and professional brands and their content. General Education courses in Anthropology and the Psychology of Performance inform narrative storytelling by enriching the depth of character and providing an understanding of
cultures and archetypes. The semester will be rounded out with Environmental Biology to give students an understanding of themselves, and the world around them.

**Learning Goals:**
Students will:

- Understand the storytelling techniques specific to transmedia and web development.
- Understand the structure of cross-platform narrative, interactive games and mobile applications.
- Understand historic and current web, game and app programming trends.
- Understand, through studies in the natural and social sciences, methods of conducting systematic, scientific research, in order to use these techniques when broaching new subjects.
- Understand basic concepts in behavioral and social sciences, and apply that knowledge to better create human behavior in scripts.
- Gain an understanding of the scientific method for testing hypotheses and confirming results.
- Understand sequential art storytelling techniques.

**SEMESTER FIVE OBJECTIVES**

Semester five will afford students the opportunity to learn about the social media landscape, in which content is delivered through ever-evolving channels such as web series, mobisodes, and branded entertainment. Students will continue their general education with a study of either the study of design or the exploration of graphic design (crucial to the visuals of media); classical genres and how stories are developed for various genres; and deepen their understanding of modern schools of thought in psychology and/or anthropology. A study of emerging media places the practical application of media studies into a scholarly context.

**Learning Goals:**
Students will:

- Understand storytelling techniques specific to emerging media.
- Understand historic and current web series and mobile content trends.
- Understand the storytelling techniques specific to web series and mobile content.
- Understand the structure of web series.
- Understand the unique advantages and challenges of adapting original source material for content creation.
- Develop further understanding and appreciation for classic methods of storytelling.
- Expand their core areas of knowledge through the study of psychology, graphic design and the study of media as an anthropological subject area.
- Continue to examine concepts in behavioral and social sciences, and apply that knowledge to better create human behavior in scripts.

**SEMESTER SIX OBJECTIVES**

In semester six, students will expand their writing and content creation skills as they analyze and implement the tools of storytelling and go deeper into emerging media and digital production. In the
Business of Emerging Media, students will learn what it takes to be a self-sufficient and self-sustaining media entrepreneur in the 21st century. Filmcraft and Producing expands upon the tools, techniques and foundations of product content, with emphasis on traditional filmmaking skills. Students will be encouraged to participate in industry internships at production companies, agencies, management companies, or studios. Students will broaden their General Education studies with courses on the role of the artist in society, interactive storytelling techniques and an elective course in the natural sciences, such as Physics, Astronomy or Geology.

**Learning Goals:**

Students will:

- Understand the history and evolution of interactive storytelling and gameplay.
- Gain a greater knowledge of traditional and emerging independent business techniques and principles.
- Learn how the differences between traditional and interactive story techniques.
- Study natural science studies to expand their story worlds.
- Expand and strengthen their stories through the exploration of the role of the artist in society.
- Understand and have the tools identify, research and interact with brand leaders and brand representatives.
- Explore the legal issues related to traditional and emerging business models.
- Explore both traditional and emerging tools and techniques for budgeting and scheduling content creation.
- Apply the storytelling tools, techniques and resources of cinematography, lighting and sound.
- Have the opportunity to participate in internships.

**SEMESTER SEVEN OBJECTIVES**

In their penultimate semester, students focus on content production and marketing content in the core classes, designing and developing their own intellectual content and product. Students will be encouraged to continue participating in industry internships at production companies, agencies, management companies, or studios. Upper division general education electives give students exposure to non-Western traditions of story telling; an overview of the world’s great myths; and an academic study of the role emerging media can play and should play in contemporary society.

**Learning Goals:**

Students will:

- Be able to define and implement emerging media storytelling tools and techniques.
- Gain a deeper understanding of emerging media storytelling through an exploration of story generation and cross platform franchise properties through the writing of emerging media projects.
- Master the art of developing concepts, loglines, and outlines for original content.
- Examine traditional and emerging marketing and branding campaigns, how to develop strategies to discover, engage and increase audience involvement and participation and be able to implement those skills in their own projects.
- Gain a foundation in the tools and techniques of traditional and emerging finance, marketing and distribution tools.
be able to identify, research and engage industry professionals in a proficient manner.

• Further deepen their knowledge of mythic structure, world cultures and non-Western narratives in order to broaden their perspectives as storytellers.

• Develop the skills for building stories around a variety of ideas and inspirations, ranging from art and current events to legends/folklore and social media.

• Have the opportunity to participate in Internships.

SEMESTER EIGHT
OBJECTIVES

The eighth and final semester sees the students complete their thesis projects in the Emerging Media and Digital Production II workshop, where students delve more deeply into the emerging tools and techniques of creating, marketing and branding. Global Media Studies reviews the way in which other societies use, limit, co-opt or create media content. Additional Arts & Humanities and Social Science courses round out a student’s cultural awareness and resources. The program culminates in capstone project presented to faculty, staff, peers and industry professionals.

Learning Goals:

Students will:

• Master the art of pitching a project and cultivate the skills of working in a collaborative environment in the professional world.

• Master the skills to navigate the pathways into their chosen professions.

• Have the experience to use social media to engage audiences and as a means of controlling their project and personal brand identities.

• Effectively build integrated cross-platform, multimedia worlds that immerse and engage audiences.

• Have an understanding, through their general education classes, of the global reach and impact of media and the various ways it is used in various cultures.

• Complete their thesis projects and present them.

• Have the opportunity to participate in Internships.

CURRICULUM

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<thead>
<tr>
<th>Semester One</th>
<th>Units</th>
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<tbody>
<tr>
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<td>MEDI141</td>
<td>Principles of Journalism</td>
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<td>FOUN141</td>
<td>Critical Thinking</td>
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<tr>
<td>HATM201</td>
<td>Topics in Film Studies</td>
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**Students must complete 1 of the following Arts & Humanities courses:**

- ARHU201 Comparative Literature
- ARHU211 Dramatic Literature

**Students must complete 1 of the following Social & Behavioral Science courses:**

- SOSC211 Psychology of Production
- SOSC221 Contemporary Psychology

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<td>ARHU221</td>
<td>Art, Culture and Society</td>
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**Required** 15

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<td>Intro to Web Design &amp; App Development</td>
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<td>MEDI161</td>
<td>Transmedia Storytelling &amp; Production</td>
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<td>NASC201</td>
<td>Environmental Biology</td>
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<td>SOSC321</td>
<td>General Anthropology</td>
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<td>Introduction to Branding &amp; Social Media</td>
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<td>SOSC351</td>
<td>Media &amp; Society</td>
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<td>SOSC341</td>
<td>Anthropology of Media</td>
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<tr>
<td>ARHU341</td>
<td>Playwrights &amp; Screenwriters</td>
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**Students must complete 1 of the following History of Art, Theatre and Media courses:**

- HATM241 History of Graphic Design
- HATM301 History of Design

**Required** 15

### Semester Six

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<td>MEDI181</td>
<td>Business of Emerging Media</td>
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<td>MEDI191</td>
<td>Filmcraft &amp; Producing</td>
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<td>ARHU371</td>
<td>Interactive Storytelling</td>
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**Students must complete 1 Natural & Computing Science course.**

- Choose from course list. 3

**Students must complete 1 Social & Behavioral Science course.**

- Choose from course list. 3

**Required** 15

### Semester Seven

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<td>MEDI211</td>
<td>Entrepreneurship &amp; Media</td>
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<td>ARHU331</td>
<td>Cultures &amp; Encounters</td>
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<td>HATM281</td>
<td>History of Video Games</td>
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**Required** 15

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<td>ARHU391</td>
<td>Studies in Global Media</td>
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**Students must complete 1 Arts & Humanities course.**

- Choose from course list. 3

**Students must complete 1 History of Art, Theatre & Media course.**

- Choose from course list. 3

**Required** 15
COURSE DESCRIPTIONS

**Semester One**

**INTRODUCTION TO MEDIA STUDIES**

Introduction to Media Studies will explore the use of technology, storytelling and production techniques to enrich business, recreation, leisure and the spreading of information. In this class, students will learn the history of media and the tools and technologies being used today to reach audiences and consumers around the world. From time shifting to localization of content and from digital production to new forms of distribution, students will gain insight into the current state of media in the 21st Century and beyond.

**NARRATIVE ESSENTIALS**

Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film and television viewings, this course introduces students to the craft of storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed analysis. Students are encouraged to tell their stories visually. This course introduces the established tools and language used in writing. Instruction focuses on the fundamentals of visual storytelling. Topics will include: Classic 3-Act Structure, the Elements of the Scene, Developing the Character, Character Arcs, Protagonists, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing a Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

Students will workshop ideas in class in order to discover creative tools to explore storytelling, create story worlds and uncover exciting and perhaps unexpected versions of their stories. The goal is to become versatile, adaptable, and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will commit to one of their story ideas and develop it into a treatment.

**Semester Two**

**INTRODUCTION TO COMMUNICATION THEORY**

Human communication has evolved from cave paintings, to verbal communication and performance to the written word as consumed by the elite, the written word for the masses, movies, radio, television, the Internet and global communications technologies (and every small and large step in-between). This course will guide students through the history, modes, concepts and theories of human communication. Students will explore communication in various situations including interpersonal, small group, large group, business, cultural and global interaction. With a core understanding of communication theory, students will begin to examine mass communication and how emerging technologies are changing global communication. Students will be introduced
to communication career paths so as to better understand how communication affects society and how society and commerce affect communication.

MARKETING, MEDIA & SOCIETY

Marketing and the marketer’s impact on consumers and audiences cannot be underestimated. This course examines the principles and strategies used by marketers to reach and engage consumers and audiences. Marketers are faced with unique and complex decisions and must understand how their choices influence consumers, audiences and society as a whole. Marketing now has global reach and marketers must realize how different cultures react to the marketing message as well as the product. Students will learn the language of marketing, the tools and techniques used by marketers and how the marketing message impacts society. A focus on the entertainment industry and media will provide students with insights into the decision making process of studios and global media companies. Students will examine case studies to analyze why some marketing campaigns succeed and others fail.

Semester Three

PRINCIPLES OF JOURNALISM

The worlds of communication and journalism are changing rapidly. Students will explore traditional and historical forms of Journalism and how journalism is evolving. Students will examine the changing face of communication and the tools and techniques for spreading information. Students will learn an array of skills that can be translated to other forms of storytelling, including research, reporting, digital production, editing, anchoring, and show production. Students will be challenged to be resourceful digital journalists who can handle every aspect of covering a story. Students are encouraged to dig deep into a story and ask the hard questions. Journalists and storytellers alike will introduce students to cutting edge digital technology and methods that are now being used professionally. Students will learn to work in small crews as well as solo to research, write, shoot, produce, edit, and even appear on camera in their own field reports and investigative segments. Prerequisite(s): Intro to Communication Theory

Semester Four

INTRODUCTION TO WEB DESIGN & APP DEVELOPMENT

This course offers branding techniques and step-by-step instruction on how to develop a dynamic and innovative website. An intensive introduction to web site design, this course walks content creators from the basics to more advanced tools and techniques. Students will learn industry standard programs as well as site management, site workflow, and choosing a URL and site host. Students will design and build a live web site to host their content and create a professional quality web presence for their projects. In addition, students will gain the knowledge to post their content to other distribution platforms.

Once students understand the basics of Web Design they will explore App development as a way to expand story worlds and give
consumers and audiences a deeper experience with content. Students will gain the basic tools to design mobile applications (apps) for smart phones, tablets and computers. Students will learn to create strategic design documents to build, on their own or with a creative team, mobile apps. Students will explore user experience to create apps that engage consumers and audiences.

**TRANSMEDIA STORYTELLING & PRODUCTION**

Transmedia Storytelling and Production is an intensive course that introduces students to the process of Transmedia development. Topics will include the concept of the “Immersive World,” the history of Transmedia, building Story Worlds, Audience Engagement, Branded Content, and Brand Integration. Students will learn how integrate stories across platforms including traditional formats (TV and Movies), Sequential Art and Video Game Narrative.

Industry guest speakers will help students gain a deeper understanding of the current state of the Transmedia and where it is heading. By the end of the course, students will create their own original Transmedia concept and “template/Bible” from the skills they have learned including Traditional and Emerging Media storytelling techniques, Sequential Art, New Media Journalism, Web Design and more.

**Semester Five**

**INTRODUCTION TO BRANDING & SOCIAL MEDIA**

In Introduction to Branding & Social Media, students will explore the emerging tools and techniques used by content creators to build brands and to create, maintain and secure brand identities. This course will explore key social media and networking strategies including posting, sharing content, co-creation, commenting, aggregators, curating, public relations and mobile marketing. Students will examine branded content, brand integration, product placement and other methods for financing projects and expanding audiences. Students will study the history and purpose of branded entertainment to gain an understanding of how the industry has evolved. Students will learn approaches to Brand Management and connecting with Brands and Brand Representatives and agencies. The myths, truths and tools of creating and spreading “viral video” and “viral campaigns” will be investigated. Students will also learn the skills to create their own brand identities. Social networks, Social Media and Social Marketing tools, sites and techniques will be explored and students will examine the use of Social Media, Social Networking and Social Marketing to grow audiences, expand story worlds and build brands. Students will learn how to best use Branding, Social Media, Social Networking and Social Marketing personally and professionally.

*Prerequisite(s): Marketing, Media & Society*
Semester Six

BUSINESS OF EMERGING MEDIA

This class introduces students to the modern day practices and players of the Media and Entertainment Industries as well as a historical perspective to prepare them to navigate the business after graduation. Students learn about the birth of film as a dramatic medium and how the major studios grew out of this development. This class introduces students to roles of writers, directors, producers, agents, managers, studio executives, publicity and advertising, and more. In-class lectures and research projects are supplemented with in-class exercises and guest lectures from prominent figures in the entertainment industry. Students will be given the opportunity to intern at entertainment/media companies and are encouraged to choose their internship based on their interests and strengths honed during the program. Students will be expected to write reports on their internship experiences, and internship supervisors will assess the students' performance at the work site. Students should keep in mind as they choose their internship sites that this position is likely to be their entree into the entertainment industry, so it is imperative that they be responsible and recommended that they foster as many positive relationships as possible.

Students not wishing to intern, may choose to write a research project: a research paper that will investigate a specific topic related to the entertainment industry. All research papers must address a topic that directly relates to the field, such as the studio system, histories of specific entertainment companies or movements, depictions of writers and filmmakers in popular culture, etc. Papers must be at least 15 pages in length and must reference a comprehensive list of research sources.

FILMCRAFT & PRODUCING

Filmcraft & Producing introduces students to the language and practice of acting, directing and producing. Learning the roles of the players on a film set dramatically increases the ability to collaborate with others. Effective content creators craft a collaborative and artistic environment that enhances the creator’s vision and provides the support needed to make the best possible project. Students learn how to bring stories from development through post-production and beyond. Students learn to develop their skills and voices through their creative instincts, all the while developing their communication and problem-solving abilities. Students explore what happens to their stories and worlds when actors interpret them in front of the camera. Students will learn various acting theories and practices including improvisation, and scene and monologue work as starting points. By exploring how actors build characters and performances based upon the information provided in a script, students will learn how to build powerful dialogue, develop memorable characters, and create effective dramatic actions. Students will also learn about the fundamentals of directing, which in turn facilitates an understanding of the process as it relates to Content Creation.

In hands-on sessions, students will break down a short script into a shooting plan and direct a scene with actors on Digital video. Students will work in small collaborative
crews to develop and shoot a short project. Afterward, students will edit their footage on industry standard platforms.

**INTERACTIVE STORYTELLING**

This course will examine the critical elements that create the foundations of great Interactive Storytelling. Students will design, shape stories, plan gameplay in multiple environments including board games and gameplay in physical environments (world, gameplay spaces), and understand the basics of Gamification and game theory. Students will function in a creative team environment to deeply refine their storylines, character bios, arcs, and world guides. More than a concept lab, students will be pushed further to see and present themselves as professionals. As we are in the most rapidly evolving narrative form in history, we will constantly be reviewing, adjusting, and refining our ideas with a direct focus to take them to market. Awareness of the modes and formats of game narrative, from controllers to sensors to platforms, will influence the games we make.

Interactive Writing Workshop will support the students’ narrative development to design a professional interactive story. Focus will continue on executing effective narrative GDDs and game scripts in a timely fashion for a studio/publisher/rep. The class will also look at gaining representation and/or development funds from a publisher, to actually shipping and publishing. Veteran Game Writers and Designers and reps will speak.

**SEMESTER SEVEN**

**EMERGING MEDIA & DIGITAL PRODUCTION I**

Emerging Media & Digital Production I introduces students to the content creator’s role and presents an overview of the tools that can help students take control of their careers. Upon successful completion of the required coursework, students will have the basic tools to create Digital Short Form Content. Students design shots to heighten the emotion of a sequence while the relationship between text and subtext is explored in depth through classroom sessions, screenings and critiques, and in the field production exercises. Students will learn budgeting, scheduling and financing techniques needed to create content. Students will then stage and shoot more advanced exercises under the supervision of the instructor. Putting into practice the skills learned throughout the course. Students will then learn more advanced Editing techniques to uncover the tools to tell more complex Visual stories. This experience gives students the resources, techniques and practical tools, which they can use to create content.

*Prerequisite(s): Filmcraft and Producing*

**ENTREPRENEURSHIP & MEDIA**

This course is designed to guide students as they discover pathways to create opportunities after graduation. Students will explore different methodologies and the best resources to uncover the tools they need to meet and exceed their goals. Goal setting, project planning, time management and project management skills are essential for the
creative artist. It is crucial for content creators, and all creative artists, to have the discipline to meet deadlines (especially self-imposed deadlines) and the tools and skills to complete the tasks they set. Students will also meet with successful industry professionals during special guest lectures to uncover their tools and techniques. By examining the skills and techniques of successful business and creative professionals students will be able to implement those tools into their own careers. Utilizing the tools and techniques they uncover, students will construct an action plan for their career upon graduation. Students will also investigate the tools of successful business people including Legal aspects of the media world.

Prerequisite(s): Business of Emerging Media

Semester Eight

EMERGING MEDIA & DIGITAL PRODUCTION II

In Emerging Media & Digital Production II students will create the pilot episode of a web series. This course will also examine the tools, techniques and foundations of creating web series. Each student will produce, direct and edit the pilot for a scripted webisode, exploring cinematography, lighting and sound as elements of visual storytelling. Producing, directing and editing workshops will take students from pre-production through production and post-production. Students will work on crews for fellow classmates’ pilot shoots. Students will also explore budgeting and scheduling a web series, working with and around talent and crews schedules, working with guilds (particularly SAG), methods for financing their web series (including traditional means and emerging methods like crowd-funding), and how to engage and grow an audience and fan base. Students will also examine the legal aspects of creating web content.

STUDIES IN GLOBAL MEDIA

Students will analyze the cultural, political, socio-economic, and societal influences of the US Media on Global markets as well as how Global Media has begun to transform domestic markets. Students will examine the connections between media, communication, business and the Entertainment Industry around the Globe. Students will study the history and current state of Global Media to uncover trends and understand how the consumer and audience are now Global. Students will investigate how a Global Media has influenced local markets and consumers. Students will gain an understanding of how Global Media has led to social, economic, political, and activist change around the World. Students will explore the concepts of “Globalization,” and “Localization” to discover what it means to be “Global Citizens.”

THESIS PREP

Students begin to conceptualize and develop a detailed outline of their final Thesis. Topics include Media, Entertainment, Storytelling, Culture, Marketing, Emerging Media, Distribution Platforms, Journalism and other areas explored during the program. The thesis is a 30 – 50 page original, scholarly, organized and completely researched (with supporting documentation) examination of one of the Topics. The Thesis will be the
opportunity for students to show they have full comprehension and mastery of the concepts and skills learned throughout their coursework.

Students will submit both their outline, first and second draft to their Thesis Committee, which consists of the Chair of the Media Studies department, the student’s Thesis advisor, Thesis Prep instructor and core department instructors. Thesis Committee meetings will provide the student with an opportunity to present their vision of their Thesis and voice any issues they have executing this vision, thereby allowing the Committee to provide detailed notes and guidance specific to the student’s strengths and weaknesses. Thesis Committee will assist students in mastering their craft at a professional level and create a foundation for future creative work and scholarship.

If the Chair of Media Studies and the Thesis Committee agree, a student may produce a Media project as part of their final Thesis project. A written component accompanies all production-based thesis projects.
LIBERAL ARTS & SCIENCE COURSES
(FOR UNDERGRADUATE BFA & BA PROGRAMS)

OVERVIEW
This section lists the Liberal Arts & Science courses offered for BA in Film & Media Production and BFA Filmmaking, Screenwriting, Acting for Film, Photography, Producing, Game Design & 3-D Animation students. BFA students begin their undergraduate studies with Foundation Studies courses in conjunction with their major discipline, and continue their studies in courses in Arts & Humanities, Social & Behavioral Sciences, Natural Sciences and History of Art, Theatre & Media.

FOUNDATION STUDIES
Foundation courses focus on the basic academic skills needed to succeed in college: writing, critical thinking and problem solving. These courses build a foundation for more specialized subjects requiring advanced written and oral communication skills. The skills mastered will prepare students for the advanced course work in the Liberal Arts and Sciences, and form the basic foundation of a well-rounded artist.

<table>
<thead>
<tr>
<th>Courses</th>
<th>Units</th>
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<tbody>
<tr>
<td>FOUN101 English Composition</td>
<td>3</td>
</tr>
<tr>
<td>FOUN111 Physical &amp; Mental Wellness</td>
<td>3</td>
</tr>
<tr>
<td>FOUN121 Public Speaking</td>
<td>3</td>
</tr>
<tr>
<td>FOUN131 Introduction to Computing*</td>
<td>3</td>
</tr>
<tr>
<td>FOUN141 Critical Thinking</td>
<td>3</td>
</tr>
<tr>
<td>FOUN151 College Mathematics</td>
<td>3</td>
</tr>
<tr>
<td>FOUN161 Drawing**</td>
<td>2</td>
</tr>
<tr>
<td>**Required</td>
<td>15-20</td>
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</tbody>
</table>

*BFA Game Design students are exempt from completing Introduction to Computing.
** Drawing is not required for all BFA programs.

ENGLISH COMPOSITION
This course encourages students to become skilled readers in a variety of literary contexts, and to become skilled writers who compose for a variety of styles and genres. Both writing and reading should make students aware of the interactions among a writer’s purposes, audience expectations and subjects, as well as the way genre conventions and the resources of language contribute to effectiveness in writing.

PHYSICAL & MENTAL WELLNESS
The course covers a variety of physical and mental wellness topics such as diet, exercise, stress management, mental health, team building, alcohol and drug use, sexual health awareness and safety education. Students are also introduced to safe practices in physical exercise and stunt work used in the business of filmmaking.

PUBLIC SPEAKING
This course is designed to organize critical thinking and improve speaking skills. Students will give several prepared and extemporaneous speeches in class on a variety of topics. The skills developed here will serve in school, life and filmmaking, including the ability to "pitch" projects for development.
INTRODUCTION TO COMPUTING

Lectures and hands-on assignments cover a wide variety of topics such as hardware organization, computer programming, the internet, limits of computing, the research process and graphics usage. Students are introduced to software used in the business of filmmaking, as well as those programs needed to succeed in their college careers.

CRITICAL THINKING

This course explores theories of knowledge as well as the process of thinking critically. The class guides students to approach thinking more insightfully and effectively. Substantive readings, structured writing assignments, and ongoing discussions help students develop language skills while fostering sophisticated analytical thinking abilities.

COLLEGE MATHEMATICS

This course aims to provide a concise introduction to mathematics. The language of mathematics is formally discussed, starting from the concept and functions of numbers along with a solid development of algebra, geometry and some trigonometry. The fields of probability and statistics are also introduced.

DRAWING

This course covers the necessary tools, materials and techniques to communicate ideas visually. Lectures and assignments demonstrate the basics of how our brains interpret form via value changes. The rendering examples demonstrate the use of pencil, chalk and marker. Students practice practical applications of technique to render value changes, form and shadows to communicate lighting strategies. Further study leads to the visual development of a storyboard and how this tool aids the filmmaking process.

ARTS & HUMANITIES

Through courses in the arts and humanities, students are introduced to great works of literature and their impact on culture and society. Course work guides students to become conversant with the terminology, techniques, attitudes, ideas and skills that these arts comprise in order to understand the dynamic relationship between author and reader; artist and society.

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

Together, these fields are intended to provide the tools for students to utilize language in their films and add depth to projects illustrating the human condition.

<table>
<thead>
<tr>
<th>Introductory Courses</th>
<th>Units</th>
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<tbody>
<tr>
<td>ARHU201 Comparative Literature</td>
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<tr>
<td>ARHU211 Dramatic Literature</td>
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<tr>
<td>Required Arts &amp; Humanities prerequisite for upper-division courses:</td>
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<tr>
<td>ARHU221 Art, Culture &amp; Society</td>
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Required 6
Upper-Division Electives

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<td>ARHU301</td>
<td>World Religions</td>
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<tr>
<td>ARHU311</td>
<td>Philosophy &amp; Ethics</td>
<td>3</td>
</tr>
<tr>
<td>ARHU321</td>
<td>Genre Studies</td>
<td>3</td>
</tr>
<tr>
<td>ARHU331</td>
<td>Cultures &amp; Encounters</td>
<td>3</td>
</tr>
<tr>
<td>ARHU341</td>
<td>Playwrights &amp; Screenwriters</td>
<td>3</td>
</tr>
<tr>
<td>ARHU351</td>
<td>American Cultural History</td>
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<td>ARHU361</td>
<td>European Cultural History</td>
<td>3</td>
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<tr>
<td>ARHU371</td>
<td>Interactive Storytelling</td>
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<tr>
<td>ARHU381</td>
<td>Studies in Global Media</td>
<td>3</td>
</tr>
<tr>
<td>ARHU391</td>
<td>Ethics of Video Games</td>
<td>3</td>
</tr>
<tr>
<td>ARHU401</td>
<td>Mythology</td>
<td>3</td>
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</tbody>
</table>

Required: 12-15 units

COMPARATIVE LITERATURE

This course explores literary works within their historical context by examining issues such as politics, class, religion, patronage, audience, gender, function and ethnicity.

DRAMATIC LITERATURE

This course will introduce students to exciting and thematically rich classic dramatic texts (plays and films), as well as their contemporary stylistic counterparts or adaptations. This “classic first, contemporary next” method will help to first ground students in the basics of dramatic storytelling, and then to develop the dynamic analytical skills needed for insightful discussions, stimulating performance approaches, and innovative storytelling explorations.

ART, CULTURE & SOCIETY

The class will explore the role of art and the artist in society, both in a historical context and in the world today. It will look at the impact artists’ works have - or do not have - in the cultures in which they live, and will explore the concept of artist as celebrity, ambassador and spokesperson. The course is primarily genre based; that is, it will focus on a distinct art-form each time it is offer (art, music, theatre, film), but will consider the impact of major artists across all genres. Visits to museums, concerts, films and theatres will form an integral part of the course.

Prerequisite(s): Dramatic Literature or Comparative Literature

WORLD RELIGIONS

An introduction to major religions of the world, this course will introduce students to the beliefs and practices of the world’s living religious traditions as well as train students in the basic methods of the academic study of religion. The course discusses how it is possible to learn about - and learn from - a variety of religious traditions without being or becoming an adherent of any single tradition. The course includes both Western and non-Western religions.

Prerequisites: Dramatic Literature or Comparative Literature

PHILOSOPHY & ETHICS

An examination of ethical ideas from Plato and Aristotle to later Western philosophers. Central topics are the relationship between morality and the good, the nature of justice, the objectivity and meaning of moral claims and the possibility of relativism in ethical judgments. Readings are drawn both from classics and contemporary writing, showing how the study of ethics derives from sources such as law, religion and political thinking, as well as formal philosophy.

Prerequisite(s): Dramatic Literature or Comparative Literature; Art, Culture &
Society

GENRE STUDIES

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

Prerequisite(s): Dramatic Literature or Comparative Literature; Art, Culture & Society

CULTURES & ENCOUNTERS

The course is a study of non-Western art, film, theatre and society with emphasis on Asia, Africa and Islamic art and cultures. Not all story-telling derives from Homer and Aristotle, nor is all art influenced by the Renaissance. A world-view that is truly global is crucial for today's emerging artists.

Prerequisite(s): Dramatic Literature or Comparative Literature; Art, Culture & Society

PLAYWRIGHTS & SCREENWRITERS

Students study contemporary playwrights and screenwriters. Text analysis and plot structure are treated as fundamental tools of critical analysis. Students learn how to interpret given elements of writing, such as mood and subtext, to enhance performance, with emphasis on the similarities and differences on writing (and performing) for the stage and for the screen.

Prerequisite(s): Dramatic Literature or Comparative Literature; Art, Culture & Society

AMERICAN CULTURAL HISTORY

Supplies the knowledge of U.S. history that is critical for understanding how America has come to prominence in today's global society. Objective is to make students aware of the nation's rich and complicated past, and how this background has shaped the diverse aspects of America's complex national character. Covers major developments in U.S. history and culture from European settlement to early 21st century.

Prerequisite(s): Dramatic Literature or Comparative Literature; Art, Culture & Society

EUROPEAN CULTURAL HISTORY

Explores the history of Europe through film. This course serves as an introduction to themes in European history from the Ancient Greeks and Romans through the Renaissance, nationalist movements of the 19th century, World Wars I & II to the student revolts of 1968. Through our discussions of Europe’s past, the course will consider broader questions of globalization, world citizenship and identity in modern life.

Prerequisite(s): Dramatic Literature or Comparative Literature; Art, Culture & Society

INTERACTIVE STORYTELLING

As technology and media platforms evolve, visual storytellers will constantly be reviewing,
adjusting, and refining their ideas with a direct view to marketing them to the widest possible audience. Awareness of the modes and formats of story analysis, dramatic structure, and game design, will influence the narratives we make.

Interactive Storytelling will support the students’ narrative development to design a professional interactive story. This course will also look at gaining representation and/or development funds from a publisher, to actually shipping and publishing.

**Prerequisite(s): Studies in Global Media**

**STUDIES IN GLOBAL MEDIA**

This course examines the concepts of “globalization,” the “global village” and “localization.” Students will analyze the cultural, political, socio-economic, and societal influences of the US media on global markets as well as how global media has begun to transform domestic markets. Students will examine the connections between media, communication, business and the entertainment industry around the globe.

Students will study the history and current state of global media to uncover trends and understand how the consumer and audience are now global. Students will investigate how a global media has influenced local markets and consumers. Students will gain an understanding of how global media has led to social, economic, political, and activist change around the world. Students will discover what it means to be “global citizens.”

**Prerequisite(s): Dramatic Literature or Comparative Literature; Art, Culture & Society**

**ETHICS OF VIDEO GAMES**

Ethics refers to standards of right and wrong in society. Students study and debate ethics in play experiences and how play is a way of learning about the real world. Poignant case studies are presented from games such as: September 12 (an anti-terrorism simulator), Grand Theft Auto (an amoral, open world), Populous (a god game), Bioshock (a game with a morality engine) and other games. Students learn about meta-game behavioral issues such as cheating, violence, and the four types of players found in online worlds: Explorers, Achievers, Socializers, and Killers.

**Prerequisite(s): Dramatic Literature or Comparative Literature; Art, Culture & Society and Philosophy & Ethics**

**MYTHOLOGY**

This course is designed to acquaint students with a body of material central to Western thought, culture and civilization. Through readings and exposure to other works of art and cultural products, students will come to know some of the world’s most influential myths in more thorough and meaningful ways. The course explores the theory of myth and the uses of myth in art, literature, and film; but more importantly, we will try to tap into “the power of myth” – the cultural and psychological implications of myths.

Græco-Roman myth, which played a key role in shaping Western culture, will make up the bulk of the course’s readings, focusing particularly on how the principles and issues
raised in this body of Classical literature arise in our own contemporary culture.

Prerequisite(s): Dramatic Literature or Comparative Literature; Art, Culture & Society

SOCIAL & BEHAVIORAL SCIENCES

Social and Behavioral Science courses develop students’ understanding of the diverse personal, interpersonal and societal forces that shape people's lives. They teach students how to approach these subjects through the concepts, principles and well-established methodologies of the social and behavioral sciences.

Introductory Courses

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<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<td>SOSC201</td>
<td>Psychology of Performance</td>
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<tr>
<td>SOSC211</td>
<td>Psychology of Production</td>
<td>3</td>
</tr>
<tr>
<td>SOSC221</td>
<td>Contemporary Psychology</td>
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Upper-Division Electives

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<th>Course</th>
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<tr>
<td>SOSC301</td>
<td>Introduction to Economics</td>
<td>3</td>
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<tr>
<td>SOSC311</td>
<td>International Politics</td>
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<tr>
<td>SOSC321</td>
<td>General Anthropology</td>
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<tr>
<td>SOSC331</td>
<td>Sociology</td>
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<tr>
<td>SOSC341</td>
<td>Anthropology of Media</td>
<td>3</td>
</tr>
<tr>
<td>SOSC351</td>
<td>Emerging Media &amp; Society</td>
<td>3</td>
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<td><strong>Required</strong></td>
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</table>

PSYCHOLOGY OF PERFORMANCE

Basic understanding of the workings of consciousness and the deep connection between thoughts, emotions and behavior will be examined. Students will explore the inner workings of their own psyche and what is required to effectively explore the craft of acting in an open-minded and productive manner. The course is designed to help students deepen the practice of their craft while maintaining a healthy balance between school and personal life. Interpersonal communication as well as the demands placed on the individual within the group dynamic will be explored.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

PSYCHOLOGY OF PRODUCTION

An exploration of major concepts of psychology as they relate to acting, entertainment and performance. The course provides working knowledge of the current and historical developments in psychology (cognitive, developmental, experimental, personality, social and clinical) as students apply constructs to personal, creative, work, collaborative and conceptual challenges in the entertainment world. Students will write and create projects concerning these aspects of their craft and career.

Prerequisite(s): English Composition and Critical Thinking

CONTEMPORARY PSYCHOLOGY

This exploration of the basic concepts of psychology provides a general introduction to topics in various schools of cognitive, social and clinical psychology. Students will be challenged to apply their understanding to contemporary issues as well as to the own artist work.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

INTRODUCTION TO ECONOMICS
An interdisciplinary introduction to economics as a normative aspect of modern society. Topics include: markets as a means of coordinating human behavior toward the achievement of specific social objectives, how and why markets may fail to achieve these objectives, the evolution of non-market institutions such as rules of law as responses to market failures, and theories of unemployment and inflation in their historical context. 

**Prerequisite(s): Successful completion of preceding Foundation Studies courses**

**INTERNATIONAL POLITICS**

An introduction to international politics, applying various theories of state behavior to selected historical cases. Topics include the balance of power, the causes of war and peace, change in international systems, and the role of international law, institutions, and morality in the relations among nations.

**Prerequisite(s): Successful completion of preceding Foundation Studies courses**

**GENERAL ANTHROPOLOGY**

The course examines the main trends in contemporary anthropological theory, from physical anthropology to conceptual and ethnographic approaches. It will concentrate on several key theoretical approaches that anthropologists have used to understand the diversity of human culture, such as structuralism, Marxism, feminism, practice theory, critical ethnography, and postmodern perspectives.

**Prerequisite(s): Successful completion of preceding Foundation Studies courses**

**SOCIOLGY**

An introduction to the systematic study of the social sources and social consequences of human behavior, with emphasis upon culture, social structure, socialization, institutions, group membership, and social conformity versus deviance.

**Prerequisite(s): Successful completion of preceding Foundation Studies courses**

**ANTHROPOLOGY OF MEDIA**

Explores how media technologies and genres are produced, used and interpreted in different cultural contexts around the world. Emphasis is placed on the effect of different media on people's social identities and communities, including families, nations and religions.

**Prerequisite(s): General Anthropology**

**EMERGING MEDIA & SOCIETY**

In this course, students will examine the ethical, social and far-reaching issues involved in Emerging Media and Society. Students will analyze and interpret the ways technology and information impact upon and are impacted by, culture, storytelling, consumers and audiences from various genders, ethnicities, and economic levels. What are the ethical ramifications of emerging technologies on consumers and audiences? Are media outlets aware of their influence? Are consumers and audiences?

**Prerequisite(s): International Politics, Introduction to Economics or Sociology**

**NATURAL SCIENCES**

The Natural Sciences reveal the order, diversity and beauty of nature, enabling students to develop a greater appreciation of
the world around them. The Natural Science courses will require students to acquire factual information, to use scientific methodology, and to develop an appreciation of the natural world. Students should gain an understanding of how to reason and investigate critically, drawing conclusions from fact and not opinion.

**Introductory Courses**

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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>NASC201</td>
<td>Environmental Biology</td>
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**Upper-Division Electives**

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<tr>
<td>NASC301</td>
<td>Geology</td>
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<td>NASC311</td>
<td>Physics</td>
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<td>NASC321</td>
<td>Human Anatomy &amp; Physiology</td>
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<td>NASC331</td>
<td>Astronomy</td>
<td>3</td>
</tr>
<tr>
<td>NASC341</td>
<td>Principles of Geography</td>
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</table>

**ENVIROMENTAL BIOLOGY**

An interdisciplinary study of human interactions with the environment, examining the technical and social causes of environmental degradation at local and global scales, along with the potential for developing policies and philosophies that are the basis of a sustainable society. This course serves as an introduction to the natural sciences and the scientific method. The course will include an introduction to ecosystems, climatic and geochemical cycles, and the use of biotic and abiotic resources over time. The relationship of societies and the environment from prehistoric times to the present will also be discussed.

**Prerequisite(s): Successful completion of preceding Foundation Studies courses**

**GEOLOGY**

This course introduces students to the basics of geology. Through a combination of lectures, labs, and field observations, we will address topics ranging from formation of the elements, mineral and rock identification, and geological mapping to plate tectonics, erosion and climate engineering.

**Prerequisite(s): Environmental Biology and successful completion of preceding Foundation Studies courses**

**PHYSICS**

This course covers the fundamental principles of physics, including Newton’s laws of motion, the mechanics of motion, vectors, velocities, and elastic and inelastic collisions, among others. Students will incorporate examples from everyday life, such as car crashes, basketball, air travel, and sports in their work. The emphasis will be on developing a conceptual understanding of physical processes, as well as problem-solving skills.

**Prerequisite(s): Environmental Biology and successful completion of preceding Foundation Studies courses**

**HUMAN ANATOMY & PHYSIOLOGY**

This introductory course provides an overview of the basic anatomy and physiology of the body’s major systems. It is designed to strengthen or develop a vocabulary in human anatomy and physiology, and an understanding of how the body works.
ASTRONOMY

The fundamentals of planetary, stellar, galactic and extragalactic astronomy will be covered. Designed for the non-specialist, the course provides a basic understanding of the nature of astronomy and its relation to physics. In addition to focusing on selected topics within our solar system, the course will engage students in more philosophical debates within astronomy including the origin of the universe and the search for extraterrestrial life.

Prerequisite(s): Environmental Biology and successful completion of preceding Foundation Studies courses

PRINCIPLES OF GEOGRAPHY

This course is a systematic study of the various elements that make up the Earth's physical environment, weather, climate, vegetation and land forms. In this course students will learn to: Interpret maps and analyze geospatial data; understand and explain the implications of associations and networks among phenomena in places; recognize and interpret the relationships among patterns and processes at different scales of analysis; define regions and evaluate the regionalization process; characterize and analyze changing interconnections among places.

Prerequisite(s): Environmental Biology and successful completion of all Foundation Courses

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HISTORY OF ART, THEATRE & MEDIA

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

Introductory Courses

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
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<td>Film Art</td>
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<tr>
<td>HATM111</td>
<td>Critical Film Studies I</td>
</tr>
<tr>
<td>HATM121</td>
<td>History &amp; Aesthetics of Photography I</td>
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Upper-Division Electives

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<td>History of Theatre</td>
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<td>History of Animation</td>
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<td>History of Sequential Art</td>
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<td>HATM281</td>
<td>History of Video Games</td>
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<td>HATM291</td>
<td>Topics in Modern &amp; Contemporary Art History</td>
</tr>
<tr>
<td>HATM301</td>
<td>History of Design</td>
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</table>
**FILM ART**

Film Art is an introduction to the art of film and its evolution as a medium of expression. It will cover the diverse possibilities presented by the cinematic art form, including narrative, editing, cinematography, mise-en-scene and sound. The aim of this course is to familiarize the students with a wide variety of films, classic and contemporary, American and international, mainstream and experimental.

**CRITICAL FILM STUDIES I**

This seminar teaches students to identify the techniques used by cinematic innovators in the history of filmmaking. The course explores ways that the crafts of directing, cinematography, acting and editing developed the cinematic art. Students are encouraged to view their own creative work in the context of the history of filmmaking.

*Prerequisite(s): Film Art*

**HISTORY & AESTHETICS OF PHOTOGRAPHY I**

Students study, analyze and critique the work of master photographers from the birth of photography in the 19th century right up until 1960.

In class, students will investigate the ways in which seminal photographers of this era held a mirror up to society, allowing us to see the technological, artistic, social and cultural currents of life through the lens. Examining master photographers’ techniques, aesthetics and approaches segues into students’ individual shooting and research projects.

**HISTORY & AESTHETICS OF PHOTOGRAPHY II**

This course continues the history of photography from 1960 onwards, investigating cultural, historical and ideological aspects of this era’s most enduring and penetrating images. During class, students will trace the development of analog and digital photography throughout the rise and dominance of the electronic media. Discussions will focus on how these media permeate every aspect of mainstream consciousness and in turn, influence the way contemporary society reads images.

*Prerequisite(s): History & Aesthetics of Photography I*

**CRITICAL FILM STUDIES II**

This seminar continues the examination of narrative filmmaking. Style, structure and the narrative form itself are discussed through the study of filmmakers from the international arena, as well as examples from the world of documentary and new media. This course challenges students to identify techniques and a conceptual framework to apply to their own body of work.

*Prerequisite(s): Critical Film Studies I*

**ART HISTORY**

The course emphasizes the language of visual culture with a particular focus on the symbols, strategies and messages employed in
major works of visual art. Incorporating the methods of art analysis, the course also introduces students to other forms of visual culture (architecture, advertising, fashion, gaming, and moving image media like television), while comparing and contrasting these within a philosophical and historical setting.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF THEATRE

A concise study of the history of theater from the Greek and Roman theater to the present. Each era of history will be examined through formal study, plays, theatre architecture and historical documents, as well as film versions of stage plays. Plays will be drawn from Western and non-Western sources. Students will be required to attend live theater performances to fulfill writing assignments.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF PHOTOGRAPHY

This course is an introduction to major conceptual trends and ideas in the history of photography, from its invention to the present day. Technological, artistic, social, cultural and journalistic currents of the medium will be covered in depth.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF GRAPHIC DESIGN

This course surveys the pivotal events and achievements that led to the current state of graphic communication. Through lectures, videotapes, discussions, presentations and research, students are introduced to the creative thinkers, important innovations and breakthrough technologies that have shaped the evolution of visual communication.

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF DOCUMENTARY

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

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF ANIMATION

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

Prerequisite(s): Successful completion of preceding Foundation Studies courses

HISTORY OF SEQUENTIAL ART

Highlighting significant works of
sequential art including their historical roots and major influences, students in this survey analyze trends, styles, techniques, subject matter and works of important artists across the sequential art spectrum.

**Prerequisite(s): Successful completion of preceding Foundation Studies courses**

### HISTORY OF VIDEO GAMES

Although the medium of video games is only forty years old, it already has a rich history that influences the industry today. An understanding of the history of video games is essential to the future game designer, not only because it serves as a common foundation for those who work in the industry, but only by understanding the mistakes and successes of the past will future game developers create the great games of tomorrow.

**Prerequisite(s): Successful completion of preceding Foundation Studies courses**

### TOPICS IN MODERN & CONTEMPORARY ART HISTORY

Covers in-depth study of selected directors, genres or themes. Varies from semester to semester. This course will focus primarily on film movements of the 20th Century to the present, with an emphasis on the study of individual directors, genres or themes. Films will be analyzed by studying the formal elements of cinema (mise-en-scene etc) as well as aesthetic, cultural and historical/national contexts.

**Prerequisite(s): Successful completion of preceding Foundation Studies courses**

### HISTORY OF DESIGN

This course narrates the history of design, from its roots at the beginning of the 19th century through the modern times. It will explain the social, economical and political settings of each era, through the descriptions of the major design works of the past two centuries, analyzing every kind of design: architecture, interior, product, mobility, fashion and graphic design.

**Prerequisite(s): Successful completion of preceding Foundation Studies courses**
UNDERGRADUATE DEGREE PROGRAMS

BACHELOR OF FINE ARTS
BFA ADMISSIONS POLICY

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

All transcripts and supporting materials should be submitted to:

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

TRANSCRIPT REQUIREMENTS

All students pursuing an undergraduate 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

The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above. Applicants who do not have the required credentials may choose to audit a program at NYFA, but will not be eligible to receive a degree or certificate of completion without submitting the necessary transcripts.

SUPPORTING MATERIALS

Applicants must also submit the following:

• A completed New York Film Academy BFA Application Form (available online at www.nyfa.edu)
• $75 non-refundable Application Fee
• Proof of English proficiency (such as TOEFL or IELTS score), if native language is other than English. (TOEFL Code: 6857)
• SAT or ACT scores (DI code: 6513) (optional for international students)
• Two Letters of Recommendation (see below)
• Narrative Statement
• Creative Portfolio

* Please note that Creative Portfolios will not be returned.
NARRATIVE STATEMENT

The narrative statement should be a mature and self-reflective essay (2-3 typed pages) detailing the applicant’s reasons for pursuing a Bachelor’s 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.

CREATIVE PORTFOLIO

The Creative Portfolio is a contributing factor for undergraduate admissions. However, the New York Film Academy does not assume applicants have prior experience in their chosen discipline. The Admissions Committee understands that many applicants have a wide range of creative interests, and welcomes examples of creative writing or other art forms.

Applicants must submit original work that best demonstrate their talent and ability as creative individuals. Creative samples are accepted in various stages of development or as completed work. Students must submit one or two of the following:

- Film/video submissions on DVD or hyperlink, where the submission can be viewed, regardless of image capture format (20 minutes maximum.)
- Drawings, conceptual illustrations
- Storyboards or designs
- 3-D models
- Slides or photographs (10 maximum)
- Excerpt from a screenplay or short story (10 page maximum.)
- BFA Acting for Film applicants may choose to make an appointment for an on-campus audition or submit a DVD or hyperlink with an introduction and two one-minute contrasting monologues from either a published play or screenplay. When choosing audition materials, it is important to choose roles that are age and type appropriate. It is also important to read the entire play or screenplay prior to your audition.

An ideal undergraduate applicant must demonstrate a sincere passion for their field of studies, and the commitment necessary to complete a rigorous, total immersion undergraduate program. An interview may be required if the admissions department feels more information is needed to determine whether a student meets the qualifications of acceptance.

ENGLISH PROFICIENCY REQUIREMENT

Since all classes at the New York Film Academy are conducted in English, students must be able to communicate clearly in written and spoken English.

Applicants for whom English is not the first or native language should submit one of the following to verify English proficiency:

- An official transcript verifying completion of secondary education in which English is the primary language of communication.
- 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 550 Paper-based TOEFL Score.
Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce a copy of their transcript and/or diploma need to have it translated into English by either an education evaluation service, which offers translation services, or by an individual who is college-educated and fluent in both English and the language of the transcript and/or diploma. The individual providing the translation must sign a notarized affidavit that: 1) attests to their not being an employee or otherwise affiliated with the licensed private career school that the student seeks to attend; 2) provides the name, address, email and phone numbers of the translator and the student; 3) the translator is knowledgeable of the English language and the language of the student’s transcript and/or diploma language was learned and where their college degree was obtained; and 4) affirms that the translation is a true and complete translation of the original.

**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.

**LETTERS OF RECOMMENDATION**

Undergraduate applicants to the New York Film Academy 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. Letters must be sealed and stamped, and should be submitted directly to the Admissions Office from the individual writing on the applicant’s behalf.

**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 $1000, which is applied toward the first term’s tuition payment. Most of the deposit is refundable, except a $100 administrative processing fee.
BACHELOR OF FINE ARTS IN FILMMAKING
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 125 Units

OVERVIEW

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

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

In semester two, students continue to develop their filmmaking skills through further classes in screenwriting, directing, editing, and a production lab class.

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

Semester four is dedicated to the production of the intermediate film and its supporting classes. This intermediate film is the capstone production of all the skills learned within the first year of the program. These films can be up to fifteen minutes in length and provide a larger canvas in which students can express their creative vision.

Bachelor’s candidates are expected to spend an additional 20 to 40 hours a week beyond class-time on the production of their film projects. Production or practicum hours are considered part of lab and lecture hours, and they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary on a class-by-class basis. Additionally, students must collaborate with their classmates as well as post-production supervisors to ensure that their projects are completed during the designated times. Teamwork is emphasized at the New York Film Academy and is graded in a separate credit unit.

This semester also introduces them to the more advanced equipment package they will use in their thesis films, in the cinematography III class, and continues with feature screenplay. Finally, students take the first in a series of feature film screenwriting courses.

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

The overall goal of Semesters 6 and 7 is to challenge students to grow as artists by exposing them to skills, techniques and approaches to filmmaking that are more specific and complex than those learned in previous terms. Completed projects should show maturity in terms of artistic ability and subject matter when compared with the work of the previous terms. Advanced filmmaking equipment will be introduced into the curriculum increasing the capabilities for these projects. Semester 7 features the production of an advanced music video, using the full equipment package offered to students on their upcoming Thesis films. Furthermore, as they finalize the scripts for their thesis projects, students discuss fundraising and potential production challenges in Producing II class.

On-set mentoring classes in which students bring craft and theory together in production exercises will help prepare students for thesis film production in the 8th semester. These Thesis Films are the capstone project of the BFA program, putting into practice the skills acquired throughout the previous terms.

Semester 9 provides an opportunity for students to complete post-production on their thesis films and expand their knowledge of the entertainment industry. They will also undertake instruction in preparing to produce their own projects outside of school environment. Students also have the option to pursue internship opportunities as a part of the Entrepreneurship elective.

### LEARNING OBJECTIVES:

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

### CURRICULUM

#### Semester One

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<td>FILM121</td>
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<td>FILM171</td>
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<td>FILM261</td>
<td>Short Film Directing I</td>
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<td>FILM271</td>
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<td>Intermediate Film Post-Production</td>
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Semester Nine

<table>
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<tr>
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<tr>
<td>FILM431</td>
<td>Thesis Film: Post Production</td>
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<tr>
<td>FILM441</td>
<td>Entertainment Industry Seminar</td>
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Students must complete 1 of the following electives.

- FILM451 Entrepreneurship 3
- FILM461 New Media 3

Students must complete 1 Arts & Humanities course.

Choose from course list 3

Required 12

COURSE DESCRIPTIONS

Semester One

All LIBERAL ARTS & SCIENCE courses are listed separately.

DIRECTOR’S CRAFT I A

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

CINEMATOGRAPHY I

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

DIGITAL EDITING I

This course presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The course will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate 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 and language used in writing a film project. Students will take a story from initial idea, treatment, and outline to a rough draft and finally a shooting script. Instruction focuses on the fundamentals of visual storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. In-class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.
**Semester Two**

**SCREENWRITING II**

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

*Prerequisite(s): Screenwriting I*

**DIRECTOR’S CRAFT I B**

A continuation of Director’s Craft I A in the first semester. Students expand upon lessons from semester 1 by using dialogue as an additional storytelling tool. Through production workshops and the completion of three short film projects, students are exposed to proper set etiquette and the implementation of the basic aspects of cinematic storytelling.  

*Prerequisite(s): Director’s Craft I A*

**DIGITAL PRODUCTION WORKSHOP**

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

**DIGITAL EDITING II**

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

*Prerequisite(s): Digital Editing 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.

**Semester Three**

**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.
DIRECTOR’S CRAFT II

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

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

CINEMATOGRAPHY II

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

Prerequisite(s): Cinematography I

SYNC SOUND PRODUCTION WORKSHOP I

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

Prerequisite(s): Digital Production Workshop

SCREENWRITING III

A further exploration of the narrative form, this course focuses on the writing and rewriting of the Intermediate Film Script. Narrative lessons learned from the production of the Digital Dialogue Film are incorporated into the more refined and nuanced Intermediate Film Scripts.

Prerequisite(s): Screenwriting I & II

INTERMEDIATE FILM PRODUCTION

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

**Prerequisite(s): Successful Completion of Semester Two**

**INTERMEDIATE FILM CREW PARTICIPATION**

Students are required to work as crew members on five of their classmates’ Intermediate projects. This collaboration is monitored through a crew participation class, in which students meet to discuss upcoming projects and debrief and review recent productions. Co-taught by a directing and producing instructor, students are approved for production on their own Intermediate Projects through a rigorous review of their preproduction materials by their instructors and classmates.

**SHORT FILM DIRECTING I**

Utilizing the skills learned in Director’s Craft IA, IB and II, this course examines the director’s challenge in directing the short film, specifically the Intermediate Film. Through a series of lectures and exercises, the tools available to implement the Director’s vision in the unique narrative structure of the short film are examined in depth.

**Prerequisite(s): Director’s Craft II**

**INTERMEDIATE FILM PREP**

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

**Prerequisite(s): Successful completion of Semester Three**

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**Semester Five**

**FEATURE SCREENPLAY I**

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

**Prerequisite(s): Screenwriting I**

**INTERMEDIATE FILM POST-PRODUCTION**

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

**Prerequisite(s): Successful Completion of Semester Three**
CINEMATOGRAPHY III

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

SCREENWRITING SHORT THESIS A

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

SYNC SOUND PRODUCTION WORKSHOP II

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

FALL SEMESTER

FEATURE SCREENPLAY II

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

DIRECTOR’S CRAFT III A

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

DIRECTOR’S CRAFT III B

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

Prerequisite(s): Director’s Craft III A

SCREENWRITING SHORT THESIS B

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

Prerequisite(s): Screenwriting Short Thesis A

PRODUCING II

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

Prerequisite(s): Producing I

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): Digital Editing II

Semester Eight

THESIS FILM: PRODUCTION

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

THESIS FILM: CREW PARTICIPATION

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

Prerequisite(s): Successful Completion of Semester 7

SHORT FILM DIRECTING II

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

### THESIS FILM: PREP

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

**Prerequisite(s): Successful Completion of Semester 7**

#### Semester Nine

### THESIS FILM: POST PRODUCTION

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

**Prerequisite(s): Successful Completion of Semester 8**

### ENTERTAINMENT INDUSTRY SEMINAR

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

#### Semester Nine: Electives

### ENTREPRENEURSHIP

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

### NEW MEDIA

Documentary producers/directors must keep abreast of evolution in New Media technology and the many New Media outlets for distribution that continually emerge. In this course, students develop an introductory sense of the filmmaking challenges and opportunities presented by new/digital/viral media – including podcasting, marketing films, and producing for the web/handhelds. Through readings, discussions, and hands-on production, students develop critical and pragmatic insights into critiquing and designing New Media experiences.
BACHELOR OF FINE ARTS IN SCREENWRITING
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 121 Units

OVERVIEW

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

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

• Students will demonstrate a mastery of cinematic storytelling techniques in the writing of professional-caliber original film, television, and new media scripts.
• Students will demonstrate a mastery of the business practices of professional screenwriters and their counterparts by creating scholarly essays; professional-caliber script coverage, industry correspondence and oral presentations (pitches); and by successfully securing and completing internships within the entertainment industry.
• Students will demonstrate a proven discipline and methodology for completing professional-caliber screenplays in adherence to project parameters and deadlines.
• Students will demonstrate a thorough understanding of the history of film, television, and new media, and employ this understanding in the creation of original works by adhering to traditional generic and formal storytelling patterns or by designing an educated and defensible reconstructing of those conventions.
• Students will demonstrate a thorough understanding of current digital motion picture production methods by employing these methods in the creation of several original digital short films.

Overall, the first six semesters concentrate on developing the tools required to create believable characters and stories in the three major fields of Screenwriting. The final two semesters concentrate on using these tools to create compelling, professional-caliber scripts and films.

For general education, students complete the majority of the required Foundation Studies in the first two semesters. Courses taught in the area of Foundation Studies focus on communications, analysis and deductive reasoning. Students practice critical thinking, scholarly research, writing and reading. These courses build a foundation for more specialized subjects requiring advanced written and oral communication skills in later semesters. The skills mastered will prepare students for the advanced course work of constructing an authentic voice in their writing projects. Coursework in
Physical and Mental Wellness provides focus on the theory and practice of lifelong wellness in a stressful workplace.

**SEMESTER ONE OBJECTIVES**

During the first semester, students will develop a foundational understanding of cinematic storytelling and the tools required to create a story in Elements of Screenwriting. The students are introduced to film theory and begin writing in their first week of class. They will write an entire first draft of an original feature film screenplay (90-120 pages) by semester's end. Students will also bolster their screenwriting with Foundation Studies courses in English Composition and Computing.

**Learning Goals:**

- Students will understand, through study and application, professional screenplay formatting.
- Students will understand, through analysis and application, essential cinematic storytelling techniques such as visual storytelling, dialogue, scene beats, theme, and three-act story structure.
- Students will understand, through analysis and application, how characters and their arcs generate and propel story forward.
- Students will gain an appreciation for the "voices" of select screenwriters.
- Students will understand, through example and practice, how to generate original concepts, loglines, and outlines appropriate for feature film scripts.
- Students will develop an ability to write an entire first draft of an original feature-length film script.
- Students will develop the skills of taking, processing, and interpreting script notes.
- Students will develop and begin to cultivate healthy and productive writing habits.
- Students will understand, through direct application in all creative material, screenplay-formatting software.
- Students will gain a working knowledge of computers and computer programs associated with word processing, visual presentations, the Internet, and screenplay formatting.
- Students will understand the history and evolution of cinema.
- Students will understand the critical analysis of literature.
- Students will develop an ability to formulate a clear written thesis about a work of literature and support it with specific examples.

**SEMESTER TWO OBJECTIVES**

In the second semester, students will build upon what they learned in semester one. Courses continue to develop screenwriting skills through continued writing, this time taking a more in-depth approach to generating a new idea for a second feature film project. Students will also be introduced to television as a medium and as an industry. They will write a sample episode of a current one-hour television drama. Critical Film Studies will introduce a number of historical film movements that provided the framework for many of cinema's greatest auteurs. General Education continues to round out the students' knowledge base and analytical skills through the Critical Thinking course as well as through the Physical & Mental Wellness.
Learning Goals:

- Students will further develop cinematic storytelling techniques such as suspense, mystery, misdirection, exposition, set pieces, plant and payoff, scene beats, and others, to better engage the reader.
- Students will understand television script structure through analysis and application.
- Students will understand storytelling techniques specific to one-hour television programs.
- Students will understand historic and current one-hour television programming trends.
- Students will understand the television development and production cycle.
- Students will understand basics of college-level mathematics.
- Students will develop skills for critical and analytical thinking in problem solving and textual comprehension/critique.
- Students will develop the skills for building stories around a variety of inspirations, ranging from art and current events to legends/folklore and social media.
- Students will develop methods for working with personal and school- or work-related stressors and pressures in a positive, productive way.
- Students will understand various significant historical movements in cinema.

SEMESTER THREE OBJECTIVES

In semester three, students will refine their feature film writing skills by drafting a second original screenplay based on the treatment written in Story Generation class, and then revising one of the two screenplays they've written up to this point. This revision will allow the students to work more deeply and critically on their scripts than they have so far. In addition, Script to Screen class will allow students to gain an understanding of how the written word translates to action on screen as they learn traditional and contemporary acting and filmmaking techniques. Students will practice these techniques as they write original material, which they will film. Students will deepen their understanding and appreciation of the arts with their course selection from History of Art, Theatre and Media. They will round out their Foundation Studies with courses in Public Speaking and Mathematics.

Learning Goals:

- Students will deliberately employ screenwriting style, tone, and genre in one's own writing.
- Students will exhibit a proficiency in the storytelling techniques developed in semesters one and two.
- Students will exhibit a proficiency in taking, processing, and interpreting script notes and implementing them in revised versions of a script.
- Students will understand how to create a revision game plan and implement it in a screenplay rewrite.
- Students will understand various acting techniques and schools of thought.
- Students will understand elements of digital film pre-production, production, and post-production, including camera, lighting, shot composition, directing actors, editing, and sound design.
- Students will develop and cultivate professional-level oral and written communication skills.
- Students will understand the basics of college-level mathematics.
SEMESTER FOUR
OBJECTIVES

In semester four, students will expand their television writing skills by writing a half-hour comedy teleplay of an existing television series. In Sequential Art Writing, they will learn and practice the unique storytelling forms of graphic novels, comic books, and Manga, as well as learn about the state of the sequential art industry today. In The Great Screenplays, students will deepen their knowledge and critical understanding of Academy Award-winning screenplays from the 20th century, analyzing the techniques used by the great screenwriters. Semester five will also afford students the opportunity to learn about the current New Media landscape, in which content is delivered through ever-evolving channels such as web series, webisodes, and branded entertainment. The world of Transmedia will be introduced, with a focus on brand integration across multiple platforms and creating immersive worlds. Students will broaden their General Education studies into the natural, behavioral and social sciences, allowing their writing to pull from a deeper base of knowledge.

Learning Goals:

• Students will understand the storytelling techniques specific to half-hour television comedy.
• Students will understand the structure of half-hour television programs.
• Students will understand historic and current half-hour television programming trends.
• Students will understand the storytelling techniques specific to sequential art forms.
• Students will understand the structure of sequential art pieces.
• Students will understand historic and current sequential art publishing trends.
• Students will gain knowledge of great screenwriters and screenplays of the past century, as well as their impact current screenwriting conventions.
• Students will understand the history of Transmedia, branded entertainment and creating an immersive world
• Students will create an original Transmedia "Franchise", one that will include a comic book or graphic novel, a video component and a video, app or board game tie-in
• Students will continue to demonstrate discipline and methodology for submitting quality written material on deadline.
• Students will understand, through studies in the natural sciences, methods of conducting systematic, scientific research, in order to use these techniques when broaching new subjects.

SEMESTER FIVE
OBJECTIVES

Students will continue their practice of television writing, this time by creating an original television series and writing the pilot episode. Adaptation class will introduce students to the unique opportunities—and challenges—of writing stories based on pre-existing material. The students’ Transmedia education in New Media II will focus on the development and production of a video (e.g. webisode, teaser, viral video, etc.) connected to their franchise concept. The students’ general education courses will provide a deeper exploration of plays, literature and the role of art in our society.
**Learning Goals:**

- Students will understand storytelling techniques specific to original television series pilot scripts.
- Students will understand the role of the writer and others involved in film and television production.
- Students will understand the unique advantages and challenges of adapting original source material for screenplays.
- Students will understand the evolution of modern game design
- Students will develop a Game Design Document, connected to their original Transmedia concept.
- Students will acquire a familiarity with historic and current artistic and cultural schools of thought through studies of the arts and humanities.
- Students will explore the connection between art and the socio-political climate of its time

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**SEMESTER SIX OBJECTIVES**

During semester six, students will use the outlines they created in Adaptation I to write and revise screenplays in Adaptation II. In The Great Playwrights, students will study the works of master dramatists in order to gain an understanding of how a unifying theme in a stage play dictates the story, and how that technique can be used to great effect in generating a compelling screen story. The students’ Transmedia education will wrap up with a course in game design, with a focus on a variety of platforms from MMO to iPad. Studies in the social and behavioral sciences will give more depth to students’ scripts. A natural science course further rounds out the students’ education.

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**Learning Goals:**

- Students will execute a revised draft of a treatment for an adapted screenplay, which serves the original source material while creating new meaning in its filmic form.
- Students will understand the current New Media industry, including content formats, production and distribution technologies, styles and genres, and industry players.
- Students will produce, shoot, and edit an original video component for their Transmedia concept.
- Students will understand the storytelling conventions and audience expectations associated with the various genres of cinema.
- Students will gain a familiarity with the works of great playwrights, and use this knowledge to understand better how to create cinematic works which have a cohesive through-line based in theme and character.
- Students will further develop scientific research skills and knowledge of the physical and natural sciences.

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**SEMESTER SEVEN OBJECTIVES**

In semester seven students will begin their thesis projects—to develop, write, revise, and polish an original feature film screenplay or original television series and pilot episode script. During the thesis process, students will meet regularly with a thesis advisor, as well as their thesis committee, comprised of Screenwriting faculty and the Screenwriting Chair. Each thesis committee meeting will be an opportunity for faculty to determine if a student is progressing with his or her project according to a written plan submitted by the
student at the beginning of the process. Students may not move forward with their projects unless and until they show positive forward movement toward the finished product. Weekly deadlines will guide the students through the process of creating their final project. Character Development class will help students create believable, compelling characters for their thesis projects using techniques drawn from psychoanalytic and behavioral therapy. Using study of trade publications and via a guest speaker series, The Business of Screenwriting introduces students to the practices, conventions, and players in today’s entertainment industry, and the role of the screenwriter in it. Students will develop valuable skills such as script coverage, pitching, and researching industry trends in order to prepare them for professional life after graduation. In Playwriting, students will create an original short play to help add a new dimension to their creative portfolio. Arts and humanities classes and art and design history classes will further enrich students’ writing and analytic skills.

**Learning Goals:**

- Students will master the art of developing concepts, loglines, and outlines for original film or television scripts (according to thesis option film vs. television).
- Students will become familiar with basics of entertainment law.
- Students will understand how to write professional screenplay coverage.
- Students will understand the role of the various major and mini film studios and distributors.
- Students will gain a working knowledge of industry trade magazines and websites.
- Students will understand the role of agents and managers.
- Students will master the skill of finishing a first draft of a feature film or television pilot episode in a timely manner and in a fashion that will lay the foundation for future drafts.
- Students will further develop the skills of receiving, interpreting, and integrating script notes through regular meetings with Thesis Committee faculty members.
- Students will utilize and enhance their knowledge of dramatic writing and the works of playwrights to create an original one-act play.
- Students will master the skill of creating believable, compelling characters in original screen stories, using techniques drawn from psychological and behavioral analysis.
- Students will further deepen knowledge of arts and humanities and art and design history.

**SEMESTER EIGHT OBJECTIVES**

The eighth and final semester sees the students complete their revised and polished thesis projects. In Advanced Writing Seminar: Scene Writing, students work more deeply than ever before to perfect individual scenes from their scripts. Whereas the focus up until now is mostly on overall story structure and character arc, Advanced Scene Writing affords students the chance to gain skills and confidence in making the actual beats of their scenes resonate more than ever. Actors are brought in to this class for in-class exercises during which the writers get to see their scenes played out in real time as they make adjustments. In addition, the students take part in internships at production companies, studios, television networks, or talent agencies, gaining invaluable industry
knowledge and contacts. In Screenwriting Discipline and Methodology, students learn and apply techniques of goal setting, project management, workflow, and creating and adhering to productive and creative work habits.

Finally, Business of Screenwriting II focuses more and more on the art of the verbal pitch, a crucial selling tool for any screenwriter. Students will also participate in industry internships at production companies, agencies, management companies, or studios. In place of internships, students may opt to complete a scholarly paper on some aspect of the entertainment industry, past or present, using primary source research. The program culminates in a pitch event in which invited industry executives come hear the students present their thesis projects in a round-robin night of pitching, an opportunity for the students to further develop their professional skills and networks.

**Learning Goals:**

- Students will master the skill of creating and executing a revision plan for a screenplay rewrite.
- Students will master the skill of receiving, interpreting, and integrating script notes into subsequent revisions of a screenplay.
- Students will master the art of the final polish of a screenplay.
- Students will master storytelling techniques on a scene-level, which will elevate students’ scripts to a professional level.
- Students will master writing script coverage.
- Students will understand how the entertainment industry is changing and where it might be headed in the future.
- Students will master the art of pitching a project.
- Students will master creating effective goal-setting and implementation habits that will carry students over into the professional world.
- Cultivate, through industry internships, the skills of working in a collaborative environment in the professional world.

**Curriculum**

**Semester One**

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<td>Elements of Screenwriting</td>
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<td>SCRE111</td>
<td>Writing the Feature Film Screenplay</td>
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<td>FOUN101</td>
<td>English Composition &amp; Literature</td>
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<tr>
<td>HATM101</td>
<td>Film Art</td>
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**Semester Two**

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<tr>
<td>SCRE121</td>
<td>Story Generation</td>
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<tr>
<td>SCRE131</td>
<td>Writing for Television: One-Hour</td>
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<td>FOUN121</td>
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<td>FOUN111</td>
<td>Physical &amp; Mental Wellness</td>
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<tr>
<td>HATM111</td>
<td>Critical Film Studies I</td>
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**Semester Three**

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<td>Script to Screen</td>
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<td>FOUN141</td>
<td>Critical Thinking</td>
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<td>HATM201</td>
<td>Critical Film Studies II</td>
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<tr>
<td>HATM211</td>
<td>Art History</td>
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<tr>
<td>HATM221</td>
<td>History of Theatre</td>
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<td>Comedy</td>
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<td>SCRE171</td>
<td>New Media I</td>
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<tr>
<td>SCRE181</td>
<td>The Great Screenplays</td>
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<tr>
<td>SCRE191</td>
<td>Sequential Art</td>
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<tr>
<td>NASC201</td>
<td>Environmental Biology</td>
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Students must complete 1 of the following Social & Behavioral Science courses:

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<tr>
<td>SOSC201</td>
<td>Psychology of Performance</td>
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<td>SOSC211</td>
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### Semester Five

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<tr>
<td>SCRE201</td>
<td>Interactive Writing</td>
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<tr>
<td>SCRE211</td>
<td>Adaptation I</td>
<td>2</td>
</tr>
<tr>
<td>SCRE221</td>
<td>New Media II</td>
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<tr>
<td>ARHU321</td>
<td>Genre Studies</td>
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<tr>
<td>ARHU221</td>
<td>Art, Culture &amp; Society</td>
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Students must complete 1 of the following Arts & Humanities courses:

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<tr>
<td>ARHU201</td>
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### Semester Six

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<td>SCRE231</td>
<td>Adaptation II</td>
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<tr>
<td>SCRE241</td>
<td>Writing for Television III: Pilot</td>
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<tr>
<td>SCRE251</td>
<td>The Great Playwrights</td>
<td>3</td>
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Students must complete 1 Social & Behavioral Science course:

- Choose from course list. 3

Students must complete 1 Natural Science course:

- Choose from course list. 3

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### Semester Seven

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<td>SCRE261</td>
<td>Advanced Writing Seminar I: Character Development</td>
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<tr>
<td>SCRE271</td>
<td>The Business of Screenwriting I</td>
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</tr>
<tr>
<td>SCRE281</td>
<td>Playwriting</td>
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Students must choose ONE Thesis Option:

<table>
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<td>SCRE291</td>
<td>Advanced Thesis Workshop I: TV</td>
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<tr>
<td>SCRE301</td>
<td>Advanced Thesis Workshop I: Feature</td>
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**Required**

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<tr>
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### Semester Eight

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<tr>
<td>SCRE311</td>
<td>The Business of Screenwriting II</td>
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<tr>
<td>SCRE321</td>
<td>Advanced Writing Seminar II: Scene Study</td>
<td>3</td>
</tr>
<tr>
<td>SCRE331</td>
<td>Screenwriting Discipline &amp; Methodology</td>
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BFA Screenwriting students must complete their Thesis in their final semester.

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<tr>
<td>SCRE341</td>
<td>Advanced Thesis Workshop II: TV</td>
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<tr>
<td>SCRE351</td>
<td>Advanced Thesis Workshop II: Feature</td>
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Students must complete 1 Arts & Humanities course this semester.

- Choose from course list. 3

**Required**

<table>
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<tr>
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<td>16</td>
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### COURSE DESCRIPTIONS

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

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### Semester One

**ELEMENTS OF SCREENWRITING**

Through lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. Screenplay formatting will be a focus, and students will learn how to write scene description, to describe characters and locations, and to
develop action sequences. Topics will also include: Classic Screenplay Structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft Screenwriting Software, Theme, Conflict, Flashbacks, Fantasy Sequences, Dream Sequences, Voiceover, Text and Subtext, Developing a Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

**WRITING THE FEATURE FILM SCREENPLAY I**

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

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**STORY GENERATION**

Story Generation is designed to help writers become what the film industry needs most: prolific sources of movie ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for feature films of various genres. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become versatile, adaptable, and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will commit to one of their story ideas and develop it into a treatment.

Prerequisite(s): Elements of Screenwriting; Writing the Feature Screenplay I

**WRITING FOR TELEVISION I: ONE-HOUR DRAMA**

This television workshop introduces students to the fundamentals of the TV world and TV writing. The class work consists of individual writing, reading aloud of student work in class, and workshop discussions. By the end of the course, each student will have written a Studio/Network draft (which is a second draft, in the TV world) of a one-hour television spec script for an existing show. Students will be encouraged to write through difficult spots with the belief that getting to “The End” is more important than polishing along the way. Workshop sessions will simulate a TV writers’ room, and will be an environment in which students evaluate their own and their classmates’ work. A constructive, creative and supportive atmosphere will prevail, where students will guide and encourage each other in their writing.

Prerequisite(s): Elements of Screenwriting

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**WRITING THE FEATURE FILM SCREENPLAY II**

Writing the Feature Screenplay II builds upon knowledge gained in Writing the
Feature Screenplay I and Story Generation, in which students wrote a feature-length film script and a treatment for a second feature-length film script, respectively. This course is divided into two components: in the first, students will take the treatment written in Story Generation and write a draft of that script. In the second half of the course, students will choose one of their two feature scripts and revise it more thoroughly than they have with any project in the program so far. Each week, students will bring in a sequence of their scripts to be work-shopped.

**Prerequisite(s): Writing the Feature Film Screenplay I**

### SCRIPT TO SCREEN

Script to Screen is designed to help writing students see what happens to their words when actors interpret them in front of the camera. This will include coursework in Directing, Editing, Cinematography and Acting. Students will learn about the theory and practice of the Stanislavski Method, improvisation, and scene and monologue work as starting points. By exploring how actors build characters and performances based upon the information provided in a film script, writers will learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue and action writing.

Students will also learn about the fundamentals of film directing, which in turn facilitates an understanding of the filmmaking process as it relates to screenwriting. It is our belief that a student who actually picks up a camera, blocks a scene and directs actors from a script is far better prepared to then write a screenplay. If a writer has actually translated a shot on the page into a shot in the camera, then the writer has a much sharper perspective on the writing process. Hands-on classes in directing, editing, cinematography, and production cover the creative and technical demands of telling a story with moving images. Then, working in small crews, students will make short films or shoot scenes from one of their screenplays using digital video cameras. Afterward, students will edit their footage.

### Semester Four

### WRITING FOR TELEVISION II: HALF-HOUR COMEDY

Students will become familiar with the half-hour television landscape past and present, styles of half-hour television writing, and the current crop of viable series from which to draw the spec they will write. Students will learn from individual writing, group workshops, short lectures, television screenings, and story analysis and then draft a professional-caliber spec for a half-hour show. The workshop portion of the class will be constructed to simulate a TV writers’ room, with students reading, evaluating, and assisting each other from “breaking story,” building outlines, all the way to a complete draft. The primary goal of the class will be for students to leave with a full, revised and polished draft of a television half-hour spec script.

**Prerequisite(s): Writing For Television I**
NEW MEDIA I

New Media I is the first part of an intensive multi-semester course that introduces students to the process of Transmedia development. The main objective of the course is for each student to create an original Transmedia concept or franchise, which will include and integrate:

- A comic book or graphic novel “script”
- A game design document (video game, board game, iPad app, etc)
- A video (webisode, teaser, short film, fan fiction, etc)

Topics for the Introductory Course will include the concept of the “Immersive World,” the history of Transmedia, Branded Content, and Brand Integration. Guest speakers will help students gain a deeper understanding of the current state of the Transmedia Industry and where it is heading. Students will learn how technologies, programming formats, and mediums influence New Media styles and genres.

THE GREAT SCREENPLAYS

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

SEQUENTIAL ART

For generations, sequential storytelling was the domain of the costumed superhero, but with the expanding field of Japanese manga and a wide array of publishers selling graphic novels of all genres, the field is now wide open. This study provides a complete introduction to the medium and to the craft of writing stories for comics in all their many forms. Students will learn the various styles of formatting and story structure as well as how to tell a story visually and pace it. Their comic will be developed from pitch to outline to breakdown to completed script.

Semester Five

INTERACTIVE WRITING

While blockbuster genre films spawn games, films created from established games are increasingly the norm. In modern Hollywood, games are even created and sold as part of studio pitches. The primary objective of Game Design is a survey on key aspects of console, MMO, mobile, merging and emerging forms of game development and design. This class will also feature leading speakers and the development of an initial Game Design Document (GDD). Per the Transmedia and Sequential Art courses, a panel of instructors will meet with the students to ensure all three platforms (video, comic and game) are strongly tied in with their central concept.

ADAPTATION I

In today’s Hollywood, adaptation is everywhere – it’s extremely common to see a “based on” credit ahead of the screenwriter’s name. Historically, novels, short stories, plays, and magazine articles have served as underlying source material, but in the last decade, comic books, graphic novels, TV shows, board games, theme park rides, even old films, have increasingly become fair game. The end result is this: a tremendous number
of potential jobs for new screenwriters involve adaptation. In this course, students will identify the challenges that surround translating a non-cinematic art form into a cinematic story by studying existing adaptations. Students will also select a work to adapt or update and generate a 10-15 page treatment for the material.

**Prerequisite(s): Writing the Feature Film Screenplay II**

**NEW MEDIA II**

Students will study more advanced topics in brand integration and “universe building” to ensure their videos can enhance their Transmedia concept. After taking courses in camera and editing, students will shoot an original video and edit their works. Their videos will then be presented in-class and critiqued by the rest of the class.

**Prerequisite(s): New Media I**

**GENRE STUDIES**

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

**Semester Six**

**ADAPTATION II**

Having studied adaptations of original source material into films and generated a 10-15 page treatment based on the material in Adaptation I, students will now put that theory into practice. They will take their treatments and re-examine them, finalizing the plots before writing a complete draft of the screenplay. This process will shed further light on the unique challenges of adapting source material.

**Prerequisite(s): Adaptation I**

**WRITING FOR TELEVISION III: THE PILOT**

In this advanced television workshop, students will create an original episodic television series, including completing a series proposal and the script for the pilot episode. Topics will include: introducing your central character and core cast, creating a series “template,” creative solutions to providing back story, and building the show’s world and tone. The workshop portion of the class will be constructed to simulate a TV writers’ room, with students reading, evaluating, and assisting each other from “breaking story,” building outlines, all the way to a completed draft. The primary goal of the class will be for students to leave with a series proposal and a full draft of the television pilot script for an original show, either one-hour or half-hour. Students will also generate additional series ideas that they will take with them into the final year of the program.

**Prerequisite(s): Writing For Television I, II**

**THE GREAT PLAYWRIGHTS**

Well-written stage plays make the most of the fundamental elements of dramatic writing: character, conflict, relationships and theme. Stage dramas, when done well, are tight, focused, lean, exploring a central question
deeply rather than broadly. This sort of storytelling is often the most compelling, and screenwriters should strive to achieve this kind of dramatic action, even if within the context of a story that calls for big, sweeping action. This class will make use of filmed plays, in-class table reads, at-home reading assignments, and in-class and homework analysis and writing exercises, and will examine playwrights such as Shakespeare, Miller and Williams, among others.

Prerequisite(s): The Great Screenplays

Semester Seven

ADVANCED WRITING SEMINAR I: CHARACTER DEVELOPMENT

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

THE BUSINESS OF SCREENWRITING I

This class introduces students to the practices and players of the entertainment industry from a historical perspective. Students learn about the birth of film as a dramatic medium and how the major studios—the juggernaut of a new industry—grew out of this development. By studying the roots of the film industry, students will also learn how the business works today. Also addressed is the role of the screenwriter in the process and business of filmmaking. In-class lectures and primary source research projects are supplemented with in-class guest lectures from prominent figures in the entertainment industry. The core of this class is mastering the “Art of the Pitch” in preparation for a major industry pitch event with agents, managers and producers. In addition, a heavy emphasis on guest speakers will illuminate every corner of the industry.

PLAYWRITING

Ever since the advent of the motion picture camera, the Great White Way of Broadway has served as an express lane to Hollywood (most recently with Frost/Nixon, Rock of Ages, Doubt and War Horse). Many modern screenwriters— including David Mamet, Kenneth Lonergan, and Neil LaBute—have spent their time in a darkened theater watching their words come alive on the stage. Building on the lessons of The Great Playwrights, Playwriting will give our screenwriting students a chance to hone their dialogue and scene writing, while creating an original one-act play to add to their portfolio.

Prerequisite: The Great Playwrights

ADVANCED THESIS WORKSHOP I: TV

This course builds on existing student knowledge about screenwriting and takes it to the next level. Students will choose an
idea for a Television Series that they will write over the course of their final year, and take that idea through a first draft, and a rewrite.

As a whole, the course will mirror the majority of the writing deals being given in Hollywood today. Each student starts but working up a detailed Series Proposal for his or her idea. From there students take it to a First Draft of the Series pilot, after which they will do a Rewrite of that draft in the following semester.

After each major threshold is completed (treatment, first draft, rewrite), students will hand in their work to their Thesis Committee. This committee will give the student detailed notes and guidance on how to proceed with the next step and students will explain and articulate the choices they’ve made thus far.

Prerequisite(s): Successful Completion of Semesters One through Six of the BFA Screenwriting Program

ADVANCED THESIS WORKSHOP I: FEATURE

This course builds on existing student knowledge about screenwriting and takes it to the next level. Students will choose an idea for a Feature Film that they will write over the course of their final year, and take that idea through a first draft, and a rewrite.

As a whole, the course will mirror the majority of the writing deals being given to Hollywood today. Each student starts by working up a detailed Treatment for his or her idea. From there students take it to a First Draft, after which they will do a Rewrite of that draft in the following semester.

After each major threshold is completed (treatment, first draft, rewrite), students will hand in their work to their Thesis Committee. This committee will give the student detailed notes and guidance on how to proceed with the next step and students will explain and articulate the choices they’ve made thus far.

Prerequisite(s): Successful Completion of Semesters One through Six of the BFA Screenwriting Program

Semester Eight

THE BUSINESS OF SCREENWRITING II

While students have been introduced to the five-minute pitch, they have not yet perfected it. This shall be the primary focus of The Business of Screenwriting II, building to the Pitch Fest at the end of the program. In addition to honing their pitches, students will play a large role in identifying and inviting guests. Guest speakers will continue to be featured, with the focus moving away from “general knowledge” topics, to more specific topics in the field of screenwriting and omnimedia writing. As part of this course, students will take part in an industry internship or may instead choose to write an industry-related research paper.

Students may intern at a film or television production company, film or television studio, management company, or talent agency. Students are encouraged to choose their internship wisely based on their interests and strengths honed during the program. The Business of Screenwriting instructor is responsible for approving internships. Any internship considered as enhancing and/or enriching the student’s
understanding of the film or television industry may be an option. Students will be expected to write reports on their internship experiences, and internship supervisors will assess the students' performance at the work site. Students should keep in mind as they choose their internship sites that this position is likely to be their entree into the entertainment industry, so it is imperative that they be responsible and recommended that they foster as many positive relationships as possible.

Instead of an internship, students may write a Research Project. Students may opt to write a research paper that will investigate a specific topic related to the entertainment industry. All research papers must be approved by the Business of Screenwriting instructor, and must address a topic that directly relates to the field, such as the Studio System, histories of specific entertainment companies or movements, depictions of writers and filmmakers in popular culture, etc. Papers must be at least 15 pages in length and must reference a comprehensive list of research sources.

**Prerequisite(s): The Business Of Screenwriting I**

**ADVANCED WRITING SEMINAR II: SCENE STUDY**

This is the class in which students get to leave behind the big picture for a while and pull out the microscope to study their scenes in great detail. Using short excerpts (3-5 pages) from screenplays they have already written – preferably from their thesis scripts – students will focus on emotional progression, dialogue, action, character logic and motivation, scene beats, tone and tonal shifts, writing style, subtext, events, and transitions, in order to revise their material.

During the first half of the course, a different type of scene will be covered each week, and sessions will consist of a combination of reading scenes aloud, critique, in-class assignments, lecture, and watching film clips. Actors will be brought in for the second half of the course to do cold readings of scenes and to provide their unique perspective on character development, motivation, and beats.

**Prerequisite(s): Advanced Writing Seminar I**

**SCREENWRITING DISCIPLINE & METHODOLOGY**

Goal-setting, project planning, time management and project management skills are essential for the creative artist. It is crucial for screenwriters, and all create artists, to have the discipline to meet deadlines (especially self-imposed deadlines) and the tools and skills to complete the tasks they set. This course will explore different methodologies and the best resources for students to uncover the tools they need to meet and exceed their goals. Students will also meet with successful industry professionals during special guest lectures to uncover their tools and techniques.

**Prerequisite(s): The Business of Screenwriting I**

**ADVANCED THESIS WORKSHOP II: TV**

This course continues where Advanced Thesis Workshop I left off. It will focus entirely on the rewriting process. This course will teach students to dig deeper into their stories than most of them ever have. Through workshop and discussions, students will gain the insight they need to execute a Rewrite of the scripts and series outline they
wrote last semester. Upon completion of this course, students will learn how to spot the things in their scripts that aren’t working, develop a game plan for fixing them, and execute that game plan. The class will focus on identifying and fixing structural problems as well as problems on the scene level. This semester is designed to build the skills of self-criticism, arguably the writer’s most important tool. At each step, the student will explain their creative choices to their thesis committee and work with the notes given during the committee process.

**Prerequisite(s): Advanced Thesis Workshop I: TV**

**ADVANCED THESIS WORKSHOP II: FEATURE**

This course continues where Advanced Thesis Workshop I left off. It will focus entirely on the rewriting process. This course will teach students to dig deeper into their stories than most of them ever have. Through workshop and discussions, students will gain the insight they need to execute a Rewrite of the scripts they wrote last semester. Upon completion of this course, students will learn how to spot the things in their scripts that aren’t working, develop a game plan for fixing them, and execute that game plan. The class will focus on identifying and fixing structural problems as well as problems on the scene level. This semester is designed to build the skills of self-criticism, arguably the writer’s most important tool. At each step, the student will explain their creative choices to their thesis committee and work with the notes given during the committee process.

**Prerequisite(s): Advanced Thesis Workshop I: Feature**
Total Credits Required: 130 Units

OVERVIEW

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

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

LEARNING OBJECTIVES

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

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

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

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

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

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

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

During the first semester, students will develop a foundational understanding of the major tools and techniques used by the actor. In Technique and Scene Study, students will learn the basics of text analysis and technique exercises, which lay a solid foundation from which to go deeper into the craft. The student is introduced to Voice and Speech work as expressive components of character creation. They will also learn the relationship between their physical and emotional life and apply these discoveries to acting choices in Movement I. Film Craft I introduces students hands-on to the full breadth of the industry, from project inception through shoot, to screening.

In the second semester, students will build upon what they learned in semester one. Technique and Scene Study II allows for continued study with in-depth exploration of scenes and various acting techniques, helping them to develop the instincts actors will use throughout their training and careers. In Voice II, voice exploration and exercises will be deepened in order to find a new level of availability and richness within the student’s vocal instrument. Movement II further primes the physical instrument to be pliable and expressively specific. Acting for Film I provides intensive practice in on-camera acting technique.

The third semester provides further training with Technique and Scene Study III and Acting for Film II, building on the techniques explored in Semester I. Voice III allows students to find a new level of richness within their vocal instrument and allows for the practice of dialects.

The 4th semester of the NYFA students continue to cultivate their acting skills in the medium of Acting for Film III: Scripted TV. Shakespeare helps to build a solid context in dramatic arts with which students will inform their studies in subsequent semesters. Writing for Actors is an essential course, which allows students to conceptualize original projects for themselves and create a working script upon which they base a performance. Technique studies continue with in-depth exploration of Sanford Meisner’s powerful approach.

In Semester 5, students progress to a more advanced inquiry into portraying human behavior in Stage to Screen. They are expected to research their ideas and develop more believable characters firmly based in research, creating an ensemble one-act play. They also explore and develop a deeper understanding of their skills in Improvisation II and Meisner II. Students are challenged to assemble a professional quality voice-over demo reel.

The overall goal of semester six is to challenge students to grow as artists by exposing them to skills, techniques and approaches to acting for film that are more specific and complex than those they learned in previous semesters. Students will be asked to complete projects of increasing complexity. Technique and Scene Study IV will explore techniques for heightened language and period styles. This semester also requires students to produce and perform in an advanced, filmed project in Acting for Film IV. The one act play that they wrote and performed in semester five will be written as a screenplay, filmed and screened. Building the Reel will allow them to learn editing skills and produce an industry standard demo reel. Technique and Scene Study IV will allow students to find new levels...
of understanding of their skills in exploring a variety of different acting styles and periods.

The final two semesters develop the student into an actor prepared to enter the film and television industry.

The final two semesters develop the student into an actor prepared to enter the film and television industry. Producing the Short Film instructs students in production skills, which will be valuable in producing their Thesis film as well as projects after graduation. Production Workshop will challenge students as artists by asking them to study and produce a full-length production for public performance. Thesis Portfolio Prep will help students develop ideas that they will use in their Thesis Portfolio the following semester. Acting Electives will further allow students to explore specialty skills that will enhance their honed acting skills.

In Semester eight, multiple feedback and critique sessions are ongoing and intended to focus the student on further mastery of the craft. The Business of Acting/Audition Technique course guides students through preparing a passport to the Industry, in addition to simulating actual casting sessions and mock interviews. Students choose two electives to further deepen their knowledge of subjects of interest and hone their acting skills. Their Thesis Film and Written Thesis reveals the breadth of their studies and skills gained.

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DEGREE PROGRAM

OBJECTIVES

In addition to providing a solid base of collegiate-level general education and specified upper-level knowledge, the educational objectives in the Bachelor of Fine Arts (BFA) in Acting for Film Degree Program are to teach students the art and craft of acting and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of acting for film.

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CURRICULUM

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<tr>
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<tr>
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<td>ACTI231</td>
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<td>Entertainment Law</td>
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### COURSE DESCRIPTIONS

All LIBERAL ARTS & SCIENCE courses are listed separately.

### Semester One

#### VOICE & SPEECH I

This course is a studio experience exploring basic voice and speech techniques and concepts while addressing each individual student’s current vocal state. A conceptual framework for critical analysis is presented along with basic voice practice. Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. They will also work with basic elements of speech, such as auditory awareness and how sound is being created. Students will work toward creating Neutral American Speech.
MOVEMENT I

Students experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught, such as modern dance, yoga, Viewpoints and Laban movement. They will also learn the relationship between their physical and emotional life and apply these discoveries to acting choices. This course will cover aspects of movement analysis and apply movement exercises to developing the physical life of a character.

FILM CRAFT

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

TECHNIQUE & SCENE STUDY I

Acting Technique & Scene Study I provides students with the preparatory building blocks, which lay a solid foundation from which to go deeper into the craft. Students will learn about their responsibility to the writer, script and fellow students as they analyze their emotional and physical instrument and begin to practice technique exercises which will give them insight into the primary function of the actor; that of making clear, readable choices for a character in a given imaginary circumstance. Students will practice relaxation, concentration and specificity exercises as well as learn how to prepare emotionally for a performance. Students learn to analyze scripts and break them down into units or “beats”. They develop a solid grounding in establishing a character based on their own experiences and imagination. Students will work on exercises, monologues and short scenes from theatre and/or film. They will perform in a taped live presentation at the end of semester.

Semester Two

VOICE & SPEECH II

This course is designed to help students find physical freedom with their instrument and learn to identify and duplicate proper pronunciation elements. Voice exploration and exercises will be deepened in order to find a new level of availability and richness within the student’s vocal instrument. Specific attention will be paid to helping each student expand his/her flexibility and range of choices applicable to characterization work. They will deepen the study of Standard American Speech and IPA (International Phonetic Alphabet) begun in Voice & Speech I in order to neutralize regional dialects and attain more resonant speech. This allows for the beginning practice of dialects including (but not limited to) Standard British, Cockney and Brooklyn. Prerequisite: Voice and Speech I

MOVEMENT II

In a continuation of Movement I students will further explore their physical expression, command over their physical abilities, and connection to physical characterization. Various techniques, such as Composition work, Contact Improv, and Chekhov’s Psychological Gesture, will be used to exercise the students physical instrument. This course will foster and amplify the students ability to be physically present and connected with their acting choices while also

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being able to both analyze and apply physical characterization in their work.

**Prerequisite(s): Movement I**

**ACTING FOR FILM I**

This course introduces the beginning Acting for Film students the skills necessary for creating a fully realized performance. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character, and learning how to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette is also addressed. Students collaborate in a supervised Production Workshop with film students, which is a full immersion production approach to Acting for Film instruction.

**TECHNIQUE & SCENE STUDY II**

Acting Technique & Scene Study II continues the exploration of relaxation, sensory awareness, creative choice-making and individual performance elements in exercises designed to enhance the students’ ability to synthesize their own practical techniques for performance on screen or stage. This course will increase the actor’s awareness of their own instrument, their ability to focus their attention and develop detailed and vibrant imaginative worlds, the value of observation and replication in character work, and an increased awareness of real and imagined stimuli to create points of concentration to ground their performances in the given circumstances of their acting work. Students will learn to extract given circumstances from the text, to create strong objectives and to use active verbs to create vibrant performances. Emotional preparation will be more deeply explored. Exercises may be taped for in-class critique.

**Prerequisite(s): Technique & Scene Study I**

**Semester Three**

**VOICE III (DIALECTS)**

This course is designed to help students find physical freedom with their instrument and learn to identify and duplicate proper pronunciation elements. Voice exploration and exercises will be deepened in order to find a new level of availability and richness within the student’s vocal instrument. Specific attention will be paid to helping each student expand his/her flexibility and range of choices applicable to characterization work. They will deepen the study of Standard American Speech and IPA (International Phonetic Alphabet) begun in Voice & Speech I in order to neutralize regional dialects and attain more resonant speech. This allows for the beginning practice of dialects including (but not limited to) Standard British, Cockney and Brooklyn.

**Prerequisite: Voice and Speech I and II**

**ACTING FOR FILM II**

This course teaches intermediate Acting for Film skills necessary for creating a fully realized performance. On a weekly basis, students will prepare a script and digitally tape the scene. Students edit their own exercises and scenes to better understand how the mechanics of a performance effect the final edit. Edited exercises and scenes will be screened for critique in class. Students will also do pre-production prep in class as well as rehearse final scenes for shoot. Students will be intensively involved in production as well as acting throughout the
shoot days. Actors will participate in Advanced Sync Sound Workshop with filmmaking students.

**Prerequisite:** Acting for Film I

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### TECHNIQUE & SCENE STUDY III

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

**Prerequisite(s): Technique & Scene Study II

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### Semester Four

#### ACTING FOR FILM III: SCRIPTED TV

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

**Prerequisite:** Acting for Film II

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#### MEISNER I

This course teaches beginning Meisner technique skills necessary for creating a fully realized, nuanced performance. The primary focus of this course is the study of the approach to acting taught by the late Sanford Meisner. Largely based on listening and observation, the Meisner technique helps actors to act and react truthfully by being grounded in the reality of the moment.

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#### IMPROVISATION I

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

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#### WRITING FOR ACTORS

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

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#### SHAKESPEARE

In this course, students study the work of Shakespeare and develop a facility to work with the language, conventions and universal themes of his plays, culminating in an in-class performance. Special emphasis is placed on text analysis and learning to make these texts relatable and playable.
Semester Five

STAGE TO SCREEN

Students learn how to assess the needs of the scene through application of text analysis, inhabiting given circumstances, development and pursuit of strong objectives, incorporation of voice and movement training and technique, breaking text into beats and making strong choices, moment to moment communication with scene partner, and the give and take between scene partners throughout the scene. Along with their Instructor, students will create a short play consisting of characters that they will explore and rehearse. This will culminate in an on-stage performance that will be the foundation for their short film in Acting for Film IV in semester eight.

Prerequisite(s): Technique & Scene Study II

MEISNER II

A continuation of Meisner I, students learn to apply the “moment-to-moment” work to characters outside of their own experience. Students deepen the practice by advancing from exercises into monologues or scene work, to be presented and taped in-class at the end of the course.

Prerequisite: Meisner I

IMPROVISATION II

Following Improvisation I, students are encouraged to further nurture their instincts and freely release their creative impulses through a variety of individual and group exercises.

Prerequisite: Improvisation I

VOICE-OVER

A hands-on workshop in the highly specialized skill of voice-over acting. This course includes a final recording session in which students create a demo reel for use in showcasing their voice-over skills.

Prerequisite: Voice and Speech I

Semester Six

TECHNIQUE & SCENE STUDY IV (STYLES)

This course will explore Acting techniques for heightened language and period styles with an emphasis on effective vocal/rhetorical techniques and on the use of poetic rhythm and imagery in creating a role psychologically as well as physically. Definition of style/language analysis, Greek period style, the comic impulse, Commedia Dell’arte, Renaissance/Elizabethan period style including but not limited to Shakespeare’s cannon, 17th-century French farce and Restoration/Georgian “Comedy of Manners.”

ACTING FOR FILM IV

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

**BUILDING THE REEL**

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

**Semester Seven**

**PRODUCING THE SHORT FILM**

This course introduces students to the producer’s role and presents an overview of the tools that can help students take control of their careers. Upon successful completion of the required coursework, the student will have the necessary tools to produce a short film from start to finish.

**PRODUCTION WORKSHOP**

This course will explore and culminate in a live theatrical performance. The emphasis of this course is to provide for the continued growth and development of the students’ acting and technical skill through studying and producing a full-length production for public performance. The course will continue to develop writing skills through preparation of character analyses and the performance critiques. Opportunities for original work, improvisations, and advanced acting projects may be included. Play production will emphasize artistic perception and creative expression in addition to the collaborative demands of a live theatrical production. The course will consider both classical text and/or contemporary works for full production.

**THESIS PORTFOLIO PREP**

This course will prepare students to explore and develop a Thesis Project which will be the culmination of all work covered throughout the BFA course of study. They will produce a Written Thesis with a Critical Essay as well as a short filmed element revealing the breadth of their studies and skills gained while in the BFA program.

**Semester Eight**

**THESIS FILM PRODUCTION**

Students will produce their own short film to be included as the Performance element in their Thesis Project. Their Thesis Film will be graded on performance, script and story as well as production elements. This course will allow students to develop and workshop their scripts and ideas.

**BUSINESS OF ACTING/AUDITION TECHNIQUE**

This course teaches advanced Business of Acting skills to students on the verge of graduating with a BFA in Acting for Film. Students will create a business plan which includes research on headshot photographers, writing resumes, researching and targeting appropriate agencies and managers, understanding basic contracts and industry standards as well as honing auditioning skills for today’s industry. Actors will develop their cold reading and auditioning
skills through weekly drills of mock, on-camera audition situations. Work will be viewed and critiqued weekly with the aim of preparing students to enter today’s highly competitive industry.

Prerequisite(s): Technique and Scene Study IV (Styles)

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**ELECTIVES**

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

**SKETCH COMEDY**

This workshop is designed for actors with comedy improvisation experience who are interested in writing and performing sketch comedy. Each class will involve instruction on the variety of ways sketch comedy is created, using improvisational comedy to bolster the writing process, and brainstorming to help each student discover their unique comic voice. Students will perform in a semester-end Sketch show to be taped and performed in front of a live audience.

**CONTEMPORARY DANCE**

This course will provide an opportunity for students to experience a variety of dance styles and choreography inside and outside the parameters of western contemporary dance.

Students pursue weekly research and movement based activities that explore a range of choreographic themes.

**SINGING FOR ACTORS**

This course offers actors the opportunity to experience the techniques and joy of singing in order to feel comfortable and competent in an audition or on set. This is a voice workshop, not a performance workshop. The skills practiced are intended to create expressive freedom in a musical environment.

**ADVANCED STAGE PROJECTS**

This course will allow students to continue to explore their acting and technical skill through studying an advanced level of different techniques which may include those developed by Chekov, Strasberg, Uta Hagen and Meisner.

**ENTERTAINMENT LAW**

This course is an overview of basic entertainment law and how it affects actors, the business of acting and basic content creation. Acting students will study legal issues that affect actors and content creators in television, film, recordings, live performances and other aspects of the entertainment industry.
BACHELOR OF FINE ARTS IN GAME DESIGN
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 128 Units

OVERVIEW

The New York Film Academy (NYFA) Bachelor of Fine Arts (BFA) in Game Design is an 8-semester conservatory-based, full-time study undergraduate program. The curriculum is designed to give gifted and energetic prospective video game designers and storytellers all the tools they need to succeed in their chosen sector of the video game industry. The New York Film Academy Bachelor of Fine Arts in Game Design provides a creative setting with which to challenge, inspire, and perfect the talents of its student body.

LEARNING OBJECTIVES:

The educational objectives in the Bachelor of Fine Arts in Game Design are to give students an introductory education in the art and craft of game writing and design, and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of game writing & design.

Overall, the first five semesters concentrate on building a baseline foundation in the art, technology, design, storytelling, and business of video games. The focus of the final three semesters is to build on that foundation and produce all the materials, both written and verbal, that the student will require to enter the game design industry or pursue graduate work in the field. For General Education, follow the same curriculum as all BFA students at NYFA, including Foundation courses in the Humanities, Social Sciences, Natural Science and the History of media, followed by Prerequisite course and Upper Division electives in those areas.. This provides students with a liberal education in critical thinking, scholarly research, writing and reading.

The educational objectives in the Bachelor of Fine Arts (BFA) in Game Design are to teach students the art and craft of game design and storytelling at the professional level, through a strict regimen consisting of lectures, seminars, and total immersion workshops. All students will:

- Be able to deconstruct any game experience into Formal, Dramatic, and Dynamic systems.
- Acquire the skills of game prototyping, playtesting, iteration, presentation, and collaboration.
- Know how to prototype multiple games regardless of technical skills.
- Know how to develop software using industry best practices, including Agile and Scrum.

YEAR ONE

Students gain a foundation of knowledge which they can use throughout a career in games through the courses Playcentric Design and Systems Literacy. Students work collaboratively...
to create working software with support from an instructor who assists them with hands-on coding. Students are exposed to additional facets of games through courses in Narrative Design, Game Analysis, and 3D Art.

**Year-One Expected Learning Outcomes:**
Skills learned as a result of successful completion of this year include:

- Understand, through analysis, the key elements that make up specific video game genres (Role Playing Game, First Person Shooter, Platformer, Sports, Massively Multi-Player Online, etc.), and how they are employed effectively to create a successful game.
- Understand the business of game publishing.
- Master, through study, guest lectures, and practical application, the theories of game design; how to make a game fun; how to make a game entertaining; how to engage and immerse the player in a gameplay experience.
- Understand the process of creating 3D assets and animation for video games.
- Understand the technology involved in creating games.

**LEARNING OBJECTIVES**
Skills learned as a result of successful completion of this year include:

- Understand, through analysis, the key elements that make up specific video game genres (Role Playing Game, First Person Shooter, Platformer, Sports, Massively Multi-Player Online, etc.), and how they are employed effectively to create a successful game.

**YEAR TWO**

The 4th semester of the NYFA BFA in Game Design focuses on the core educational components of our program – playable system design and Agile development. With two working digital games under their belt, and a foundational understanding of Playcentric Design students are now challenged to stretch their new skills by designing original play mechanics. General Education classes in psychology and literature expand upon the base of study begun in the first year.

In the 5th semester, students continue to develop software collaboratively. The study of the Humanities helps develop skills to interpret and understand the human condition. Courses in science and world cultures develop students’ understanding of the diverse interpersonal, and societal forces that shape people’s lives and stories.
The goal of Semester 6 is to complete another collaborative project, which can serve as another portfolio piece. Classes in Free to Play Games and a career-oriented class in The Business of Video Games round out the term.

**Year-Two Expected Learning Outcomes:**
- Understand the process of creating art assets and animation for video games, and how that process informs, alters and co-exists with the design and writing aspects of game development.
- Master the technology involved in creating games.
- Understand the process of programming video games on multiple platforms.
- Master, through frequent collaboration with peers in the Game Design and other NYFA programs, the ability to work effectively in a high-pressure creative environment.

**LEARNING OBJECTIVES**

Skills learned as a result of successful completion of this year include:

- Understand the process of creating art assets and animation for video games, and how that process informs, alters and co-exists with the design and writing aspects of game development.
- Understand the technology involved in creating games.
- Understand the process of programming video games on all platforms – PC, console, portable, Internet, iPhone and iPad – and how that process dictates what can and cannot be achieved from a design and writing point of view.
- Understand, through frequent Senior Faculty Review Meetings, the concepts of milestones, weekly development updates, and other notes-driven and/or schedule-oriented aspects of video game development.
- Master the art of writing a 30+ page Game Design Wiki

**YEAR THREE**

Semester 7 offers a course in Marketing for Video Games and kicks off a two semester collaborative thesis project that will generate the students most ambitious work yet. A Marketing Video Games class teaches the student about the craft of getting people to know about your game.

The final semester of the NYFA BFA in Game Design is focused on completing the Collaborative Thesis Project II, which includes a Game Design Wiki, written story materials, and polished working software.

**Expected Learning Outcomes:**
- Understand, through lectures, in-class exercises, and special guests, the composition of the video game industry, the functions of the various companies, the functions of the various employees within those companies, and how games go from “blue sky” idea to finished product.
- Master, through in-class exercises and special guests, the art of pitching a video game to developers and publishers, and how to effectively communicate and market the uniqueness and commerciality of a new video game concept.
- Deliver a polished working game in collaboration with teammates.
## CURRICULUM

### Semester One

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>GDSN101</td>
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<td>2-D Game Design</td>
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<td>Introduction to Game Analysis</td>
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<td>GDSN131</td>
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<td>Systems Literacy</td>
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<td>GDSN161</td>
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<td>Publishing Video Games</td>
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<td>GDSN171</td>
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<td>Usability Testing for Games</td>
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<td>GDSN181</td>
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<td>Art Direction for Game Developers</td>
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<td>FOUN111</td>
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<td>Physical &amp; Mental Wellness</td>
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<td>HATM111</td>
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<td>Critical Film Studies I</td>
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### Semester Three

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<td>Mobile Game Design</td>
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<tr>
<td>GDSN201</td>
<td>2</td>
<td>Game Design Studio II</td>
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<tr>
<td>GDSN211</td>
<td>2</td>
<td>Level Design</td>
</tr>
<tr>
<td>HATM281</td>
<td>3</td>
<td>History of Video Games</td>
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<tr>
<td>FOUN121</td>
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<td>Public Speaking</td>
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<td>FOUN151</td>
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### Semester Four

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<tr>
<td>GDSN231</td>
<td>3</td>
<td>3-D Game Design</td>
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<tr>
<td>GDSN241</td>
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<td>SOCS211</td>
<td>3</td>
<td>Psychology of Production</td>
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<td>FOUN131</td>
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<td>Critical Thinking</td>
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| **Choose 1 of the following Arts & Humanities courses:**
| ARHU201  | 3     | Comparative Literature           |
| ARHU211  | 3     | Dramatic Literature              |
| **Required** |       | **17**                           |

### Semester Five

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<td>GDSN261</td>
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<td>Multiplayer Game Design</td>
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<td>NASC201</td>
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<td>Environmental Biology</td>
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<td>ARHU221</td>
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| **Students must complete 1 Social Science course this semester.**
|          |       | Choose from course list.         |
| **Required** |       | **17**                           |

### Semester Six

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<tr>
<td>GDSN291</td>
<td>3</td>
<td>Free to Play Game Design</td>
</tr>
<tr>
<td>GDSN301</td>
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<td>Game Studio V</td>
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| **Students must complete 1 Natural Science course this semester.**
|          |       | Choose from course list.           |
| **Students choose 1 of the following Game Design electives:**
| GDSN302  | 3     | Narrative Theory                  |
| GDSN312  | 3     | 3-D Art & Animation                |
| GDSN322  | 3     | Object Oriented Programming        |
| GDSN332  | 3     | Improvisational Acting             |
| **Required** |       | **14**                           |

### Semester Seven

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<td>Collaborative Thesis I</td>
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<tr>
<td>GDSN331</td>
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<td>Game Design Studio VI</td>
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</table>
| **Students must complete 1 upper-division Arts & Humanities course this semester.**
|          |       | Choose from course list.           |
| **Students must complete 1 of the following Game Design electives:**
| GDSN312  | 3     | 3-D Art & Animation                |
| GDSN332  | 3     | Improvisational Acting             |
| GDSN342  | 3     | Advanced Level Design              |
| GDSN352  | 3     | Mobile Game Programming            |
| **Required** |       | **14**                           |
Semester Eight  

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<tr>
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<td>GDSN351</td>
<td>Collaborative Thesis II</td>
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<td>ARHU401</td>
<td>Ethics of Video Games</td>
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<tr>
<td>ARHU301</td>
<td>World Religions</td>
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<tr>
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COURSE DESCRIPTIONS

LIBERAL ARTS & SCIENCE courses are listed separately.

Semester One

2-D GAME DESIGN

This course exposes students to the beginning technology of 2D games. Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree they will have a portfolio of working software projects.

INTRODUCTION TO GAME ANALYSIS

The focus of this course is the study and deconstruction of video games. Students learn how to break any game down into Formal Elements, Dramatic Elements, and Dynamic Elements and become versed in the language of Playcentric Design. Students are exposed to the video game canon via study of both seminal games as well as contemporary masterpieces. Deliverables are game deconstruction presentations suitable for a student portfolio.

GAME DESIGN STUDIO I

This is a companion to the 2-D Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

PLAYCENTRIC DESIGN

This course provides a foundation of knowledge for understanding games as playable systems. Students learn the language of Playcentric Design and practice the craft of prototyping, playtesting, and iteration in an environment independent of computers. This is to provide the student hard skills that can be used throughout a career in games – transcendent of changing technologies.

The student will:

1) Understand Fundamental Theory – See how any game breaks down into Formal,
Dramatic, and Dynamic systems. And learn how the three interrelate.

2) Learn Core Development Process – Acquire the skills of prototyping, playtesting, iteration, presentation, and collaboration. These timeless skills can be applied to all game types present and future.

3) Practice, Practice, Practice – All students prototype multiple games on paper regardless of technical skills. All students gain extensive experience critiquing and analyzing games via formal playtests with fellow students.

At the end of the course each student will have a portfolio of paper game prototypes.

INTRODUCTION TO 3-D ART

This course introduces students to Autodesk’s “Maya” Animation, Visual Effects, and Compositing software, a robust application used throughout the video game industry for the creation of visual assets. Students learn how to optimize the Maya interface for enhanced productivity. They are introduced to polygon tools and taught polygonal modeling in a hands-on environment.

Students gain practical understanding of polygonal modeling for organic characters, and hard surface models. Students will also learn the basics of UV mapping, nurbs modeling, texturing and 3 point lighting using D-map and raytrace shadows.

Semester Two

SYSTEMS LITERACY

This course builds upon the foundations established in the Playcentric Design course, and focuses on advanced study of system design and play mechanics. The course is workshop-focused, meaning a substantial portion of time is spent actively engaged in the paper prototyping process. Readings and lectures supplement discussions as we explore more sophisticated facets of the playable systems and user experience design. Creating system literacy is the primary goal; and everything else we do supports that aim. Students will leave the course with multiple portfolio-ready game prototypes.

PUBLISHING VIDEO GAMES

This course provides the student with an understanding of the business of video games with a special focus on game publishing, deal structures, and product lifecycle. Students learn to see the world through the publisher’s eyes and in the process gain insight in how to plan, budget, pitch, launch, and monetize games. Students are exposed to these topics via lectures, exercises, and assignments. Students leave the course with a practical and state of the art of the game business including perspective on mobile games, console games, browser games, free to play games, and other business paradigms.

USABILITY TESTING FOR GAMES

Usability testing enables game developers to systematically identify and resolve issues that detract from the player experience. Students learn and practice formal usability testing using real test subjects. Students learn best practices for how to get valid (non-skewed) data and how to communicate findings to a dev team effectively.
ART DIRECTION FOR GAME DEVELOPERS

This course examines the role of visual design in building games. The course exposes students to the craft of the Art Director via a combination of theory and practice. Students learn basic skill set presentation (art history, color theory, composition, typography, basic digital media skills). Students learn to think about projects in terms of the constraints of technology, client needs, and end-user experience. The course covers basic UX/UI concepts. Students learn formal ideation and problem solving for visual design. Students learn to master the look and feel of an experience.

Semester Three

MOBILE GAME DESIGN

This course exposes students to the intermediate technology of mobile games. Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

GAME DESIGN STUDIO II

This is a companion to the Mobile Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

LEVEL DESIGN

In this class students work on paper and with level editor tools from commercial games to create high quality play experiences within existing games. Students learn and practice scripting to optimize the play experience including pacing, save points, ratio of obstacles versus power ups, and other game play concepts.

HISTORY OF VIDEO GAMES

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

GAMES AS ART

This course explores both the concept of games as art including opposing scholarly points of view. The artistic merits of commercial games is explored through case studies of seminal works. And the nascent field of art games is explored via a survey of the field.

3-D GAME DESIGN

This course exposes students to the intermediate technology of 3D games. Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

GAME DESIGN STUDIO III

This is a companion to the 3-D Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

Semester Five

NARRATIVE DESIGN WORKSHOP

This course examines the critical elements that make strong story concepts and how they can be shaped to create the foundations of great games. Students will design, narrative, gameplay, physical environment (world, gameplay spaces), and other key elements. Guest speakers will include veteran game designers and writers.

MULTIPLAYER GAME DESIGN

This course exposes students to the advanced technology of networked multiplayer games. Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree
students will have a portfolio of working software projects.

GAME DESIGN STUDIO IV

This is a companion to the Multiplayer Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

Semester Six

BUSINESS OF VIDEO GAMES

This course provides the students with an education in building a successful career in video games. The course educates the student about professional networking, portfolio presentation, roles in industry, career path from entry level to creative leader or business leader, and other hands-on knowledge pertinent to a professional game developer.

FREE TO PLAY GAME DESIGN

This course exposes students to the advanced technology of free to play games. Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

GAME DESIGN STUDIO V

This is a companion to the Free to Play Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

Semester Six Electives

NARRATIVE THEORY

This course builds on the knowledge from Narrative Design Workshop I and delves deeper into core concepts. Works of scholars such as Henry Jenkins, Jesper Juul, and Gonzalo Frasca provide the student with an intellectual venture through advanced narrative theory supported by case studies. Examples include Emergent versus Embedded Narrative, Narratology versus Ludology, and the Neuroscience of Narratives.

3-D ART & ANIMATION

This course builds on the knowledge from previous 3-D courses and delves deeper into core concepts. Students learn about the cutting
edge world of 3-D research through seminal SIGGRAPH papers. The course is a mix of theory and hands on practice with case studies from seminal projects.

**OBJECT ORIENTED PROGRAMMING**

This course educates the student on the principles of OOP. OOP is a model organized around objects as opposed to actions and data rather than logic. Students learn using the C++ programming language and learn that other, less popular object oriented languages operate on the same core principles.

**IMPROVISATIONAL ACTING**

Students learn by doing that improvisational acting helps them develop skills in team communication and collaboration. They also learn about problem solving, spontaneity, and listening skills through group performance.

**COLLABORATIVE THESIS I**

This hands-on two-semester course exposes students to the advanced responsibility of choosing her own technology (in collaboration with teammates) for her BFA thesis project. Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

**MARKETING VIDEO GAMES**

This class builds on the foundation of the course Publishing Video Games with a focus on marketing. Students learn how to market their NYFA game titles – whether 2D, 3D, multiplayer, mobile, or other. Students learn the business side of marketing including how to make a marketing plan, calculate return on investment, develop data-driven reporting, conduct public relations, etc. Students learn about guerilla marketing techniques suitable to independent studios with no money. And they learn about the marketing techniques by top publishers for AAA titles.

**GAME DESIGN STUDIO VI**

This is a companion to the Collaborative Thesis I class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.
Semester Seven Electives

3-D ART & ANIMATION
This course builds on the knowledge from previous 3-D courses and delves deeper into core concepts. Students learn about the cutting edge world of 3-D research through seminal SIGGRAPH papers. The course is a mix of theory and hands on practice with case studies from seminal projects.

IMPROVISATIONAL ACTING
Students learn by doing that improvisational acting helps them develop skills in team communication and collaboration. They also learn about problem solving, spontaneity, and listening skills through group performance.

ADVANCED LEVEL DESIGN
This course builds on the knowledge from the previous Level Design course and delves deeper into core concepts. Students work with level editors from the games Minecraft, Little Big Planet, and Warcraft III to make sophisticated play experiences. Students are required to make Youtube videos of game play as potential portfolio pieces.

MOBILE GAME PROGRAMMING
Students learn about the iOS operating system and build a game app using for the Android operating system using the Android SDK and emulator. Assignments include the process of submitting to the Google Play store.

Semester Eight

STORYBOARDING
This course teaches the student how to communicate stories and ideas effectively using visual storyboarding. Students learn storyboarding best practices and practice the craft. Case studies are presented from animation, motion graphics, and interactive media. Students get hands on practice making storyboards for game concepts and formally test whether they communicate what the student intended to an audience. Students learn about rapid storyboarding using hand-drawn sketches as well as state of the art storyboarding software.

COLLABORATIVE THESIS II
This second semester of the BFA thesis project allows students to iterate and polish their work in collaboration with teammates.

Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.
GAME DESIGN STUDIO VII

This is a companion to the Collaborative Thesis II class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.
OVERVIEW

The New York Film Academy Bachelor of Fine Arts in Producing is an eight-semester program intended to prepare film, television and other visual media producers for training in the fields of creative producing (story and script development) and production (physical, line and technical) management.

Producing is the core focus of this BFA program, and we developed our instruction to represent a progression of knowledge that provides the undergraduate student with academically rigorous and creatively challenging courses. Students will continue to enhance and practice their producing and production management skills in intermediate and advanced specialized courses.

All courses are taught in a linear progression thereby allowing the producing students to further their interdisciplinary knowledge through the execution of a specific practicum and under the specialized instruction.

The Producing and Liberal Arts & Science curricula are integrated to offer a well-rounded education. NYFA’s instruction in Producing represents a two-pronged system of teaching both creative producing and production management. As with our MFA and AFA Producing programs, we blend a curriculum designed for the student seeking to explore both sides of the producing discipline. Through a variety of courses, each designed to focus on one of the many specialized areas within the discipline, students will be introduced to and instructed in the mastery of tools and techniques critical to successful producing and production management. Our producers will be prepared to function in the professional workplace, whether in a creative producing environment or in physical production where production management skills are required. (Please note, the AFA in producing not intended to be a component of the proposed BFA in Producing nor is it structured for transfer.)

SEMESTER ONE

OBJECTIVES

In the first semester, students are introduced to key principles of producing for film and television and will develop the tools required for effective producing. Through coursework in directing, cinematography and editing, students will collaborate to develop, prep, shoot and edit a short film on location. In addition, each student will direct his or her own individual mise-en-scene.

Learning Goals

• Students will gain a working knowledge of the roles, tasks and obstacles faced by film and television producers.
• Students will understand through analysis and application the development, physical production and post processes.
• Students will gain a working knowledge of industry trade newspapers, magazines and websites.
• Students will gain an appreciation for the filmmaking process from the perspective of the director, actor and cinematographer.
• Students will gain a working knowledge of the current and evolving structure of studios, networks and labor unions.
• Students will learn the roles of talent agents and managers.
• Students will understand through analysis and application scheduling and budgeting principals critical to effective producing.
• Students will understand through example and practice how to identify reliable industry standard box office predictors.
• Students will develop positive and effective practices for working with personal, school- or work-related stressor and pressures.

SEMESTER TWO
OBJECTIVES

In the second semester, students will build upon their semester one learning and will continue to challenge their production abilities artistically and technically. Students are instructed in the craft of screenwriting and will learn storytelling concepts of structure, formatting, style, conventions and character development through writing an original short narrative script. They will develop and produce a short documentary and put into practice their increased production skills. They will craft professional caliber resumes.

Learning Goals:
• Students will analyze and evaluate screenplay quality through effective script coverage.
• Students will develop and execute an original short narrative screenplay.
• Students will demonstrate discipline and methodology for adhering to script deadlines.
• Through practice and execution, students will develop and execute a short documentary segment.
• Students will understand through analysis and application individual state and international tax incentives and rebate programs.

• Students will develop skills in writing clear, concise and articulate resumes.
• Students will develop critical and analytical thinking skills as they pertain to problem solving and textual comprehension and technique.

SEMESTER THREE
OBJECTIVES

In semester three, students will research and analyze newsworthy and relevant topics pertaining to the entertainment industry. They will write an original reality television series proposal. They will undertake the development, prep, production and completion of a short narrative film. They will be introduced to basic financing, marketing and distribution principles integral to the entertainment industry and will learn basic entertainment law principles.

Learning Goals:
• Students will understand through execution how to develop and present an original reality television series proposal.
• Students will gain a working knowledge of line producing skills required to develop, produce and complete a short narrative film.
• Students will learn through practice and execution the process of auditioning and casting.
• Students will learn through practice and execution location scouting, film permitting and executing insurance documentation for locations.
• Students will practice scheduling and budgeting skills through scheduling and budgeting of short narrative films.
• Students will develop skills for formulating and delivering a clear, logical and compelling oral presentation.
SEMESTER FOUR

OBJECTIVES

Students will develop an articulate and effective pitch of an original film or television treatment. Students will develop and write an original television series pilot treatment and an original feature film treatment. They will learn the components of effective feature film business plans for investors and for studios, as well as the elements of standard television series show bibles. They will learn principles of business affairs relevant to the entertainment industry.

Learning Goals:

• Students will develop and write an original television series pilot treatment.
• Students will develop and write an original feature film treatment.
• Students will demonstrate discipline and methodology for submitting quality written material on deadline.
• Students will develop the skills to create and articulate a clear, concise and engaging pitch.

SEMESTER FIVE

OBJECTIVES

In semester five, students will advance their line producing skills through their collaborations with NYFA filmmakers whereby students will line produce a longer form short narrative film for NYFA filmmakers. Students will write a first draft television pilot script. They will learn the principles of entertainment accounting and cost management. They will interact with industry leaders in a seminar setting to learn their varied beginnings and paths to success.

Learning Goals:

• Students will employ creative producing and production management skills during collaborations with NYFA filmmakers.
• Students will develop and write a first draft television pilot script.
• Students will gain a familiarity of editorial workflow.
• Students will develop the skill of giving story and script notes.
• Through study and analysis, students will develop skills to interpret financial accounting and cost management documents.
• Through research and preparation, students will interact effectively with producers and industry leaders.

SEMESTER SIX OBJECTIVES

Students will develop a first draft feature screenplay. They will be exposed to acting techniques and methodologies. They will study production design, wardrobe and makeup artistry and will create an original look book. They will develop and complete a new media piece. Students will seek and secure an ongoing collaboration with a screenwriter for the purpose of developing an original script. They will participate in an industry internship for practical, supervised experience or will prepare a scholarly research paper on a topic of relevance to the entertainment industry.

Learning Goals:

• Through practice and execution, students will write a first draft feature screenplay.
• Students will develop and create an original piece of new media.
• Students will employ creative producing skills through the start of an ongoing collaboration with a screenwriter.
• Through analysis and practice, students will develop and understand acting technique.
• Through example and practice, students will identify effective design style in art direction, costuming and makeup.

SEMESTER SEVEN
OBJECTIVES

In this semester, students begin to synthesize their coursework to date and begin to position their thesis efforts for the final two semester of the BFA program. They will continue their creative collaboration with a screenwriter. They will develop and create their own production company website. Students will build upon their entertainment law coursework with the analysis of legal cases and will further analyze financial, marketing and distribution models. They will participate in an industry internship for practical, supervised experience or will prepare a scholarly research paper on a topic of relevance to the entertainment industry.

Learning Goals:
• Students will develop and maintain a production company website.
• They will further the skill of analyzing financial, marketing and distribution models.
• Students will further develop the skill of collaborating with a screenwriter and giving story and script notes.

SEMESTER EIGHT
OBJECTIVES

During the eighth and final semester, students focus primarily on their thesis projects. They will continue to research, develop and finalize the multiple components of the thesis requirements. Students practice goal setting, workflow management, and adherence to productive work habits and deadlines. They will continue their creative collaboration with a screenwriter. They will undertake an advanced directing practicum that exposes them to advanced directing techniques. They will learn advanced cinematography and lighting techniques. Students will learn advanced sound design. They will develop and master a refined pitch of their thesis. They will participate in an industry internship for practical, supervised experience or will prepare a scholarly research paper on a topic of relevance to the entertainment industry.

Learning Goals:
• Students will reinforce their directing, camera, lighting and sound techniques.
• Students will master their pitching technique.
• Students will finalize and present their business plans and television show bibles.
• Students will master their screenwriter collaboration through the completion of a mutually agreed upon script draft.

The BFA program culminates in a pitch event in which invited industry executives attend an evening of student presentations, where they pitch their thesis projects in a round-robin platform of pitching and project presentations. This event is an opportunity for students to exhibit their pitching and presentation skills and to develop their professional network.

CURRICULUM

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<thead>
<tr>
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<td>PROD151</td>
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<td>PROD251</td>
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<td>Producing Alternative Media</td>
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<td>Acting for Producers</td>
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### Students must complete 1 upper-division History of Art, Theatre & Media course.

- Choose from course list. 3

### Required 13
Semester Eight

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<td>Advanced Pitching Workshop</td>
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Students must complete 1 upper-division Arts & Humanities course.
- Choose from course list. 3

Students must complete 1 upper-division History of Art, Theatre & Media course.
- Choose from course list. 3

Required 15

COURSE DESCRIPTIONS
All LIBERAL ARTS & SCIENCE courses are listed separately.

Semester One

PRODUCERS CRAFT I
This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Topics include navigating the studios, television networks and emerging media as well as the relationship between producers and the unions, guilds and talent agencies. From the producer’s perspective, students will discuss and analyze their current projects in development or production. Relevant events in the entertainment industry will be presented and analyzed. Students will be introduced to and trained on the industry-standard software used by producers, Movie Magic Scheduling and Movie Magic Budgeting.

DIRECTING FOR PRODUCERS
Effective producers create a collaborative and artistic production environment that enhances each director’s skills and provides the support needed to make the best possible project. Students will work in collaborative groups to develop and shoot a short film. In addition, each student will direct his or her own individual mise-en scene. Students will learn the basics of film directing and how to collaborate to tell a visual, narrative story. Students will learn film production standards and practices, working with basic production documents, working with actors and the fundamentals of telling a story through a camera.

CINEMATOGRAPHY, LIGHTING & EDITING
Students will learn the basics of live-action motion picture cinematography in a hands-on workshop environment. They will gain an overview of working with film and video cameras, lighting, image construction and composition. Students are instructed in the basic techniques of digital editing. They will learn the basics of motion picture editing and post production techniques. They will gain an overview of non-linear editing, post-production audio, basic visual effects and professional post-production workflow.

Semester Two

PRODUCERS CRAFT II
This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, film festivals, networks and ratings and analyzing U.S. and international tax incentive and rebate programs. Students develop professional-caliber resumes, cover letters and lists of references. They will formulate a plan to secure an internship and participate in a supervised internship for academic credit.
**Prerequisite(s): Producers Craft I**

**INTRODUCTION TO SCREENWRITING**

Producing students will gain firsthand knowledge of fundamental screenwriting techniques and will develop strategies in communicating with the producer’s key collaborator in story development, the screenwriter. Each student will develop and write a five page original narrative script to be produced in the Short Film Production I course.

**PRODUCING DOCUMENTARIES**

This course offers producing students an introductory exposure to documentary storytelling and filmmaking. Working in small collaborative teams, students will pitch, develop and shoot a short documentary.

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**Semester Three**

**ENTERTAINMENT LAW & BUSINESS PRACTICES I**

This course is an overview of contract law and how it impacts the entertainment industry. Producing students will study legal issues regarding television, films, recordings, live performances and other aspects of the entertainment industry. Topics include copyright law, intellectual property and talent representation. Students will be introduced to finance, marketing and distribution models for both studio and independent films.

**PRODUCING REALITY TELEVISION**

Students will learn the basics of producing for reality television, and the genre’s relationship to other platforms and formats through the analysis of existing successful reality programming. Students will develop, create and pitch an original reality television proposal.

**SHORT FILM PRODUCTION I**

Producing students will develop, prep and shoot their own individual short films. Students will receive instruction in a workshop setting on the fundamentals of sound recording. Working in teams, students will function as crew on each other’s productions. Scripts will be developed in Introduction to Screenwriting and finalized in this course. In the early part of Semester Five, students will edit and prepare their projects for a final screening.

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**Semester Four**

**PITCHING, BUSINESS PLANS & TELEVISION SHOW BIBLES**

Through in-class examples, students are introduced to effective pitching styles and instructed on how pitching skill. Students will develop a brief and effective pitch of the material they choose to pitch at the Producers Pitch Fest. Each student will practice and gain critical and fundamental pitching skills. Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles. The feature business plan or television show bible developed in this course will be presented at the Producers Pitch Fest.

**Prerequisites: Producers Craft I**
BUSINESS AFFAIRS

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

Prerequisites: Entertainment Law & Business Practices I

WRITING THE TV PILOT TREATMENT

Students will revisit how the television industry operates and how television programs are pitched and developed. Each student will develop and write an original television pilot treatment.

Prerequisite(s): Introduction to Screenwriting

WRITING THE FEATURE FILM TREATMENT

Through in-class instruction and critique, students will develop storytelling skills within the industry-standard format of the film treatment. In a workshop setting, each student will develop and write a detailed feature film treatment.

Prerequisite(s): Introduction to Screenwriting

Semester Five

SHORT FILM PRODUCTION II

Students will further develop critical line producing skills. Working with NYFA filmmaking students, producing students will line produce a filmmaker’s Year One Film.

Prerequisite(s): Short Film Production I

INDUSTRY SPEAKER SERIES

These informative sessions feature discussions with producers and other industry professionals. Each session includes a Q&A, providing each student access to first-hand impressions of real world circumstances faced by working industry professionals.

Prerequisite(s): Producers Craft I

WRITING THE TV PILOT SCREENPLAY

In a collaborative workshop setting, each producing student will develop an original drama or situational comedy pilot.

Prerequisite(s): Writing the TV Pilot Treatment

BUDGETING & ENTERTAINMENT ACCOUNTING

This course provides an overview of production budgeting and financial, cost and managerial accounting functions specific to the film industry, with application to other areas of media production, including television. Students analyze techniques and control procedures for accurate preparation and presentation of budgets and financial statements. Topics include budgeting, cost reporting and film accounting terminology.

Prerequisite(s): Producers Craft I

Semester Six

THESIS DEVELOPMENT WORKSHOP I

Students begin to conceptualize and develop their Thesis Projects. Topics include executive summary, logline, synopsis, story and character development, researching and analyzing comparable films or televisions shows and developing effective comparisons. Students will view and critique sample teasers for creative style and effectiveness. Through lectures and
examples, students will learn the critical skills to develop effective feature film business plans and television show bibles. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects.

PRODUCING ALTERNATIVE MEDIA

It is essential for the producer to keep abreast of evolutions in new media technology and the many new outlets for distribution that continually emerge on an increasingly rapid basis. iPods, webcasts, the dynamic possibilities of multimedia tie-ins and Alternate Reality Games, and the anti-piracy aspirations of digital 3-D projection are a sampling of topics presented. Through in-class discussion and samples, students will be exposed to trends in these arenas. In this course, students will pitch, develop and create an original piece of new media.

ACTING FOR PRODUCERS

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

WRITING THE FEATURE SCREENPLAY

In a workshop setting, each student will develop and write a first draft screenplay. Structure, style, character development and arcs are some of the topics that will be discussed and put into practice throughout this course.

Prerequisite(s): Writing the Feature Film Treatment

SCRIPT COLLABORATION I

In this course, students will be instructed and supervised in seeking and securing an ongoing collaboration with a screenwriter for the purpose of developing an original script. Students will employ their creative producing skills to communicate script notes and desired changes, and developing a positive working relationship with his or her screenwriting collaborator.

Semester Seven

THESIS DEVELOPMENT WORKSHOP II

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

Prerequisite(s): Thesis Development Workshop I

ENTERTAINMENT LAW & BUSINESS PRACTICES II

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

Prerequisite(s): Entertainment Law & Business Practices I
SCRIPT COLLABORATION II

Students will continue with their screenwriter collaborations for the purpose of completing a fully developed second draft of their scripts.
Prerequisite(s): Script Collaboration I

Semester Eight

THESIS DEVELOPMENT WORKSHOP III

In this course, students troubleshoot and finalize their entire written thesis presentations.
Prerequisite(s): Thesis Development Workshop I and II

ADVANCED PITCHING WORKSHOP

This course exposes students to a variety of successful pitch styles and formats in a workshop setting. Students will acquire advanced techniques in developing and executing effective pitches and they will develop and master an effective written pitch.
Prerequisite(s): Pitching, Business Plans & Television Show Bibles

DIRECTING FOR PRODUCERS II

Through in-class exercises, students will gain a deeper understanding of the director’s integral creative role and directing craft. In a workshop setting, students learn advanced camera techniques, lighting concepts and production sound. Working with the Thesis Option A equipment package and through a series of exercises, students will develop a deeper understanding of cinematography, lighting and sound needs and how to creatively meet those needs.
Prerequisite(s): Directing for Producers I
BACHELOR OF FINE ARTS IN 3-D ANIMATION
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 128 Units

OVERVIEW

The New York Film Academy Bachelor of Fine Arts in Animation is an eight-semester conservatory-based, full-time undergraduate program. The curriculum is designed to immerse gifted and energetic prospective 3-D Animation and Visual Effects Artists in all aspects of the discipline. The New York Film Academy Bachelor of Fine Arts in Animation provides a creative setting in which to challenge, inspire, and perfect the talents of its student body.

Students follow an intensive curriculum and achieve multiple learning goals. The structure of this program emulates the workflow and pipeline of a professional production in the industry, which will provide students with the following:

• Preparation for a competitive professional environment
• Knowledge directly applicable in current work field using the latest software and technology
• Practical skills developed from intensive discipline and practice
• Ability to deliver a project from the beginning to the end in the manner used in actual professional production

Disciplines that will be taught in depth are:

• Modeling (characters and environments)
• Texture painting
• Look development
• Lighting and rendering
• Animation
• Rigging
• MEL and Python scripting
• Compositing
• Dynamics
• Matte painting
• Character design

With the guidance of instructors, students will also develop a professional-caliber demo reel by the time they complete their degree.

The program will also be dedicated to strengthening fundamental visual storytelling. Students will dissect principles and techniques of live-action filmmaking and story-telling and discover how they apply to a CG-generated world. Students will learn:

• How real lights correspond to CG lights
• How real world cameras and lenses correspond to CG cameras and lenses, understanding the imperfections of photorealistic images.
• How to bring life to inanimate objects or characters by understanding basic principles of animation.
• Traditional drawing and sculpting in order to understand their fundamental concepts to digitally paint and sculpt
SEMESTER ONE
OBJECTIVES

The primary objective of the first semester is to focus on the fundamental knowledge of computer graphics. Students will study industry-standard applications while receiving a broad understanding of computer-generated images both in 2-D and 3-D applications.

SEMESTER TWO
OBJECTIVES

This semester will focus on creating digital and practical creatures with proper anatomy, plausible anatomy and good design aesthetic. Students will develop their working knowledge of sculpture and drawing. By the end of the semester students will have a traditional maquette of their creature as well as a properly constructed creature or character that can fit into a film or animation production pipeline.

SEMESTER THREE
OBJECTIVES

Semester 3 courses will delve deeper into 3-D comprehension. Students will directly apply concepts and improve projects created throughout the second semester. They will follow through the next stages of production by learning how to set up character rigs for animation, which will then be seen through with proper lighting and rendering. There will be an emphasis on presentation in order to create beautiful photo realistic imagery or stylized imagery. Students will also explore the creation of original characters by studying the process of character design and creation.

SEMESTER FOUR
OBJECTIVES

This semester will take a further examination of character setup while introducing Animation. The study will center on the details and complexities of rigging while learning scripting in Python and MEL. Python and MEL will directly enhance and supplement the Character Setup course. Scripting knowledge will also enable the creation of custom tools and expedite workflow, which will prepare students with skills for the professional world.

SEMESTER FIVE
OBJECTIVES

In the 5th semester, students are challenged to create original digital environments using a combination of 3-D techniques and timeless traditional matte painting techniques. Students will continue to study advanced animation and analyze character and creature performance. The concepts of 3-D digital environments, set extension and traditional 2D matte painting will be introduced, allowing students to create fantastical and sophisticated photorealistic worlds. Students will also begin learning how to integrate digital film footage into believable finished VFX shots. Students are expected to research their ideas and develop believable constructs.

SEMESTER SIX
OBJECTIVES

By semester 6, students have now experienced a broad range of 3-D disciplines and are ready to combine all these skills into
a final product. Students will receive hands-on production experience with digital cinematography. Original material will be shot and edited by the students. 3-D effects will be integrated into the live action footage, creating a polished photorealistic film quality result. On completion of the sixth semester, students are expected to have mastered the tools to create a believable visual effects shot from beginning to end.

The final two semesters develop the student into a professional-caliber 3-D artist. Students will choose their preferred discipline (animation, modeling, texturing, rigging, etc.) and are guided through developing a professional reel with this focus.

**SEMESTER SEVEN OBJECTIVES**

Semester seven concentrates on creating better storytellers both through the Screenwriting and Storyboard and Animatic courses, in which students learn traditional storyboarding as well as modern 3-D animatic/pre-visualization techniques. Students also learn how to create and control natural and fantastical dynamic FX inside of Maya such as fire, smoke, dust, particle effects, and volumetric fluid dynamics.

**SEMESTER EIGHT OBJECTIVES**

In semester eight, students create their Animation Thesis Project and polish their discipline-specific reel. Professional Development in Animation class prepares students for what awaits them in the professional world of Animation once they graduate. Students will learn how to prepare and polish professional materials such as a demo reel, which will be crucial to their introduction to the professional world. Also discussed are the standards and practices of the business of Animation. Industry guest speakers will work with students this semester as well.

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**CURRICULUM**

**Semester One**

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>ANIM101</td>
<td>3-D Essentials</td>
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<tr>
<td>ANIM111</td>
<td>Drawing &amp; Anatomy</td>
</tr>
<tr>
<td>ANIM121</td>
<td>Sculpture I</td>
</tr>
<tr>
<td><strong>Students must complete the following Foundation Studies courses</strong></td>
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<tr>
<td>FOUN101</td>
<td>English Composition</td>
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<tr>
<td>FOUN111</td>
<td>Physical &amp; Mental Wellness</td>
</tr>
<tr>
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</tr>
<tr>
<td>HATM101</td>
<td>Film Art</td>
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<tr>
<td><strong>Required</strong></td>
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**Semester Two**

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<tr>
<th>Course</th>
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<tbody>
<tr>
<td>ANIM131</td>
<td>Modeling I</td>
</tr>
<tr>
<td>ANIM141</td>
<td>Drawing &amp; Sculpture</td>
</tr>
<tr>
<td>ANIM151</td>
<td>Character Animation</td>
</tr>
<tr>
<td>ANIM161</td>
<td>Animation Directed Studies I</td>
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<tr>
<td>FOUN121</td>
<td>Public Speaking</td>
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<tr>
<td>FOUN131</td>
<td>Intro to Computing</td>
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<td><strong>Students must complete the following History of Art, Theatre &amp; Media course</strong></td>
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<tr>
<td>HATM111</td>
<td>Critical Film Studies I</td>
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<td><strong>Required</strong></td>
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### Semester Three

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<td>ANIM171</td>
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<td>ANIM181</td>
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<tr>
<td>ANIM191</td>
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<tr>
<td>ANIM201</td>
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Students must complete the following Foundation Studies courses.

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<tr>
<td>FOUN141</td>
<td>3</td>
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<tr>
<td>FOUN151</td>
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Students must complete the following History of Art, Theatre & Media course.

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<tr>
<th>Course</th>
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<tr>
<td>HATM201</td>
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Required 18 Units

### Semester Four

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<td>ANIM211</td>
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<tr>
<td>ANIM221</td>
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<tr>
<td>ANIM231</td>
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<td>ANIM241</td>
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Students must complete the following Social & Behavioral Science course.

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<tr>
<td>SOSC201</td>
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Students must complete the following Natural Science course this semester.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>NASC201</td>
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Students must complete the following History of Art, Theatre & Media course.

<table>
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<tbody>
<tr>
<td>HATM261</td>
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Required 18 Units

### Semester Five

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<td>ANIM251</td>
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<tr>
<td>ANIM261</td>
<td>3</td>
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<tr>
<td>ANIM271</td>
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<tr>
<td>ANIM281</td>
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</table>

Students must complete 1 Social & Behavioral Science course:

- Choose from course list. 3 Units

Students must complete 1 of the following Introduction to Arts & Humanities courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>ARHU201</td>
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<tr>
<td>ARHU211</td>
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Required 15 Units

### Semester Six

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<td>ANIM291</td>
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<tr>
<td>ANIM301</td>
<td>3</td>
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<tr>
<td>ANIM311</td>
<td>3</td>
</tr>
<tr>
<td>ANIM321</td>
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</tbody>
</table>

Students must complete 1 Natural Science course this semester.

- Choose from course list. 3 Units

Students must complete the following Introduction to Arts & Humanities courses.

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<th>Course</th>
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<tbody>
<tr>
<td>ARHU221</td>
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Required 16 Units

### Semester Seven

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<th>Course</th>
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<tr>
<td>ANIM331</td>
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<td>ANIM341</td>
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<tr>
<td>ANIM351</td>
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<tr>
<td>ANIM361</td>
<td>2</td>
</tr>
<tr>
<td>ANIM371</td>
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</tbody>
</table>

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

- Choose from course list. 3 Units

Required 13 Units
Semester Eight  Units
ANIM381  Animation Thesis Production  3
ANIM391  Professional Development in Animation  3
ANIM401  Thesis Portfolio  2
Students must complete 1 upper-division Arts & Humanities course.
Choose from course list.  3
Students must complete 1 upper-division History of Art, Theatre & Media course.
Choose from course list.  3
Required  14

COURSE DESCRIPTIONS

All LIBERAL ARTS & SCIENCE courses are listed separately.

Semester One

3-D ESSENTIALS

Students will learn Computer Graphics terminology and create and edit digital images and video using industry standard tools. Students will also learn about experimental video animation, and create original animation pieces using visual and storytelling techniques learned in class.

DRAWING & ANATOMY

The purpose of this course is to explore and become familiar with the human form. Students will gain a deep and intimate knowledge of the human form on a perceptual and anatomical level. The classes will be focused on direct observation from a live model, focusing on gesture and accurate proportions. This course covers advanced drawing concepts as they relate to figure drawing, character modeling and animation.

Topics include basic human and animal anatomy and form as it relates to the surrounding environment and spatial relationships. In this course students will continue to develop the figure by using the basic understructure for animation. Rotation of poses, simple motion studies, sense of weight, gesture studies, action line and the use of light and shadows will be incorporated into the development of the figure studies.

SCULPTURE I

This course teaches the sculptural techniques in a variety of clays geared toward character-based and realism-based artworks. This course covers armature construction, neutral and dynamic posing, and techniques.

Semester Two

MODELING I

Students will learn Computer Graphics terminology and create and edit digital images and video using industry standard tools. Students will also learn about experimental video animation, and create original animation pieces using visual and storytelling techniques learned in class.

DRAWING & SCULPTURE

This course teaches the sculptural techniques in a variety of clays geared toward character-based and realism-based artworks. This course covers armature construction, neutral and dynamic posing, and techniques for modeling human and character features,
dimensional planes and textural surfaces. Students will practice realizing human anatomy into three-dimensional form.

**Prerequisite(s):** Drawing & Anatomy

### CHARACTER ANIMATION

Students will begin with a survey course in performance and animation fundamentals guided by the basic principles of animation. Subsequent projects will serve to highlight these principles with practical application in industry standard programs. The final phase of the class will be the production of a polished piece. Featuring either two distinct characters animated in a single scene, or one character animated and composited alongside live action footage.

**Prerequisite(s):** 3-D Essentials

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**Semester Three**

### MODELING II

In this course, students will build on top of the foundation provided in Modeling I. The majority of the semester will act as a survey course. It will explore the various careers offered in the computer animation and visual effects industry, while covering more advanced topics such as layout, character setup, HDR lighting, effects animation, and more. The remainder of the semester will then focus on the creation of a polished portfolio piece. The student will choose an area of specialization from the concepts taught earlier in the semester to base this piece around.

**Prerequisite(s):** Modeling I

### TEXTURING & LOOK DEVELOPMENT

This class will introduce students to the basics on Texturing and Shading models to achieve photo realistic results. Class will discuss the different approaches to both Organic and Hard Surface texturing inside of Mari as well as Autodesk Mudbox, and look development inside of Chaos Group’s Vray photorealistic renderer. Students will be required to texture and shade their Modeling 1 & 2 models and achieve a photo-realistic still render.

**Prerequisite(s):** Modeling I

### CHARACTER DESIGN

This course will show various approaches to conceptualizing and designing believable and original creatures/characters for feature films and video games. Students will take a creature from very rough thumbnails to silhouette studies to final believable renders based on anatomically plausible construction and photo-realistic presentation. This class will be open to various techniques and software from the powerful Zbrush Dynamesh, to Mudbox, Maya, Photoshop and traditional clay maquettes.

This course will teach how to give creatures an underlying animation skeleton that animators can use to bring life to their characters. Also covered are how to rig bipedal, quadruped and fantastical creatures. Students will rig their own model by the end of the course in preparation for Animation I. Course will be taught inside Autodesk Maya.

**Prerequisite(s):** Character Animation
Semester Four

Lighting & Rendering

This course will introduce students to approaches and philosophy in creating both photorealistic lighting for live action as well as stylized lighting for animated feature films. The course will focus on a strong understanding of techniques used in practical "real" lighting and cinematography and then applying those techniques in to computer graphics to achieve better, more grounded and realist results. Students will also learn how to acquire lighting data in a live action set via HDRI as well as traditional artistic lighting via Vray rendering. Students will integrate their preexisting models and textures into a fully lit, all CG scene or a background live action plate.

Prerequisite(s): Modeling II

Compositing

Learning compositing is the cornerstone of all VFX shots. Students will learn how to combine their 3D renders, matte paintings and digital video to create polished Hollywood level VFX shots. In addition to working on their own projects, students will be given difficult composites already shot by the instructor to teach students how to problem solve the types of shots typical of a production shoot including Green Screen Composites, Tracking, Color Theory, and Nuke 2-D/3-D workflow.

Prerequisite(s): Modeling II

Semester Five

Digital Environments

This course will take students through the process of creating the impossible landscapes, imaginary vistas and set extensions that are physically impossible to film or too expensive to create using other mediums. The class will take students through the process from concept of a shot to final images including reference photography, Photoshop techniques, 3D projection and integration.

Software: Maya, Photoshop, Nuke

Prerequisite(s): 3-D Essentials & Modeling I and II

Character Setup

This class will focus on the deformations and skinning of characters, how skin folds, how muscles flex, and facial setup and deformation. Shot modeling/corrective pose modeling, soft skin bodies, will all be discussed. Students can further refine their Character Setup I rig or one provided by the class.

Software: Autodesk, Maya

Prerequisite(s): Character Animation

Scripting in Python & Mel

Maya’s scripting abilities allow the creation of any custom tools you may need. Whatever Maya cannot do natively can be achieved by writing your own Mel or Python scripts. This very powerful class will help even the most non-technical artists speed up their workflow by making mundane and difficult tasks easier through custom tools creation.

Prerequisite(s): 3-D Essentials & Modeling I and II
MATTE PAINTING

As Hollywood films demand more complex shots in feature films, matte paintings are requiring more than what can be achieved in 2D. This class will teach how to combine the best tools in traditional matte painting with those in a 3D pipeline using both Maya projection techniques as well as Nuke’s 3D toolset. Students will create an all CG shot for their reels using all available techniques alongside the Matte Painting course.

MATCHMOVING

Understanding matchmoving is one of the most important disciplines in integrating digital effects into live action footage. This course will give students a thorough understanding of how cameras work and why truly understanding the traits of a camera has such an impact on realistic results.

Prerequisite(s): Character Set-up

SCREENWRITING

In this course, students will deepen their understanding of narrative, dramatic, visual storytelling. Character, Plot, Story Structure, Dialogue, Subtext, Suspense, Plant and Payoff, Mystery, Misdirection, and other concepts are discussed and applied to original pieces created by the students.

VISUAL EFFECTS

What is a Hollywood blockbuster film without an explosion? This course will take students through the techniques of creating and controlling realistic natural phenomena such as fire, smoke, dust, particle effects, and volumetric fluid dynamics. Students will also learn how to integrate dynamics into live action plates as well as CG features.

Prerequisite(s): 3-D Essentials

CINEMATOGRAPHY

This course is designed to give students an introduction to the technical and conceptual aspects of cinematography through short format filmmaking. Students will learn from seasoned cinematographers in the film industry all the craft skills covering tools, techniques and language.

Students will become familiar with several industry standard cameras and have a good working knowledge of lighting from a moving subject. Through practical work, students will learn how different cameras are handled and performed, and will gain a basic understanding of exposure and movement control for shooting on both digital and film cameras in addition to having broad understanding of how to tell a story with the camera. The class also covers professional working practices, on-set etiquette, and other vital technical aspects of cinematography.

Students will learn to analyze, interpret and utilize traditional methodologies and of cinematography and apply methodologies and techniques to their work as digital animation artists.

STORYBOARD & ANIMATIC

This course will teach students the storytelling art and techniques of traditional
storyboarding as well as modern 3D animatics or pre-visualization using industry standard programs.

**Prerequisite(s): Character Design**

### ACTING FOR ANIMATORS

Animators will learn basic concepts for working with actors: subtext, scene study, character analysis, as well as techniques for voice acting used in animated films.

### THESIS PROJECT DEVELOPMENT

This course centers on the practical experience in animation and pre-production animation needed to develop a thesis project. Development, direction, production of a sophisticated, well-produced film or project. Students are free to determine style, format, and genre of project.

### Semester Eight

#### ANIMATION THESIS PRODUCTION

In this course, students create an original piece that will be the synthesis of all the techniques they’ve learned throughout the program. By this point in the program, students will have determined which discipline(s) within 3D Animation best suits their abilities and creative goals, and will highlight that discipline in a final project.

#### PROFESSIONAL DEVELOPMENT IN ANIMATION

This course prepares students for what awaits them in the professional world of Animation once they graduate. Students will learn how to prepare and polish professional materials such as a demo reel, which will be crucial to their introduction to the professional world. Also discussed are the standards and practices of the business of Animation. Industry guest speakers will take part in the course.

#### THESIS PORTFOLIO

In this course, students create an original piece that will be the synthesis of all the techniques they’ve learned throughout the program. By this point in the program, students will have determined which discipline(s) within 3D Animation best suits their abilities and creative goals, and will highlight that discipline in a final project.

#### ANIMATION DIRECTED STUDIES I-VI

Directed Study on selected problems in animation not covered in other courses. The selected topics of this course vary from semester to semester. Each seminar focuses on various issues in the field of animation and allows the student an opportunity to pursue projects related to the subject of the course.
BACHELOR OF FINE ARTS IN PHOTOGRAPHY
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 120 Units

OVERVIEW

The New York Film Academy Bachelor of Fine Arts Photography is a dynamic three-year program that provides candidates with a thorough grounding in the fields of Commercial, Fine Art and Documentary Photography.

Across eight semesters, undergraduates are immersed in all aspects of Photography study, representing a progression of knowledge that provides them with academically rigorous and creatively challenging courses.

Students’ creativity is carefully and constantly nurtured as they are encouraged to find and develop their own unique visual language and vocabulary through a process of investigation, critiquing, creative conceptualizing, self-reflection and practice.

Each course is designed to focus on one of the many specialized areas within the discipline of photography. Students will be introduced to and instructed in the mastery of tools and techniques critical to successful photography practice.

By the end of this program, students will be thoroughly equipped with the creative business skills necessary to succeed in the highly competitive marketplaces of Commercial, Fine Art and Documentary Photography. However, the program also has a broader, cross-disciplinary structure that will empower students with the knowledge to apply their core skills to a range of complementary fields, giving them a wider choice of professional paths to pursue.

NYFA’s instruction in Photography represents a two-pronged system of teaching both creative photography and business of professional photography. As with our MFA and one-year Photography programs, we blend a curriculum designed for the student seeking to explore both sides of the Photography discipline. Through a variety of courses, each designed to focus on one of the many specialized areas within the discipline, students will be introduced to and instructed in the mastery of tools and techniques critical to successful photography and the business of photography. Our photographers will be prepared to function in the professional workplace, whether in a creative photography environment or in a complementary photography field.

Degree Program Learning Objectives

- Students will demonstrate an understanding of the characteristics of available and artificial light and apply this to their images
- Students will demonstrate mastery of Lightroom as an organizational tool and Photoshop as a non-destructive editing tool
- Students will demonstrate knowledge of lighting tools and digital and analog camera systems
- Students will demonstrate comprehensive knowledge of digital output systems
- Students will demonstrate an applied understanding of the visual language of
photography and the ability to incorporate technical, formal and conceptual competencies in their creative work

• Students will demonstrate working knowledge of industry standard business practices in commercial, fine art and documentary disciplines
• Students will demonstrate professional skills and practices appropriate to their area of interest
• Students will demonstrate their knowledge of and relate their work to the technological, artistic, social and cultural currents within the history of photography and contemporary photographic practice
• Students will identify their area of personal interest and then conceptualize and complete self-directed projects that culminate in a cohesive body of work for printed, online or exhibition presentations
• Students will demonstrate their ability to produce photographic work that is consistent with high professional standards
• Students will articulate in verbal and written form the key technical, formal and conceptual issues in their creative work and the work of others

**Learning Goals:**

Students will:

• Demonstrate knowledge of the characteristics of available light and make creative use of light modifiers, continuous lighting tools, camera positions, grip equipment and portable electronic flash
• Demonstrate an understanding of how available light translates to the captured image
• Demonstrate an applied understanding of the visual language of photography and the ability to incorporate technical, formal and conceptual competencies in their creative work
• Evaluate the components of exposure by comparing and contrasting aperture ranges, shutter speeds, lenses, lighting tools and filtration options on a wide variety of subjects
• Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques
• Investigate the role photographic materials, processes and techniques play in the pursuit of photography as a creative medium
• Implement knowledge of Lightroom as an organizational tool
• Apply working knowledge of Lightroom as a file management, workflow processing and resolution tool
• Thoroughly test the limits of over- and underexposure and RAW processing and their effects on the look of an image
• Apply working knowledge of Lightroom for basic output to inkjet printers
• Apply theories of aesthetics, semiotics, design, composition and color to their images
• Explore key periods in the history of photography and discuss the work of seminal visual artists from the nineteenth century to 1960

**SEMESTER ONE OBJECTIVES**

In the first semester, students are introduced to core photography skills both in digital capture and lighting. As students learn to shoot and edit, they are exposed to the history and theories of photography. As they begin to analyze and critique images, students develop essential skills to conceptualize, compose and develop their own visual language. Students are encouraged to think beyond convention and apply what they have learned to their creative work.
• Examine master photographers’ techniques, aesthetics and approaches and apply these to class assignments
• Demonstrate knowledge of technological, artistic, social and cultural currents from the history of photography perspective from the nineteenth century to 1960

SEMESTER TWO
OBJECTIVES

In the second semester, students will continue to challenge their photographic abilities, both artistically and technically. Students are instructed in the intricacies of available and artificial lighting while expanding their repertoire of techniques as they work with professional strobe lighting and grip hardware. In post-production, they extend their knowledge of basic color and tone corrections to make accurate color prints with modern inkjet printers. Students are introduced to theories of aesthetics, semiotics design and color, which will enhance their visual vocabulary. They explore contemporary movements in photography and visual arts and discuss the work of seminal artists, applying this knowledge to their assignments.

Learning Goals:
Students will:
• Demonstrate knowledge of the characteristics of studio lighting (continuous and strobe) and mixed light sources and make creative use of light modifiers, camera positions and grip equipment
• Demonstrate an understanding of how artificial and mixed lighting translates to the captured image
• Apply the key skills needed to effectively control and manipulate artificial light and mixed light in a variety of situations
• Demonstrate their working knowledge of the components of exposure and color temperature
• Compare and contrast a wide variety of lenses on a range of subjects
• Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques
• Demonstrate their working knowledge of global adjustments in Lightroom
• Apply working knowledge of basic color management to their images and output accurate prints to modern inkjet printers
• Apply complex theories of aesthetics, semiotics, design, composition and color to their images
• Demonstrate their working knowledge of Lightroom as an organizational tool
• Examine master photographers’ techniques, aesthetics and approaches from the history of photography from 1960 to the present and apply these to class assignments
• Demonstrate comprehensive knowledge of technological, artistic, social and cultural currents from the history of photography
• Examine and discuss the work of seminal visual artists from the nineteenth and twentieth centuries
• Demonstrate knowledge and be able to discuss the effect visual media has had on the way contemporary society reads images
• Articulate in verbal and written form, the key technical, formal and conceptual issues in their creative work and the work of others

SEMESTER THREE
OBJECTIVES

In semester three, students will refine their pre-visualization skills with more complex shooting assignments. They delve into applying their knowledge of the characteristics of artificial and mixed lighting, effectively controlling their
results. This semester, they are introduced to Photoshop, the predominant digital darkroom tool. Working with color management and adjustment layers, students produce accurate inkjet prints. Students interact with working professionals in a hands-on course, creating valuable networks and seeing first-hand the myriad professional paths jobs available to them on completion of the program.

**Learning Goals:**

Students will:

- Apply knowledge of the characteristics of studio lighting (continuous and strobe) and mixed light sources, make creative use of light modifiers, camera positions and grip equipment on location
- Demonstrate an understanding of how artificial light and mixed light translates to the captured image on location
- Apply the key skills needed to effectively control and manipulate artificial and mixed light sources in a variety of situations
- Demonstrate working knowledge of the components of exposure and color temperature
- Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques
- Demonstrate an advanced understanding of the visual language of photography and the ability to incorporate technical, formal and conceptual competencies in their creative work
- Demonstrate knowledge of digital backs for medium and large format camera systems
- Demonstrate working knowledge of Photoshop as a digital darkroom tool
- Apply knowledge of color management in Photoshop to their images and output accurate prints to inkjet printers
- Apply advanced theories of aesthetics, semiotics, design, composition and color to their images
- Examine and interact with working professionals in the photography industry to create networks and gain information
- Examine master photographers’ techniques, aesthetics and approaches and apply these to their images
- Demonstrate knowledge of technological, artistic, social and cultural currents from the history of photography
- Examine current trends in various facets of the industry as well as photographic printing methods
- Demonstrate knowledge and be able to analyze the effect visual media has on the way contemporary society reads images
- Identify key technical, formal and conceptual issues in their creative work and the work of others and articulate these in verbal and written form

**SEMESTER FOUR OBJECTIVES**

In semester four, students will advance their knowledge of camera systems by working almost exclusively with medium and large format photography. They will be introduced to film, working with the Zone System to reinforce their knowledge of exposure and lighting. They will consolidate their proficiency by scanning then processing their images using Photoshop and then output to large format black and white inkjet prints. Students are introduced this semester to the video capabilities of DSLR, where they will become cinematographers, directors, producers and editors on three film projects. They also further their analytical skills during class discussions and research assignments by looking at key histories and theories underpinning the cultural, historical
and social contexts in which photographs are produced and distributed.

**Learning Goals:**
Students will:

- Apply theories of light using medium and large format cameras and film
- Apply knowledge of the components of exposure to black and white film
- Demonstrate working knowledge of the Zone System for exposure
- Demonstrate knowledge of in-camera filtration
- Examine the limits of over and under exposure using black and white film
- Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques
- Demonstrate knowledge of film scanners for medium and large format black and white film and prints
- Apply advanced knowledge of Photoshop to process images for digital printing
- Apply knowledge of the Zone System to analyze and evaluate images
- Produce a portfolio of digital prints using inkjet printers
- Demonstrate working knowledge of the DSLR for video
- Produce one mise-en-scene film, one sync sound film and one stop motion/time-lapse film project
- Apply knowledge of core skills in cinematography, continuous light sources, directing, screenwriting, location sound recording, directing actors for their projects
- Demonstrate working knowledge of Adobe Premier Pro for non-linear editing
- Examine master photographers’ techniques, aesthetics and approaches and apply these to their images
- Demonstrate knowledge of and discuss key histories and theories underpinning the cultural, historical and social contexts in which photographs are produced and distributed
- Examine current trends, key technical, formal and conceptual issues in photography and articulate these in verbal and written form
- Demonstrate the critical thinking skills necessary to interpret images
- Demonstrate discipline and methodology for submitting quality written material on deadline.

**SEMESTER FIVE OBJECTIVES**

During semester five, students refine the conceptual and practical skills they have developed and embark on a series of self-assigned projects. In digital imaging, they experiment with an array of blending modes and break their images down to components, allowing them even greater creative control. Students fine-tune their printing skills and are given the opportunity to use alternative digital printing processes. This semester introduces electives, enabling students to begin directing their studies in their chosen genre.

**Learning Goals:**
Students will:

- Demonstrate the critical thinking skills necessary to interpret images
- Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques
- Demonstrate comprehensive knowledge of the characteristics of available and artificial light and apply these to their images
- Conceptualize a series of shooting assignments in the genre of their choice and
produce a body of work consistent with high professional standards
• Examine master photographers’ techniques, aesthetics and approaches and apply these to their images
• Examine current trends in photography and apply this information to their concepts
• Demonstrate mastery of Lightroom as an organizational tool and Photoshop as a non-destructive editing tool
• Apply advanced Photoshop skills in recognizing and breaking down images into their individual elements
• Examine alternative digital processes for printing
• Produce a body of digitally printed work
• Apply complex theories of aesthetics, semiotics, design, composition and color to their images

SEMESTER SIX OBJECTIVES

In this semester, students apply their working knowledge of advanced lighting and digital imaging to their projects. Students are provided with a constructive forum in which they are encouraged to develop their professional objectives by taking stock of their current skill set. Within a mentored environment, students are encouraged to become more independent in their work methods. Students must complete two out of seven electives, which complement their core courses, broadening their perspectives.

Learning Goals:

Students will:

• Apply working knowledge of advanced lighting and digital imaging to their projects
• Examine master photographers’ techniques, aesthetics and approaches and apply these to their images
• Demonstrate the critical thinking skills necessary to interpret images
• Demonstrate advanced knowledge of Photoshop as a non-destructive editing tool
• Apply advanced Photoshop and Lightroom skills to their images
• Apply advanced theories of aesthetics, semiotics, design, composition and color to their images
• Demonstrate an advanced understanding of the visual language of photography and the ability to incorporate technical, formal and conceptual competencies in their creative work

SEMESTER SEVEN OBJECTIVES

In this semester, students begin to synthesize their coursework to date and begin to position their thesis efforts for the final two semesters of the BFA program. They investigate the business of Professional Photography and examine self-promotion strategies and essential business practices. Students work on branding their business identity and constructing a business plan. They are guided through the initial portfolio development process, and examine current trends in portfolio presentations in all areas of the industry. Students will sharpen their critical thinking abilities as they explore the way images are read, both figuratively and literally. Electives this semester further consolidate students’ direction.

Learning Goals:

Students will:

• Demonstrate knowledge of current business practices in the professional photography industry
• Apply knowledge of photography business practices to their assignments
• Construct a working business plan
• Develop a marketing strategy for self-promotion
• Identify and apply best business practices for their chosen genre
• Conceptualize and implement portfolio objectives for a body of work
• Examine current trends in photo bookmaking, online portfolio presentation and traditional/fine art portfolio presentations and apply these to final output
• Demonstrate knowledge of the professional photography industry to promote themselves within it
• Demonstrate advanced critical thinking skills necessary to interpret images
• Examine master photographers’ techniques, aesthetics and approaches and apply these to their images
• Examine and discuss current trends in photography
• Demonstrate critical thinking skills in evaluating a diverse range of historical and contemporary artworks
• Demonstrate the ability to produce photographic work consistent with high professional standards
• Demonstrate comprehensive knowledge of technological, artistic, social and cultural currents from the history of photography and contemporary photographic practice and be able to relate their work to this history and practice
• Identify an area of personal interest and pursue self directed projects that culminate in a cohesive body of work

SEMMESTER EIGHT

OBJECTIVES

During the final semester, students focus primarily on their thesis projects in the genre of their choice, beginning with a clearly stated objective. Consolidating their work from previous semesters, students will demonstrate advanced technical skills, creative vision and personal aesthetic in the production of their final portfolio and body of work for the thesis exhibition. Peer and instructor critiques help guide them through these steps. Final electives this semester enable comprehensive and solid culmination of each students’ chosen field.

The BFA program culminates in a final portfolio presentation and group exhibition in which invited peers and industry professionals attend. This event is an opportunity for students to exhibit their best work and to develop their professional network.

Learning Goals:
Students will:

• Apply advanced conceptual skills to produce a professionally executed body of work
• Examine current trends in photo bookmaking, online portfolio presentation and traditional/fine art portfolio presentations and apply these to final output
• Demonstrate knowledge of the professional photography industry to market themselves within it
• Demonstrate advanced critical thinking skills necessary to interpret images
• Demonstrate advanced technical skills, creative vision and personal aesthetic in their final portfolio
• Demonstrate advanced technical controls in digital output
• Apply advanced knowledge of Photoshop and Lightroom for image processing, file organization and digital output
• Apply complex theories of aesthetics, semiotics, design, composition and color to their images
• Analyze and discuss the ideology behind their work
• Conceptualize and produce a body of work of high professional standard for printed, online or exhibition presentations
• Write a clearly stated thesis objective
• Demonstrate their knowledge of contemporary exhibition protocols via planning and designing their final thesis exhibition, sequencing images and mounting / framing / hanging techniques

CURRICULUM

Semester One

<table>
<thead>
<tr>
<th>Course Code</th>
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<td>Introduction to Lighting</td>
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<td>PHOT111</td>
<td>Photo Foundations I</td>
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<td>FOUN101</td>
<td>English Composition</td>
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<td>FOUN131</td>
<td>Introduction to Computing</td>
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<tr>
<td>HATM131</td>
<td>History &amp; Aesthetics of Photography I</td>
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**Required** 15

Semester Two

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<td>PHOT131</td>
<td>Photo Foundations II</td>
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<td>FOUN121</td>
<td>Public Speaking</td>
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<td>FOUN111</td>
<td>Physical &amp; Mental Wellness</td>
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<td>FOUN161</td>
<td>Drawing</td>
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<td>HATM141</td>
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**Required** 16

Semester Three

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<td>PHOT151</td>
<td>Capture to Print I</td>
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<td>PHOT161</td>
<td>Concepts in Photography</td>
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<td>FOUN141</td>
<td>Critical Thinking</td>
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Semester Four

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<td>PHOT181</td>
<td>Capture to Print II</td>
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<td>PHOT191</td>
<td>The Moving Image I</td>
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<td>PHOT201</td>
<td>Processes &amp; Cultures of Photography</td>
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<td>NASC201</td>
<td>Environmental Biology</td>
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<td>SOSC211</td>
<td>Contemporary Psychology</td>
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**Required** 15

Semester Five

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<td>PHOT221</td>
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<td>HATM211</td>
<td>Art History</td>
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**Students must complete 1 of the following Introduction to Arts & Humanities courses:**

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<td>ARHU201</td>
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<td>ARHU211</td>
<td>Dramatic Literature</td>
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**Students must complete 2 of the following Photography electives:**

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<td>PHOT312</td>
<td>Photography as Fine Art I</td>
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<td>PHOT322</td>
<td>Advertising Photography</td>
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<td>PHOT332</td>
<td>Photojournalism &amp; Documentary I</td>
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<tr>
<td>PHOT342</td>
<td>Alternative Processes</td>
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<td>PHOT352</td>
<td>The Moving Image II</td>
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**Required** 14

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**Semester Six**

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<td>PHOT241</td>
<td>Intermediate Imaging II</td>
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<tr>
<td>ARHU221</td>
<td>Art, Culture &amp; Society</td>
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**Students must complete 1 Social & Behavioral Science course.**

Choose from course list.

**Students must complete 1 Natural Science course.**

Choose from course list.

**Students must complete 1 Photography elective from the following courses:**

- PHOT302 View Camera
- PHOT342 Alternative Processes
- PHOT362 Portraiture
- PHOT372 Editorial
- PHOT382 Advanced Imaging
- PHOT392 Advanced View Camera
- PHOT402 Multimedia Photo Essay

**Required**

14

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**Semester Seven**

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<td>PHOT261</td>
<td>Portfolio Development I</td>
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<tr>
<td>PHOT271</td>
<td>Theory &amp; Criticism: Contemporary Photography</td>
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**Students must complete 2 Photography electives from the following courses:**

- PHOT362 Portraiture
- PHOT372 Editorial
- PHOT382 Advanced Imaging
- PHOT392 Advanced View Camera
- PHOT402 Multimedia Photo Essay

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

Choose from course list.

**Required**

14

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**Semester Eight**

<table>
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<td>PHOT291</td>
<td>Final Project</td>
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<td>PHOT301</td>
<td>Senior Thesis</td>
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<td>PHOT311</td>
<td>Imaging Output</td>
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**Students must complete 1 Photography elective from the following courses:**

- PHOT412 Commercial Photography
- PHOT422 Photography as Fine Art II
- PHOT432 Photojournalism & Documentary II

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

Choose from course list.

**Required**

16

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**COURSE DESCRIPTIONS**

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**Semester One**

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**INTRODUCTION TO LIGHTING**

During this course, students will develop and apply the key skills needed to effectively control and manipulate available light in a variety of situations. Consolidating these skills further, students have the opportunity to demonstrate how their understanding of available light translates to the captured image. This course also includes a hands-on component introducing students to the basics of continuous lighting, grip equipment and portable electronic flash.

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**PHOTO FOUNDATIONS I**

From the tools, techniques and aesthetics of digital photography to using Lightroom as an organizational tool, this course lays the critical thinking skills and practical foundations which enable students to explore photography as a visual language.
Across a series of lectures, workshops and assignments, students will investigate the role photographic materials, processes and techniques all play in the pursuit of photography as a creative medium. This course includes an introduction to the basics of digital capture and digital imaging exposure, along with the core principles, language and tools of electronic media. Lightroom essentials include file management, workflow processing and resolution.

**Semester Two**

**INTERMEDIATE LIGHTING**

A hands-on course that aims to extend the core skills students have developed during *Introduction to Lighting* in Semester I. Focusing on studio lighting, this course allows students plenty of hands-on class time to master the basics of the medium. To consolidate their knowledge, students will be encouraged to further explore and experiment with increasingly more sophisticated lighting techniques including mixing light sources to achieve different moods and effects. *Prerequisite(s): Introduction to Lighting*

**PHOTO FOUNDATIONS II**

During this course students have the opportunity to extend their skills in Lightroom, including making global adjustments to their images whilst experimenting with digital printing techniques.

Students will explore the breadth of digital color concepts technologies and methodologies including: color perception, color models, color gamut, digital color correction and color management as well as gain a working knowledge of digital printing techniques. *Prerequisite(s): Photo Foundations I*

**Semester Three**

**ADVANCED LIGHTING**

Having mastered the basics of digital capture and mixed source lighting in Semesters 1 and 2, students will experiment with location lighting and practice trouble-shooting strategies to solve a range of specific lighting challenges.

This course is designed to develop an understanding of and ability to control various qualities of light in any environment. Students study a range of location-lighting situations to understand limitations, advantages and disadvantages of different lighting environments and methods. *Prerequisite(s): Intermediate Lighting I*

**CAPTURE TO PRINT I**

Investigating the current practices and concepts from camera to print is an essential component of this course. Using Photoshop as their predominant digital darkroom tool, students will begin to experiment with non-destructive image processing as well as workflow platforms, applications, hardware and general practices employed to control and manage digital image files. Class will provide many opportunities to practice working with adjustment layers, manipulating the basic density, contrast and color of a digital image as well as learn the basics of digital printing using Photoshop.
CONCEPTS IN PHOTOGRAPHY

A practical course that exposes students to all the permutations of professional photography. During this course, students will interact with working professional photographers, art directors and photo editors from a diverse range of industries and backgrounds. Through this exposure, students are better informed about the options open to them at graduation. Modules include online multimedia, books/self-publishing, magazines, periodicals, science-based photography, advertising and art venues. Course includes guest lecturers and field trips.

Semester Four

APPLIED PHOTOGRAPHY PRACTICES I

An immersive introduction to medium and large format black and white film techniques allowing students to apply acquired theories of light in a controlled studio environment. During a series of in-class sessions, students will begin experimenting with medium and large format camera techniques, using black and white film. This will provide many opportunities for students to practice and perfect the lighting skills they have learnt in the first three semesters.

Prerequisite(s): Concepts in Photography

CAPTURE TO PRINT II

In this course, students further develop their digital imaging skills. However, this semester, there is a stronger focus on scanning film and using Photoshop to process the images.—In conjunction with Applied Photography Practices I, students will fine-tune their printing abilities as they go about scanning the film they shoot and explore their output options.

Prerequisite(s): Capture to Print I

THE MOVING IMAGE I

A practical course introducing students to the craft of moving image. Today’s photographers are expected to be equally as skilled at using video as they are the still image. This course offers students a solid introduction to time-based media, allowing them to practice core skills in cinematography, using continuous light sources, directing, screenwriting, location sound recording, directing actors, producing, and non-linear editing. Working with the extensive video capabilities of their DSLR cameras, students will be invited to create two film projects each encompassing all aspects of the production process.

PROCESSES & CULTURES OF PHOTOGRAPHY

When students think analytically about the images they make, they add depth and context to their work. This semester, students will be introduced to the key histories and theories underpinning the cultural, historical and social contexts in which photographs are produced and distributed. Using these theories as a starting point, students will have the opportunity to develop and sharpen their analytical thinking abilities during a series of in-depth class discussions and research assignments.
Semester Five

APPLIED PHOTOGRAPHY PRACTICES II

Refining the conceptual and practical skills they have acquired throughout the past four semesters, students will embark on a series of shooting assignments in studio and/or on location. An integral part of this class is the conceptualizing process where students receive valuable direction and feedback via a series of in-class critiquing sessions. This is followed by guided shooting sessions, where students have the opportunity to shoot in the style and genre that interests them most.

Prerequisite(s): Applied Photography Practices I

INTERMEDIATE IMAGING I

In this digital output course, students extend their existing Photoshop skills and begin to recognize the individual elements that comprise an image. Breaking the image down into its component parts and experimenting with an array of blending modes, allows students greater creative control over their work. Using the concept-driven projects they are working on in Applied Photography Practices II, this class provides students with the opportunity to experiment with alternative digital processes and fine-tune their printing skills along the way.

Semester Six

APPLIED PHOTOGRAPHY PRACTICES III

A core class for Semester 6, Applied Photography Practices III provides students with a constructive forum in which they are encouraged to take stock of their current skill set and further develop their professional objectives. These objectives can be met in a number of ways.

This class will involve deep self-reflection, consultation and feedback with lecturers, peer feedback and the opportunity to shoot individual projects and fine-tune technical skills where necessary. The goal of this class is for students to become more independent in their learning within a mentored, supportive environment, giving them greater ownership over their own projects and future careers.

Prerequisite(s): Applied Photography Practices II

INTERMEDIATE IMAGING II

Students refine their Photoshop and Lightroom skills further through mentored instruction. As they gain proficiency in digital inkjet printing, they have the opportunity to complete printed work for other classes this semester.

Prerequisite(s): Intermediate Imaging I

Semester Seven

BUSINESS PRACTICES FOR PHOTOGRAPHERS

This course prepares students for entering the business of Professional Photography. Portfolio

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development, self-promotion strategies and essential business practices are emphasized in students’ fields of interest. Students will work on branding their own business identity and constructing a business plan.

PORTFOLIO DEVELOPMENT I

This course guides students through the initial portfolio development process, outlining principles for targeting a market-ready portfolio to their chosen area of the photographic industry. Using the appropriate terminology, students will clearly state their portfolio objectives. The course also covers current trends in photo bookmaking, online portfolio presentation, traditional/fine art portfolio presentation and contemporary printing practices.

THEORY & CRITICISM: CONTEMPORARY PHOTOGRAPHY

Evaluating a diverse range of historical and contemporary artworks and their accompanying critiques, students will begin to examine the ways in which we read images, both literally and figuratively. During in-depth class discussions, students will sharpen their critical thinking abilities as the class explores how and why certain images are capable of eliciting strong reactions or even altering viewer perceptions. The analysis extends to the study of photography as a whole.

Semester Eight

PORTFOLIO DEVELOPMENT II

A student’s portfolio consolidates the use of the photographic image as a means of expression and communication, demonstrating technical ability, creative vision and personal aesthetic brought together in a cohesive body of work.

Through a process of self-reflection, peer review and lecturer feedback, students will fine-tune their portfolios to the point where they are ready for presentation to the professional sector in their chosen area of the industry.

Prerequisite(s): Portfolio Development I

FINAL PROJECT

In conjunction with Senior Thesis, students will produce a body of creative work for their graduate group exhibition. Students prepare their work for exhibition in the genre of their choice. Work is reviewed via critical analysis, peer feedback and lecturer/student consultation.

SENIOR THESIS

Assisted by weekly writing workshops and critique sessions, students will develop, execute and complete their own thesis projects, culminating in a graduate group exhibition.

Students begin with a clearly stated thesis objective. Through peer and instructor feedback, weekly critiques, an artist’s statement, editing sessions, planning and designing their exhibition, sequencing images, mounting/framing/hanging techniques and the installation itself, they will refine their body of creative work until it matches their objective.

IMAGING OUTPUT

Students explore the advanced technical controls of printing workflows for digital imaging with a view to outputting images for their final body of creative work.
Electives

VIEW CAMERA

A hands-on introduction to traditional 4 x 5 view camera technology and aesthetics that also covers a number of image-making techniques, studio applications and printing. During this elective, students gain the necessary experience to employ and control the unique drawing capabilities provided by the view camera. Class time allows for practice using the view camera tilt, swing, shift, rise and fall movements to control focus, perspective and image shape. Students will also learn advanced exposure and traditional black and white printing techniques.

PHOTOGRAPHY AS FINE ART I

An introduction to Photography as Fine Art. This course allows students a more in-depth exploration of the contemporary visual artists who influence them most and asks them to question how and why this work is influencing their burgeoning style.

Through the modernist and post modernist lens, students explore photography as a conceptual, social and aesthetic tool. In doing so, students will expand their own awareness of contemporary art and apply this knowledge to their own work.

ADVERTISING PHOTOGRAPHY

The focus of this course is photographic illustration for advertising. Students are invited to analyze then, through their own work, apply professional advertising studio practices. In response to a client "brief", students will create their own projects in an advertising studio context using advanced applications of medium and large format cameras, digital capture and analog film. The expectation is that students will meet (and exceed) their client’s expectations. Typography and graphic design are also covered in this course.

PHOTOJOURNALISM & DOCUMENTARY I

An introduction to the history, theory, political influences and trends of both past and contemporary artists working in the Documentary Photography field. Students use their theoretical study as a basis and preparation for their own project. This elective includes weekly critiques of peer student documentary work including journals of self-reflection and process-analysis. The aim is to identify and more importantly, critique any ideological issues that arise so the next generation of Documentary Photographers and Photojournalists is armed with the skills to challenge and develop this unique narrative even further.

ALTERNATIVE PROCESSES

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

THE MOVING IMAGE II

This course gives students the opportunity to consolidate and master their filmmaking skills via two more complex multimedia projects. Moving beyond multimedia and montage, students will be required to conceptualize, write,
direct, shoot and edit two major sync sound narrative or documentary projects. **Prerequisite(s): The Moving Image I**

**PORTRAITURE**

Photographing people is as challenging as it is rewarding. During this course, students practice a range of portraiture techniques – from shooting the subject through to retouching and printing. Students will experiment with ways of posing, styling and using props in order to control and execute their desired effect. As projects increase in complexity, artistic and technical principles will be applied to a wider variety of subjects and situations. Class assignments may include classic, contemporary and pictorial styles for both studio and environmental portraiture.

**EDITORIAL**

Across a series of realistic and challenging assignments, students become immersed in the world of editorial photography to gain experience of working for modern-day publications. Through the execution of simple portraits (in studio and on location) to elaborate conceptual stories, students will explore a wide range of historical and contemporary editorial work. Class discussions will focus on the key practical skills involved in making the images studied as well as how this work inspires students’ own future projects. As they plan their own projects, students will consider their own artistic vision and style whilst being expected to approach their editorial assignment professionally. This involves: ensuring they have a clear brief from their client, establishing good relationships with photo editors, art directors and writers, developing concepts and devising a workable production schedule.

**ADVANCED IMAGING**

A student-motivated class which supports the core learning for this semester. Students will use this class time to consolidate and where necessary, fine-tune their knowledge and skill sets via the creative work they are doing in their chosen electives this semester.

**ADVANCED VIEW CAMERA**

This course is an expansion of View Camera and gives students the opportunity to produce a cohesive body of work either in studio or on location. Students will look at current and past trends in large format photography and will solidify their knowledge of view camera techniques by working on a body of work in a chosen genre.

**MULTIMEDIA PHOTO ESSAY**

A project-based class, which introduces students to the core techniques necessary for producing narrative picture stories for multimedia online presentations. After analyzing a range of standout photo essays and examining the techniques used to create them, students will research, plan, photograph and edit their own stories. In addition to incorporating audio, video and still images into their projects, they will be expected to incorporate a variety of classic photo essay elements including: opening pictures, transitions, point pictures, closers, expressive camera angles and lighting demonstrating their relevance in a modern multi-media project.
COMMERCIAL PHOTOGRAPHY

Students analyze and practice a variety of image-driven assignments with the objective of developing a strong body of commercial work suitable for the current marketplace. Practicing the technical skills they have gained in previous semesters, students will begin to apply this knowledge to the more specialized field of Commercial Photography. Class time is also devoted to current business practices in this field.

PHOTOGRAPHY AS FINE ART II

Students conceptualize and make images with a strong social and aesthetic focus. The overall goal is to develop a cohesive Fine Art portfolio. This course makes use of students’ practical and analytical skills, whilst honing their aesthetic sensibilities, as they develop their body of Fine Art images through a process of weekly critique sessions, mentoring, peer feedback, self reflection and editing.  
Prerequisite(s): Photography as Fine Art I

PHOTOJOURNALISM & DOCUMENTARY II

Students conceptualize and execute their own documentary-style photographic essay and in doing so, create their own political or social narrative. The objective is to produce a cohesive Photojournalistic piece. 

Students will be expected to practice and challenge their technical skills as well as analyze and discuss the ideology behind their body of work. Weekly critiques and self-reflection are an integral part of the development process.

Prerequisite(s): Photojournalism & Documentary I
TWO-YEAR DEGREE PROGRAMS

ASSOCIATE OF FINE ARTS
AFA 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 may also submit a Creative Portfolio, though it is not required.

All transcripts and supporting materials should be submitted to:

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

TRANSCRIPT REQUIREMENTS

All students pursuing an Associate’s degree from the New York Film Academy must show proof of high school graduation at a minimum.

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 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

The New York Film Academy generally does not consider prior experiential learning as a substitute for the transcript requirements described above. Applicants who do not have the required credentials may choose to audit a program at NYFA, but will not be eligible to receive a degree or certificate of completion without submitting the necessary transcripts.

APPLICATION

To be considered for admission, applicants must ALSO submit the following:

• A completed New York Film Academy AFA Application Form (available in this brochure or online at www.nyfa.edu).
• A $50 non-refundable Application Fee.
• Proof of English proficiency (such as TOEFL or IELTS score), if native language is other than English.
• One Letter of Recommendation (see below).
• Narrative Statement (see below).
• Creative Portfolio (optional).

Students must also complete one of the following:

• Copy of high school academic transcript OR
• Copy of high school diploma OR
• Copy of state-issued high school equivalency certificate OR
• Copy of Associate’s degree or college transcript from a regionally or nationally accredited college or university OR
• 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.

An ideal applicant for the New York Film Academy Associate of Fine Arts program must demonstrate a sincere passion for their field of studies, and the commitment necessary to complete a rigorous, total immersion undergraduate program.

**ENGLISH PROFICIENCY REQUIREMENT**

Since all classes at the New York Film Academy are conducted in English, students must be able to communicate clearly in written and spoken English. Applicants for whom English is not the first or native language should submit one of the following to verify English proficiency:

- 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.

In the case that an applicant does not provide any such documentation, their Admissions Counselor will use a phone interview as an opportunity to determine whether or not the applicant has the necessary English proficiency.

**LETTERS OF RECOMMENDATION**

Applicants to the New York Film Academy AFA program must submit a minimum of one letter of recommendation verifying the applicant’s ability to successfully take on undergraduate study in the relevant field. Letters must be sealed and stamped, and should be submitted directly to the Admissions Office from the individual writing on the applicant’s behalf.

**NARRATIVE STATEMENT**

The narrative statement should be a mature and self-reflective essay (2-3 typed pages) detailing the applicant’s reasons for pursuing an Associate’s Degree in the motion picture arts. The essay should take into account the individual’s history, formative creative experiences, contemporary influences and inspirations, and personal artistic dreams.

**CREATIVE PORTFOLIO**

The creative portfolio is not mandatory for admission to the Associate of Fine Arts program and is instead used as another tool to evaluate an applicant’s creative potential. Submission of an optional creative portfolio will in no way negatively affect an applicant’s status. The New York Film Academy understands that many applicants have attained applicable skills from varying experiences and thus it is the narrative statement that reveals the most about an applicant’s qualifications and potential for success in the program. Applicants may submit one or two examples of original work that best demonstrate their talent and ability.
as creative individuals. All film/video submissions must be submitted on DVD or hyperlink where the submission can be viewed, regardless of image capture format (20 minutes maximum). Applicants may also submit supporting materials such as slides or photographs (10 maximum).

Creative samples are accepted in various stages of development, or as completed work. Examples of work can range from drawings, conceptual illustrations, storyboards, designs, photographs, three dimensional models, or Digitally generated images. Students may choose to submit a typed screenplay or short story (10 page maximum).
ASSOCIATE OF FINE ARTS IN FILMMAKING
(OFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 73.5 Units

OVERVIEW

Constructed as a six-semester program, the Associate of Fine Arts (AFA) in Filmmaking strives to teach the art and craft of filmmaking through a combination of lectures, seminars, and total immersion workshops. The semesters are strategically broken down into phases, each phase acting as a foundation to the next. AFA candidates will first complete a series of short but intensive projects that will expose them to a variety of skills and techniques. After completing several short films in the first year, students will enter the second year ready to focus on their final film projects. This sequential arrangement allows students to progressively gain experience as visual storytellers, and to continuously build on their knowledge and understanding of filmmaking as an art form.

The New York Film Academy Associate of Fine Arts (AFA) in Filmmaking is an accelerated, six-semester conservatory-based, full-time study undergraduate program. Designed to educate talented and committed prospective filmmakers in a hands-on, total immersion, professional environment, the New York Film Academy Associate of Fine Arts in Filmmaking provides a creative setting with which to challenge, inspire, and perfect the talents of its student body. Filmmaking students follow an intensive curriculum and achieve multiple learning and production goals. In a combination of hands-on classroom education and intense film shoots, students acquire a sound understanding and appreciation of motion picture arts and aesthetics, and learn to integrate knowledge and professional experience.

YEAR ONE

In Year One, students undergo a thorough regimen of classwork and film production that lays the groundwork for a professional life in the film arts. From the first day of class, students experience a hands-on education in an environment that empowers them to artfully tell their stories. Through a sequence of workshops, students begin to work through a number of visual, dramatic, and technical challenges. They rapidly learn the fundamental creative and technical skills they need to make a film. All students participate in an intensive series of courses in Directing, Screenwriting, Producing, Camera, and Editing to prepare them for more advanced topics and projects in Year Two.

SEMESTER ONE

OBJECTIVES

During the first semester students learn the art and technique of visual storytelling in classes that include Director’s Craft, Camera and Lighting, Screenwriting, and Editing. During the first eight weeks of the program, students use the knowledge gained in these courses to write, direct, and edit short 16mm and HD films.

During weeks nine through twelve, students begin the process of integrating dialogue into
their films through short projects and production workshops. Students then write, direct, and edit the Digital Dialogue Film, the capstone project of the first semester.

**Learning Goals:**
- Understand the fundamentals of visual storytelling.
- High Definition video production and Digital editing.
- Fundamental training in acting and directing actors.
- Immersion in screenwriting craft.

**Production Goals:**
- Write, direct and edit four short non-synchronous projects. Three will be on 16mm and the fourth may be either 16mm or video.
- Crew as Cinematographer, Gaffer, and/or Assistant Camera on approximately 12 additional films.
- Write a short film script with dialogue.
- Shoot and edit two Digital directing exercises and one short film on Digital video.
- Crew in key positions on an additional 9 Digital projects.

### SEMESTER TWO OBJECTIVES

The second semester challenges students to develop their film craft artistically and technically, progressing beyond their earlier experiments with the medium. The second semester is devoted to intensive instruction, demonstration, group sync-sound directing exercises, individual consultations, and preproduction (including casting, rehearsal, and location scouting) for the students’ Year One Intermediate Films. As students complete the scripts for these 15-minute projects, they transition to the preproduction phase, planning and preparing the script for production in directing and producing classes and one-on-one consultations.

**Learning Goals:**
- Advanced filmmaking craft including directing, screenwriting, producing, sync-sound production, color cinematography, and Digital editing.
- Discuss the role of the producer and implement advanced production tasks.
- Survey and examine film history from a director’s perspective.

**Production Goals:**
- Direct a short film emphasizing a character’s Point of View
- Direct or serve as cinematographer on at least one production workshop.
- Serve as crewmember on four other production workshops, shot on various formats ranging from 16mm to HD.
- Shoot exercises on 35mm film as part of Camera and Lighting II

### SEMESTER THREE OBJECTIVES

Building upon the filmmaking foundations learned in the previous semesters, students are expected to produce a polished short film up to 15 minutes in length (Intermediate Film). This film may be shot on 16mm film, 35mm film, or on High Definition video, depending on each student’s personal aspirations, creative decisions, and budget. Each student must enter the third semester with a script (written in Semester Two) for the Intermediate Film Project.
The semester is divided into two distinct phases. The first is the production period, during which each student directs his/her own film and works on classmates’ films. The second phase of the semester is devoted to post-production. During this phase, students edit digitally, receive instruction and critique, and screen rough-cuts of the films. As they edit, they learn about the fundamentals of feature screenwriting, sound design, and film marketing.

**Learning Goals:**

- Demonstrate an understanding of the various stages of film production, including the pre-production, shooting, and editing a short narrative film.
- Apply the fundamentals of sound design.
- Identify and apply the basics of film marketing.

**Production Goals:**

- Direct and edit a film of up to 15 minutes (shot on 16mm film, 35mm film, or High Definition Video, and edited on Final-Cut Pro).
- Participate as a principal crew-member on fellow students’ films.

**YEAR-END SCREENINGS**

The Intermediate Film will be presented in a movie theater for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students’ progress and achievements thus far.

**YEAR TWO**

Coursework in the second year includes a series of highly specialized classes and workshops designed to further develop students’ knowledge and skills as professional filmmakers. The final thesis is intended to reflect the student’s strengths as a filmmaker, and should demonstrate an understanding of all of the elements learned throughout the course of study.

**SEMESTER FOUR OBJECTIVES**

The focus of the fourth semester is “professionalism.” Classes are infused with an emphasis on continuing to develop the craft, increasing the capabilities, ambitions and maturity of the film projects. Classes and coursework are intended to prepare AFA students for their thesis projects as well as for life in the industry after graduation. Throughout the semester, real world concerns for producing and directing these films will be used as class exercises helping the cohort to bring their skills to a higher, more professional level.

The overall goal of the fourth semester is to challenge students to grow as artists by exposing them to skills, techniques and approaches to filmmaking that are more specific and complex than those they learned in Year One. Students are required to complete projects of increasing complexity, including a commercial spot, advanced music video, and final thesis film. These projects allow students to mature in terms of artistic ability and technical expertise, thanks to courses such as Director’s Craft 3 and Camera and Lighting 3, which continue to aid their growth as filmmakers. During Semester Four, students meet with Thesis Committee members in order to ensure compliance with New York Film Academy standards, and to seek assistance in the realization of their
respective creative visions. Students will also begin developing feature-length film treatments for projects that they may pursue after graduating from the program.

**Learning Goals:**

- Identify and produce films in alternative formats, such as music videos and commercials.
- Examine enhanced directing, camera, and producing techniques.
- Identify and compose a feature film idea

**Production Goals**

- Produce a commercial spot
- Develop, produce, and direct an advanced music video

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**SEMESTER FIVE OBJECTIVES**

In Semester Five, through a series of intensive classes and advisements, each student meets with faculty members who assist and coach the student through the successful production of his/her thesis. The first part of the semester is aimed at finalizing the thesis idea in screenwriting classes, while also developing ideas aimed at successfully directing and producing the thesis film. This preparation culminates in the production of a thesis project, which can be up to 30 minutes in length and shot on film (16mm or 35mm) or High Definition video using state of the art Red cameras. In semesters five and six, students have a two-week production slot, in which they collaborate with classmates and industry professionals to bring this final vision to the screen. Under the guidance of writing, producing, and directing instructors, students undergo the intensive process of preparing for their shoots creatively and organizationally.

**Learning Goals:**

- Evaluate the creative and logistical aspects of a film for successful production.
- Apply advanced directing, camera, and producing techniques to the visual interpretation of a story idea.

**Production Goals:**

- Write, produce, and direct a thesis film that can be up to 30 minutes in length.
- Serve as principal crewmember on classmates’ projects.

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**SEMESTER SIX OBJECTIVES**

Instructors guide students through the post-production process in Semester Six and help them learn to not only make a more concise and powerful film, but also, to interpret and incorporate constructive editorial and creative feedback. Students will also gain valuable production experience, and specific skills, by assisting their classmates as crew on their thesis films. During the post-production phase in Semester Six, students edit their films and submit rough cuts in constructive critique sessions with instructors and classmates. Students will also complete a course about the breadth and scope of the entertainment industry helping them to find the beginning of their career path upon completing the program.

**Learning Goals:**

- Perform as an effective part of a creative team.
• Discuss the current state of the film industry and the role of the new filmmaker.
• Evaluate films on an advanced level, and interpret critiques of one’s own work.

**Production Goals:**

• Write, produce, and direct a thesis film that can be up to 30 minutes in length.
• Serve as principal crewmember on classmates’ projects.
• Edit the thesis project.

**YEAR-END SCREENINGS**

A final celebratory screening will be held at the end of Semester Six. The thesis films will be projected in large format in an open screening for friends, family and invited guests. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students’ progress and achievements in the AFA program.

**CURRICULUM**

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<thead>
<tr>
<th>Semester One</th>
<th>Units</th>
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<tbody>
<tr>
<td>FILM100</td>
<td>Director’s Craft I</td>
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<tr>
<td>FILM110</td>
<td>Camera &amp; Lighting I</td>
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<tr>
<td>FILM120</td>
<td>Digital Editing I</td>
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<tr>
<td>FILM130</td>
<td>Production Workshop</td>
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<td>FILM140</td>
<td>Screenwriting I</td>
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<td>FILM150</td>
<td>Director’s Craft II</td>
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<td>FILM160</td>
<td>Camera &amp; Lighting II</td>
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<td>FILM170</td>
<td>Sync Sound Production Workshop I</td>
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<td>Screenwriting II</td>
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<td>Producing the Short Film I</td>
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<td>Elements of Feature Screenwriting</td>
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<td>FILM240</td>
<td>Sound Design</td>
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<td>Director’s Craft III</td>
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<td>Camera &amp; Lighting III</td>
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<td>Feature Screenplay I</td>
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COURSE DESCRIPTIONS

**Semester One**

**DIRECTOR’S CRAFT I**

This is the first part of an in depth study of the methods used by the great directors to affect their audiences and to trigger emotional responses. In this course, students study the fundamentals of the director’s palette, including camera placement, blocking, staging, and visual image design, in order to learn the basic building blocks of visual storytelling.

**CAMERA & LIGHTING I**

In the first week of the course, students are trained to use the 16mm Arriflex S motion picture camera and its accessories. Within the first week, they perform test shoots to learn about the latitude of the film stock, how to get a correct exposure, the effect of different lenses, focus pulling, and in-camera effects. In lighting class, they learn fundamental lighting techniques through shooting tests on film. As students transition to dialogue projects on the Canon 5D, they are taught the principals of shooting and lighting high definition video. The Semester 1 Digital Dialogue project will be shot on this format.

**DIGITAL EDITING I**

In Digital Editing, students study the fundamental theories and technical aspects of nonlinear editing. Each student edits his or her own films. Classes are supplemented with individual consultations at the computer.

**Production Workshop**

Production workshop is a hands-on class in which students stage and shoot exercises under the supervision of their instructors. Through this in-class practice, students incorporate the rules and tools of framing and continuity learned in other classes. As a supplement to this course, filmmaking students will also study acting and act in these production workshops, preparing themselves to not only communicate and collaborate with their actors, but to draw out the best emotional outcome of a scene.

**SCREENWRITING I**

This course introduces students to the foundations of screenwriting, as students workshop ideas, write loglines, treatments, rough drafts, and shooting scripts. Instruction focuses on the essentials of visual storytelling, dramatic structure, and character development. In-class discussion provides students with constructive analysis and support, as students learn to tell their stories visually, rather than through dialogue. The scripts they write become the basis of all class work in the first semester.

**Semester Two**

**DIRECTOR’S CRAFT II**

Starting where the first semester directing class left off, students learn how to cover scenes with a series of shots as well as the fundamental uses of moving cameras. Students practice different approaches to coverage by breaking down scenes from their own scripts. As they prepare for their Year One Intermediate Film, they create floor
plans and shot lists, and then discuss their choices with the instructor. This class also introduces the students to the casting process, as they learn the delicate craft of working with actors.

*Prerequisite(s): Director’s Craft I*

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**CAMERA & LIGHTING II**

Continuing where Camera and Lighting I left off, students work with sync sound 16mm cameras before tackling the full capabilities of the Canon 5D. All of the fundamental creative skills and concepts students learn working with 16mm film and HD video carry over to the 35mm filmmaking component, which offers students the opportunity to learn the foundations of 35mm cinematography.

*Prerequisite(s): Camera & Lighting I*

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**SYNC SOUND PRODUCTION WORKSHOP I**

Under the guidance of their directing, camera, and sound instructors, students shoot scenes on 16mm film and HD. Through these exercises, and produced in tandem with students in the corresponding NYFA AFA Acting For Film Program, 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).

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**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*

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**SCREENWRITING II**

Students develop, write, and workshop scripts for their Year One Intermediate Films. Students conduct live readings of their screenplays and engage in instructor led, roundtable discussions of the works, preparing the stories for the Semester 3 production.

*Prerequisite(s): Screenwriting I*

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**PRODUCING THE SHORT FILM I**

Producing the Short Film leads students through pre-production, introducing them to the essential processes of location scouting, permitting, and actor releases. The producing instructor and the students design a production schedule for the entire class, and the instructor encourages students to form realistic budgeting and scheduling plans as they undertake the production of their Year One Intermediate Film productions.

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**INTRODUCTION TO FILM**

Through screenings and discussion, this class charts the 120-year history of the medium, from early silent shorts, through various international movements, the rise and fall of the Hollywood Golden Age, to the birth of the modern cinema. In the process, students discover where their own work fits in the history of the art form.
Semester Three

INTERMEDIATE FILM PRODUCTION

Each student receives six shooting days to produce a script of 15 pages. Students work on their classmates' films in the principal crew roles. They continue to meet with instructors in one-on-one advisement sessions to get feedback on their shooting script, casting, storyboards, floor plans, schedules and budgets.

Each week during the production period, students come together with their Directing and Producing instructors to debrief on the most recently completed production and greenlight the next production. The greenlight process requires students to present a production notebook to their instructors, who will determine that the student is fully prepared creatively and logistically.

INTERMEDIATE FILM POST PRODUCTION

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

Prerequisite(s): Intermediate Film Production

ELEMENTS OF FEATURE SCREENWRITING

This course introduces students to the craft of feature screenwriting through script-to-screen examinations of classic features. In the process, students also develop and workshop their own feature film script ideas, which will be the basis of further writing in the second year of the AFA program.

Prerequisite(s): Screenwriting II

SOUND DESIGN

Students receive instruction in fundamental post-production sound techniques such as Sound Effects and Sound Mixing. In the process, they learn the significance of sound design in improving the look of their Intermediate films.

Prerequisite(s): Sync Sound Production Workshop I

MARKETING THE SHORT FILM

Students learn the various outlets for exhibiting their short films. As they learn about film festivals and markets, students develop a portfolio, including a website and press kit, intended to market their completed films most effectively.

VISUAL EFFECTS

Students can elect to take a course on the fundamentals of visual effects, including using green screen, animation, and other effects in the visual representation on screen.

Semester Four

DIRECTOR’S CRAFT III

A continuation of Director’s Craft 2; students will increase their comprehension of visual expression and directorial style through a
series of in class exercises, assignments, and lectures. These skills will help prepare students for Sync Sound Production Workshop 2, which runs concurrently as the students produce commercial spots as crews. Preparation of a director’s journal will assist students in defining their style and vision for projects in later semesters.

The second half of the course provides students with the foundation required to direct a more technically advanced music video using a larger equipment package. Each student will direct their own advanced music video in addition to collaborating as crew on their classmates’ projects.

**Prerequisite(s): Director’s Craft II**

**CAMERA & LIGHTING III**

This hands-on course introduces students to the Red Camera and a range of more professional lighting and grip equipment. In a hands-on environment, students will work with dollies, flats, and green screens on a professional sound stage, replicating shots from their favorite films.

**Prerequisite(s): Camera and Lighting II**

**PRODUCING THE SHORT FILM II**

This class continues to examine the job of producer by matching tasks and challenges with ways of approaching them. Emphasis is placed on developing skills to produce larger scale projects at a reasonable cost through advanced planning, budgeting and scheduling. Students will also learn the basics of the business of filmmaking to help them pursue their burgeoning careers. Students will meet with a thesis committee throughout the semester in the context of this course.

**Prerequisite(s): Producing the Short Film I**

**FEATURE SCREENPLAY I**

The goal of this workshop is to fully immerse each student in the foundations of feature screenwriting, providing a solid structure for an overall idea and scripted setup. Students work with instructors and peers to write a feature film treatment and first act.

**Prerequisite(s): Elements of Feature Screenwriting**

**SCREENWRITING III**

Students develop, outline, and write treatments and a first draft of their thesis scripts. As these young filmmakers develop a unique directing style, their writing instructors encourage them to "write it in" to these scripts, giving them a unique and specific vision.

**Prerequisite(s): Screenwriting II**

**SYNC SOUND PRODUCTION WORKSHOP II**

Putting into practice the skills learned in Director’s Craft III and Camera and Lighting III, students film spec commercials using the advanced equipment package. This experience gives students an arsenal of techniques and practical tools that they can use to successfully complete their Thesis Project.

**Prerequisite(s): Sync Sound Production Workshop I**
Semester Five

THESIS FILM DIRECTING

This class helps students define a visual style and approach to their thesis projects. Working alongside their peers, and under the guidance of a directing instructor, students prepare a presentation that details their directorial choices with regards to character, color, production design, locations, music, and tone.

THESIS FILM PREP

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

SHORT THESIS SCREENWRITING

Good writing is rewriting, and students finalize their thesis scripts in this class. Under the guidance of screenwriting instructors, students workshop their scripts with their peers, lead table reads, and lock their scripts.

DIGITAL EDITING III

This course seeks to increase students’ proficiency as editors and increases their knowledge of complex post-production elements such as color correction, sound mixing, and both electronic and traditional film finishing. Students edit their advanced music video with consultations from their directing and editing instructors. 

Prerequisite(s): Digital Editing II

PRODUCTION DESIGN

This workshop helps students prepare for the design requirements of their thesis film projects. Topics covered in this hands-on workshop include the collaboration between cinematography and design, set construction, creating the visual language of the film, costume design, and prop choices.

THESIS FILM PRODUCTION I

The final six weeks of Semester 5 begin the Thesis production window. A single project of up to thirty minutes in length, the Thesis project is filmed using the entire advanced equipment package – including Red Epic cameras, HMI lighting and industry standard advanced dollies. Each student is allotted a block of 13 shooting days, and must work on three of their classmates’ films to complete the requirements of the degree. Each project is greenlit by the students’ directing and producing instructors, who evaluate the students creative and business choices as they are presented in each student’s production notebook. Every two weeks during the production period, students reconvene with their directing and producing instructors to discuss each production, and prepare for the upcoming projects.
Semester Six

THESIS FILM PRODUCTION II

The first eight weeks of Semester 6 complete the 14-week thesis production window. Every two weeks during the production period, students reconvene with their directing and producing instructors to discuss each production, and prepare for the upcoming projects.

Prerequisite(s): Thesis Film Production I

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

THESIS FILM POST PRODUCTION

The ability to receive creative notes during post-production is an essential skill for all filmmakers. Ultimately this process helps students create more concise and powerful short films, as well as preparing them to enter the editorial process on future films where they will receive extensive, and at times contradictory notes from producers, cast, financiers and other creatives.

ENTERTAINMENT INDUSTRY SEMINAR

There is no single path or formula for creating a career in filmmaking. During the last weeks of the AFA Program, students explore the many different possible roads to a life in film. Guest filmmakers and industry professionals share their experiences with students; and mentors work individually with students to discuss the next step in their careers.

FEATURE SCREENPLAY II

Students can elect to workshop and complete the feature script developed in Semester 4. Students will also learn the essentials and marketing and selling a feature screenplay.

Prerequisite(s): Feature Screenplay I
ASSOCIATE OF FINE ARTS IN
ACTING FOR FILM
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 66 Units

OVERVIEW

The New York Film Academy Associate of Fine Arts (AFA) in Acting for Film is a conservatory-based, four-semester, full-time study program. It is intended for students who are passionate, imaginative and versatile in their craft, who also have a strong desire to further develop these attributes as they apply to the discipline of acting for film. Students in the program will be immersed in an environment created for professional development and creative freedom. In a combination of hands-on classroom education and intense acting seminars, students acquire a sound understanding and appreciation of performing as visual artists in the motion picture arts and learn to integrate knowledge and professional experience.

YEAR ONE

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

SEMESTER ONE

OBJECTIVES

From the first day of class, students are immersed in a hands-on education. They rapidly learn the fundamental creative and technical skills they need to act in motion pictures. All students participate in an intensive sequence of classes in Technique & Scene Study, Acting for Film, Voice & Speech, Movement, Filcraft, and Introduction to Film (master lectures in Directing, Cinematography, Writing, Producing and Editing with an in-class shoot).

Learning Goals:
• Understand the fundamental principles of acting for film.
• Grounding in classical scene study and acting techniques.
• Survey and examination of film studies from a film actor’s perspective.
• Exposure to a variety of vocal and movement techniques.
• Understanding the development of film acting styles from silent movies to present day, as well as developing a working knowledge of films that span the history of movies in America.

Production Goals:
• Perform a live monologue or scene presentation.
• Shoot in class on camera for weekly critique.
SEMESTER TWO
OBJECTIVES

The second semester of Year One enables students to continue developing as actors by challenging their range, and moving beyond their “comfort zone”. The second semester consists of a sequence of classes in Technique and Scene Study II, Acting for Film II, Voice and Speech II, Movement II and Screenwriters & Playwrights. Acting for Film students will also have the opportunity to collaborate with film students on Sync Sound Production Workshop projects, learn about playwrights and screenwriters and shoot a short film project on location with professional staff. All instruction and film exercises are geared towards helping students complete their individual projects and production goals.

Learning Goals:
• Intermediate training in vocal and movement work.
• Developing standard American speech.
• Grounding in intermediate acting for film.
• Exposure to basic visual media production.
• Experience working in a collaborative environment with filmmakers
• Ability to analyze and understand contemporary screenplays.

Production Goals:
• Perform in a short film.
• Perform in a filmed, year-end scene presentation.
• Perform in a film directed by student filmmakers.

YEAR TWO

Through exposure to the many facets of the professional world of film acting, the second year prepares students for their final projects, which include Showcase and Final Film Project. All Year Two associate degree students must complete a series of highly specialized courses, participate in multiple film productions, and ultimately deliver a Thesis Portfolio reflecting the depth of their course of study.

SEMESTER THREE
OBJECTIVES

At the beginning of Semester Three, students begin gathering Thesis Portfolio materials. Students will meet with Academic Advisors periodically throughout the second year. The focus of the semester is on refining performance skills. Semester Three classes are infused with an emphasis on perfecting craft and exposing students to the realities of the acting industry and the business of acting. This is intended to prepare AFA students for their final projects as well as for a life in the industry after graduation.

Learning Goals:
• Continued practice in front of camera, behind camera, in a recording studio and in post-production.
• Exposure to and comprehension of television vs. film performance.
• Familiarization with vocal techniques for voice-over work
• Beginner training in improvisational work and the Meisner technique
• Examination of the works of Shakespeare
Production Goals:
• Perform in a variety of television scenes and on-camera exercises.
• Perform in two live, television shoots: one multi-camera comedy and one single camera dramatic episodic shoot.
• Prepare and record original voice-over reel in studio.
• Perform in an in-class taped Shakespeare presentation.
• Perform in a filmed, year-end scene presentation.

SEMESTER FOUR OBJECTIVES

At this point, AFA students devote the majority of their time to their final projects and to gathering Thesis Portfolio materials. Acting faculty coach and assist students individually in an extensive series of advisements to ensure the successful completion of degree requirements.

Learning Goals:
• Further development of advanced scene study techniques.
• Development of skills necessary for auditioning (both for television and film).
• Understanding of marketing tools used by film actors.
• Ability to create a written thesis.
• Give acting students a working knowledge of the history of the actor's craft and a basic knowledge of major theories of acting.

Production Goals:
• Perform in a Final Film project for an audience.
• Learn editing skills to create a professional reel.

CURRICULUM

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Semester Four  Units
ACTI400  Technique & Scene Study IV  4
ACTI410  Acting for Film IV  4
ACTI420  Business of Acting/Audition  2
ACTI430  Thesis Production & Portfolio*  2
ACTI440  Building the Reel  2
HATM140  History of Acting  3
Required  17

COURSE DESCRIPTIONS

Semester One

Technique & Scene Study I  (Plays)

Technique & Scene Study I provides students with the preparatory building blocks, which lay a solid foundation from which to go deeper into the craft. Students will practice relaxation, concentration and specificity exercises as well as learn how to prepare emotionally for a performance. This course also introduces the concepts and skills students need for successful scene work. Students will be responsible for memorization, text analysis, writing bios, living inside the given circumstances of character, developing strong objectives, communicating moment to moment with their scene partner, beat notation, making strong acting choices through action text, setting the scene, blocking, prop and costume choices. Students will present a scene with a partner in a final performance at the end of the semester. Choice and length of scene will be determined by the director.

ACTING FOR FILM I

This course introduces the beginning Acting for Film student the skills necessary for creating a fully realized performance. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette is also addressed. Students collaborate in a supervised Production Workshop with film students, which is a full immersion production approach to Acting for Film instruction.

VOICE & SPEECH I

This course is a studio experience exploring basic voice and speech techniques and concepts while addressing each individual student’s current vocal state. A conceptual framework for critical analysis is presented along with basic voice and speech practice. Students learn to access their natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension.

MOVEMENT I

Students experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught, such as modern dance, yoga, Viewpoints and Laban movement. They will also learn the relationship between their physical and emotional life and apply these discoveries to acting choices. This course will cover aspects of movement analysis and apply movement exercises to developing the physical life of a character.
FILMCRAFT

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

INTRODUCTION TO FILM

This seminar teaches students to identify the techniques used by cinematic innovators in the history of filmmaking. Through screenings and discussions, students will grow to understand how filmmakers approached the great challenge of telling stories with moving images from silent films to about 1960. The course explores ways that the crafts of directing (particularly shot construction), cinematography, acting and editing developed over that period. Students are then challenged to identify which techniques they are learning in their own ongoing film projects, and when these were developed within that historical continuum.

Semester Two

TECHNIQUE & SCENE STUDY II

Students mobilize all the skills learned in previous semesters in all classes to prepare a performance that will showcase their skills and talents learned to date. Scenes and monologues are explored and rehearsed culminating in a presentation for an invited audience. Scheduled rehearsals average five hours per week. Students will co-produce a presentation.

Prerequisite(s): Technique & Scene Study I (Plays)

ACTING FOR FILM II

Students apply the training learned in Semester One to in-class exercises. Students will prepare a script and digitally tape a variety of scenes during class. Students will apply their editing skills towards editing their own scenes to better understand how the mechanics of a performance affect the final edit. Scenes will be screened for critique in class. Actors will participate in a sync sound workshop with filmmaking students, and will also prepare for a year-end shoot shot by an on-staff professional DP and Director.

Prerequisite(s): Acting for Film I

VOICE & SPEECH II

This course is designed to help students find physical freedom with their instrument and learn to identify and duplicate proper pronunciation elements. Voice exploration and exercises will be deepened in order to find a new level of availability and richness within the student’s vocal instrument. Specific attention will be paid to helping each student expand his/her flexibility and range of choices applicable to characterization work. They will deepen the study of Standard American Speech and IPA (International Phonetic Alphabet) begun in Voice & Speech I in order to neutralize regional dialects and attain more resonant speech. This allows for the beginning practice of dialects including (but not limited to) Standard British, Cockney and Brooklyn.

Prerequisite: Voice & Speech I
MOVEMENT II

In a continuation of Movement I students will further explore their physical expression, command over their physical abilities, and connection to physical characterization. Various techniques, such as Composition work, Contact Improv, and Chekhov’s Psychological Gesture, will be used to exercise the students’ physical instrument. This course will foster and amplify the students ability to be physically present and connected with their acting choices while also being able to both analyze and apply physical characterization in their work.

Prerequisite(s): Movement I

SCREENWriters & PLAYwrights

Students study contemporary playwrights and screenwriters, examining style as it relates to current forms and genres. Text analysis and plot structure and treated as fundamental tools of critical analysis. Students learn how to interpret given elements of writing, such as mood and subtext, to enhance performance. Written work is an integral part of this course.

Semester Three

TECHNIQUE & SCENE STUDY III

Students mobilize all the skills learned in previous semesters in all classes to prepare a performance that will showcase their skills and talents learned to date. Scenes and monologues are explored and rehearsed culminating in a presentation for an invited audience. Scheduled rehearsals average five hours per week. Students will co-produce presentation.

Prerequisite(s): Technique & Scene Study II

ACTING FOR FILM III: SCRIPTED TV

This course introduces the concepts and skills that students need for today’s television shows. The instructor will work with the class to determine casting needs. A full or partial comedy script, and a full or partial dramatic episodic script will be chosen to accommodate the class. Students assist with crew positions when not acting. The aim of this course is to have the actor experience the acting and production techniques used in today’s television shoots. The final product is not the focus here; emphasis is on students gaining practical experience of on-camera acting so that they will be prepared for the pacing, tone and adjustments necessary for today’s TV actor. They will shoot a both full and partial sitcom and a full or partial dramatic episode, teaching them the techniques of a traditional multi-camera set, as well as single camera shooting.

Prerequisite(s): Acting for Film II

VOICE-OVER

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

Prerequisite(s): Voice & Speech II
IMPROVISATION

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

MEISNER

This course teaches beginning Meisner technique skills necessary for creating a fully realized, nuanced performance. The primary focus of this course is the study of the approach to acting taught by the late Sanford Meisner. Largely based on listening and observation, the Meisner technique helps actors to act and react truthfully by being grounded in the reality of the moment.

SHAKESPEARE

The course provides an introduction to Shakespeare’s verse, texts, characters and performance history for actors, directors and writers. While the course is primarily performance-based, some consideration will be given to Shakespeare’s life, the “authorship question” (who wrote Shakespeare’s plays), production history, as well as some discussion in the cultural meaning of “Shakespeare” today.

Semester Four

TECHNIQUE & SCENE STUDY IV

Students mobilize all the skills learned in previous semesters in all classes to prepare a performance that will showcase their skills, talents and originality. Scenes and monologues are explored and rehearsed culminating in a Showcase performance for an invited audience. Scheduled rehearsals average five hours per week.

Prerequisite(s): Technique & Scene Study III

ACTING FOR FILM IV

This course teaches the intermediate Acting for Film student skills necessary for creating a fully realized performance. The primary emphasis of the class is to rehearse and shoot a variety of more complex material. Students will prepare a year-end shoot to be shot by an on-staff DP and Director. Students will both produce and act in the shoot.

Prerequisite(s): Acting for Film III: Scripted TV

BUSINESS OF ACTING/AUDITION TECHNIQUE

This course teaches advanced Business of Acting skills to students on the verge of graduating with an AFA in Acting for Film. Students will create a business plan which includes research on headshot photographers, writing resumes, researching and targeting appropriate agencies and managers, understanding basic contracts and industry standards as well as honing auditioning skills for today’s industry. In addition, this course will develop the actor’s cold reading and auditioning skills through weekly drills of mock, on-camera audition situations. Work will be viewed and critiqued weekly with the aim of preparing students to enter today’s highly competitive industry.

Prerequisite(s): Successful completion of semester 3 courses
**THESIS PRODUCTION & PORTFOLIO**

This course is a culmination of all work covered throughout the AFA course of study. Students will present a comprehensive thesis portfolio which includes: written essays describing career goals and self-assessment, academic demo reel, a headshot/resume of professional quality and industry standard, and a critical essay regarding the creation of a character from inception to performance.

**Contents of Final Portfolio:**

- Headshots/Resume.
- Film Acting Reels: (Industry Demo Reel (2-3 minutes); Academic Film Reel (9-10 minutes in length)
- Career Blueprint/Goals Essay.
- Self-Assessment Essay of progress in the Craft
- Critical Essay: Creation of a Character from inception to performance

**BUILDING THE REEL**

An overview of the basics of digital editing. Students will learn by experience exactly what is needed to match shots, which will help them understand how to tailor their performances accordingly. Students will also build their own acting reel for industry submission.

**Prerequisite(s): Filmcraft**

**HISTORY OF ACTING**

The course traces the evolution of the history, and various theories of acting. Starting with the Greeks and Romans, the course examines ideas of acting from Shakespeare's time to the present day. The course also considers contribution and theories of key figures such as Diderot, Stanislavski, Meyerhold, Brecht, Artaud and Grotowski, and concludes with an examination of the history of acting styles and techniques for film and new media.
ASSOCIATE OF FINE ARTS IN SCREENWRITING
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 61 Units

OVERVIEW

The AFA Screenwriting program offers a comprehensive look at the art of screenwriting through writing courses as well as courses in film studies and screenplay analysis. Students will be assigned several writing projects, which will be critiqued by their peers during in-class workshops.

YEAR ONE

Year One introduces students to the medium of the moving image and to cinematic storytelling. Students will learn and practice their craft, and begin to find their own voices in their writing. Good habits for creative work will be honed, and discipline and dedication to the art and craft of screenwriting will become second-nature to the students. In addition, students will learn the aesthetic and commercial differences between film and television, as well as gain an understanding of entertainment business practices and the role writers play in the industry.

SEMESTER ONE OBJECTIVES

During Semester One, students will be introduced to the tools and skills necessary for writing successful screenplays. Students are encouraged to be creative, but are also taught to think of the screenplay as the definitive industry tool for articulating ideas or concepts to a production team, including producers, financiers, directors, and actors. Clarity can be as important as creativity. Standard formatting and industry expectations will be studied and analyzed during writing workshops and lectures. The Great Screenplays course will explore some of Hollywood’s most beloved and revered works over the past seventy years.

Learning Goals:

• In-depth study of classic screenplay structure, character arcs, theme, conflict, flashbacks, voiceover, subtext, style, tone, visualization, discipline.
• Building stories around a variety of inspirations, ranging from art and current events to legends/folklore and social media.
• In-depth look at treatment writing.
• Examine theories of film through analysis of a variety of great screenplays from the 20th and 21st Centuries.
• Critical concepts in film history.
• Standard conventions of TV writing and the TV industry.

Production Goals:

• Write a treatment/outline for two feature length films.
• Write a first draft of a speculative (“spec”) feature length screenplay.
• Write a “network draft” of a spec one-hour TV drama episode.
SEMESTER TWO

OBJECTIVES

The second semester challenges students to develop their craft artistically and technically, and to progress beyond their earlier experiments with the feature length screenplay. In an advanced workshop, students will write a first draft of a second original spec feature length screenplay and will then choose between revising that screenplay or the screenplay from Semester One. Students are expected to share revised or newly written material in workshops. In addition, students will broaden their understanding of the medium by developing material for a half-hour TV comedy spec script and an original TV series pilot script (drama or comedy). Students will also study acting techniques and write, direct, and edit their own short film in order to achieve a better understanding of how the written word translates to the screen. In Genre Studies, students will learn the expectations and conventions of many of the classic Hollywood film genres. Students will also study the Business of Screenwriting and how to navigate the entertainment industry.

Learning Goals

• Fundamentals of film directing.
• WGA format and copyright law.
• Standard conventions of TV half-hour and original pilot writing
• Fundamentals of acting.
• Entertainment industry methods, practices, and players.
• Script revision.
• In-depth study and practice of the pitch
• Genre and storytelling conventions and influences.

Production Goals

• Write a first draft of a second feature length screenplay.
• Revise a draft of one of the two screenplays generated up to this point.
• Direct a short film.
• Act in filmed scenes and monologues.
• Write a half-hour television comedy spec script.
• Write a pilot episode of an original television series.

YEAR END STAGED READINGS

AFA Screenwriting students will celebrate the completion of their first year with a night of staged readings of their written work. The readings will be developed in conjunction with actors, and will be held at a nearby professional stage theater.

YEAR TWO

During Year Two, AFA candidates begin working on their thesis, a feature length screenplay or episodic television series pilot. The thesis should represent the best work a student is capable of and, when complete, be of professional industry quality. In advanced workshops, students will use knowledge gained in the first year to slowly and deliberately construct their theses. Coursework in Year Two will focus on refining writing techniques and clarifying each student’s artistic voice, as well as preparing students for a professional life after the AFA.
**Thesis Options:**

**Thesis Option A: Feature Film.**
Students may choose to write a feature length film speculative (“spec”) screenplay.

**Thesis Option B: Episodic Television.**
Students may choose to write a pilot episode and bible (supporting materials) of an original comedy or drama television series.

**SEMESTER THREE OBJECTIVES**

At the beginning of Semester Three, students will choose a thesis primary advisor (a Screenwriting Faculty member) and be assigned two primary readers. These committee members are in addition to the Thesis Workshop instructor and the Chair of the Screenwriting Department. The thesis advisor works closely with the AFA candidate throughout the process, while the readers serve more of a consulting role. At certain times throughout the year, each student will present treatments and drafts of his/her thesis script to his/her committee, who will then give notes to the student in a mandatory thesis committee meeting. Three such meetings will take place throughout the academic year. Semester Three classes are infused with an emphasis on perfecting craft, and exposing students to the realities of the entertainment industry. Complementing this work is Dramatic Writing, which explores the technique and artistry of playwriting. They will also learn the art and craft of adaptation. Students will also work more in depth with character development in a seminar designed to complement and enhance their thesis workshop classes.

**Learning Goals:**

- Improve character development skills.
- Gain mastery of the pitch process.
- Learn the art of adaptation.
- Learn the history of dramatic writing.

**Production Goals:**

- Write an outline and first draft of thesis feature or TV pilot.
- Develop professional pitch for thesis project.
- Write a treatment for an adaptation of an original source material.

**SEMESTER FOUR OBJECTIVES**

In Semester Four, students devote most of their time to their thesis requirements. Faculty meets one-on-one with students in an extensive series of advisements to assist them and coach them through the successful completion of thesis requirements. Students will also be given an introduction to Transmedia and new media, learning about webseries, comic books and game design. Finally, in anticipation of a year-end industry pitch fest, students will perfect their pitches for their thesis projects and turn them into professional-grade selling tools.

**Learning Goals:**

- Lecture series with a cross-section of industry professionals.
- Intense examination of scene writing.
- Mastering the skills of script revision and polish.
- Gain an understanding of the
transmedia landscape and its special artistic considerations.
• The craft and technique of writing sequential art.
• The concepts and technique of game design.
• Perfect the art of the pitch.

Production Goals:
• Revise, rewrite, and polish thesis project.
• Develop and write a Game Design Document

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NYFA PITCH FEST

To celebrate the completion of the AFA Screenwriting Program, New York Film Academy hosts a pitch event for graduating AFA writing students. Industry experts attend the event to hear NYFA students pitch their final projects. While this event has opened industry doors to students in the past, the primary intent of the Pitch Fest is to provide students with pitching experience and feedback from experts and professionals.

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COURSE DESCRIPTIONS

Semester One

ELEMENTS OF SCREENWRITING
Utilizing lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and locations, and to develop action sequences. Topics will also include: Classic screenplay structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

STORY GENERATION
Story Generation is designed to help writers become what the film industry needs most: prolific sources of movie ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for feature films of various genres. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become versatile, adaptable, and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will commit to one of their story ideas and develop it into a treatment to be used for writing the Quarter 3 screenplay.

WRITING FOR TELEVISION I: ONE-HOUR DRAMA
This television workshop is a fast-paced, intensive workshop program that introduces students to the fundamentals of the TV world and TV writing. The class work consists of individual writing, reading aloud of student work in class, and workshop discussions. By the end of the course, each student will have written a Studio/Network draft (which is a second draft, in the TV world) of a one-hour television spec script for an existing show. Students will be encouraged to write through difficult spots with the belief that getting to “The End” is more important than polishing along the way. Workshop sessions will simulate a TV writers’ room, and will be an environment in which students evaluate their own and their classmates’ work. A constructive, creative and supportive atmosphere will prevail, where students will guide and encourage each other in their writing.

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

**THE GREAT SCREENPLAYS**

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

**Semester Two**

**WRITING THE FEATURE FILM SCREENPLAY II**

Writing the Feature Screenplay II builds upon knowledge gained in Writing the Feature Screenplay I and Story Generation, in which students wrote a feature-length film script and a treatment for a second feature-length film script, respectively. This course is divided into two components: in the first, students will take the treatment written in Story Generation and write a draft of that script. In the second half of the course, students will choose one of their two feature scripts and revise it more thoroughly than they have with any project in the program so far. Each week, students will bring in a sequence of their scripts to be workshopped.

*Prerequisite(s): Writing the Feature Film Screenplay I*

**THE BUSINESS OF SCREENWRITING I**

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

Students may intern at a film or television production company, film or television studio, management company, or talent agency. Students are encouraged to choose their internship wisely based on their interests and strengths honed during the program. The Business of Screenwriting instructor is responsible for approving internships. Any internship considered as enhancing and/or enriching the student’s understanding of the film or television industry may be an option. Students will be expected to write reports on their internship experiences, and internship supervisors will assess the students’ performance at the work site. Students should keep in mind as they choose their internship sites that this position is likely to be their entree into the entertainment industry, so it is imperative that they be responsible and recommended that they foster as many positive relationships as possible.

Instead of an internship, students may write a Research Project. Students may opt to write a research paper that will investigate a specific topic related to the entertainment industry. All research papers must be approved by the Business of Screenwriting
instructor, and must address a topic that directly relates to the field, such as the Studio System, histories of specific entertainment companies or movements, depictions of writers and filmmakers in popular culture, etc. Papers must be at least 15 pages in length and must reference a comprehensive list of research sources.

WRITING FOR TELEVISION II: HALF HOUR COMEDY

The very definition of sitcom has changed dramatically since the days of “I Love Lucy.” In modern television, a half hour comedy might be a darkly acerbic dramedy, a single-camera mockumentary or a traditional multicam show filmed in front of a live studio audience. Students will become familiar with the half-hour television industry, the various styles of half-hour television writing, and the current crop of viable series from which to draw the spec they will write. Each student will then draft a professional-caliber spec for a half-hour show. The workshop portion of the class will be constructed to simulate a TV writers’ room, with students reading, evaluating, and assisting each other from “breaking story,” building outlines, all the way to a completed draft.

Prerequisite(s): Writing For Television I

WRITING FOR TELEVISION III: PILOT

After completing specs of current half-hour and hour-long shows, students will now create their own original episodic television series. Topics will include: the current state of the networks, introducing your central character and core cast, creating a series “template,” creative solutions to providing back story, and building the show's world and tone. Students will learn from individual writing, group workshops, short lectures, television screenings, and story analysis to create two pieces of writing. By the end of the course, students will complete a full draft of a television pilot script for an original show, either one-hour or half-hour.

Prerequisite(s): Writing For Television I, II

SCRIPT TO SCREEN

Script to Screen is designed to help writing students see what happens to their words when actors interpret them in front of the camera. This will include coursework in Directing, Editing, Cinematography and Acting. Students will learn about the theory and practice of the Stanislavski Method, improvisation, and scene and monologue work as starting points. By exploring how actors build characters and performances based upon the information provided in a film script, writers will learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue and action writing.

Students will also learn about the fundamentals of film directing, which in turn facilitates an understanding of the filmmaking process as it relates to screenwriting. It is our belief that a student who actually picks up a camera, blocks a scene and directs actors from a script is far better prepared to then write a screenplay. If a writer has actually translated a shot on the page into a shot in the camera, then the writer has a much sharper perspective on the
writing process. Hands-on classes in directing, editing, cinematography, and production cover the creative and technical demands of telling a story with moving images. Then, working in small crews, students will make short films or shoot scenes from one of their screenplays using digital video cameras. Afterward, students will edit their footage on Avid.

**GENRE STUDIES**

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

**Semester Three**

**SEQUENTIAL ART**

For generations, sequential storytelling was the domain of the costumed superhero, but with the expanding field of Japanese manga and a wide array of publishers selling graphic novels of all genres, the field is now wide open. This study provides a complete introduction to the medium and to the craft of writing stories for comics in all their many forms. Students will learn the various styles of formatting and story structure as well as how to tell a story visually and pace it. Their comic will be developed from pitch to outline to breakdown to completed script.

**THE BUSINESS OF SCREENWRITING II**

The core of this class is mastering the “Art of the Pitch” in preparation for a major industry pitch event with agents, managers and producers. In addition, a heavy emphasis on guest speakers will illuminate every corner of the industry.

*Prerequisite(s): The Business of Screenwriting I*

**ADVANCED WRITING SEMINAR I: CHARACTER DEVELOPMENT**

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

**ADAPTATION WORKSHOP**

In today’s Hollywood, adaptation is everywhere – it’s extremely common to see a “based on” credit ahead of the screenwriter’s name. Historically, novels, short stories, plays, and magazine articles have served as underlying source material, but in the last decade, comic books, graphic novels, TV shows, board games, theme park rides, even old films, have increasingly become fair game.
The end result is this: a tremendous number of potential jobs for new screenwriters involve adaptation. In this course, we will identify the challenges that surround translating a non-cinematic art form into a cinematic story by studying existing adaptations. Students will also select a work to adapt or update and generate a 10-15 page treatment for the material.

**DRAMATIC WRITING**

Introductory course in dramatic literature stressing the influences of the past upon modern theater, the commonality and differences between theatrical and filmed drama, and the process on how the written script becomes a live or filmed production.

**ADVANCED THESIS WORKSHOP I: TV**

This advanced TV writing workshop is a fast-paced, intensive program that builds upon the fundamentals of TV writing learned in the previous year. The classwork consists of individual writing, reading aloud of student work in class, screenings, and workshop discussions. By the end of the first quarter, each student will have written a full, revised outline for their pilot episode, a working outline for Season One of their proposed series, a working description of the show itself, and two general outlines for subsequent episodes.

By the end of the second quarter, each student will have a first draft of their pilot script, a revised version of their Season One outline, a revised version of the show description, and revised versions of the two additional episode outlines.

**Prerequisite(s): Successful Completion of Year One of the AFA Writing Program**

**ADVANCED THESIS WORKSHOP I: FILM**

Advanced Thesis Writing Workshop is a full year course, split over two semesters, designed to build on existing student knowledge about feature film writing and take it to the next level.

As a whole, the course will mirror the majority of the writing deals being given in Hollywood today. Each student starts by working up a detailed TREATMENT for his or her idea. From there students take it to a FIRST DRAFT, after which they will do a REWRITE of that draft. And finally, they will give it a POLISH.

After each major threshold is completed (treatment, first draft, rewrite, polish), students will hand in their work to their THESIS COMMITTEE. This committee will give the student detailed notes and guidance on how to proceed with the next step.

**Prerequisite(s): Successful Completion of Year One of the AFA Writing Program**

**Semester Four**

**INTRO TO TRANSMEDIA**

Intro to Transmedia is a semester long course that introduces students to the process of Transmedia development, and how content providers design Transmedia 'worlds' or franchises, which can include various forms of new media and traditional cinematic media, such as:

- Comic books or graphic novels
• Games (video games, board games, iPad apps, etc)
• Webseries
• Television series
• Feature films

The course will introduce the students to each of the new forms (sequential art, game design, webseries). Topics for the Introductory Course will include the concept of the “Immersive World,” the history of Transmedia, Branded Content, and Brand Integration. Guest speakers will help students gain a deeper understanding of the current state of the Transmedia Industry and where it is heading as well as an understanding of the individual media discussed.

THE ART OF THE PITCH

In order to launch a career in Hollywood, a writer must be “good in the room.” That is, they must be able to pitch their ideas – and themselves – in a compelling and engaging way to agents, managers, producers and executives. This 8-week course – a capstone of the AFA curriculum – teaches students how to craft a professional-level pitch. Students pitch every week and receive notes from the instructor and peers. The class builds to a pitch event at the end of the semester, where students present their ideas to experts and industry professionals.

Prerequisite(s): The Business Of Screenwriting I and II

ADVANCED WRITING SEMINAR II: SCENE STUDY

This is the class in which students get to leave behind the big picture for a while and pull out the microscope to study their scenes in great detail. Using short excerpts (3-5 pages) from screenplays they have already written – preferably from their thesis scripts – students will focus on emotional progression, dialogue, action, character logic and motivation, scene beats, tone and tonal shifts, writing style, subplot, events, and transitions, in order to revise their material. A different type of scene will be covered each week, and sessions will consist of a combination of reading scenes aloud, critique, in-class assignments, lecture, and watching clips.

Prerequisite(s): Advanced Writing Seminar I

ADVANCED THESIS WORKSHOP II: TV

This advanced TV writing workshop is a fast-paced, intensive program that builds upon the fundamentals of TV writing learned in the previous year and a half. The classwork consists of individual writing, reading aloud of student work in class, screenings, and workshop discussions. By the end of the first quarter, each student will have written a second draft of their pilot episode, a polished outline for Season One of their proposed series, a polished description of the show itself, and two polished, general outlines for subsequent episodes.

By the end of the second quarter, each student will have a final, polished draft of their pilot script, and be ready to pitch it at pitchfest. Television industry guests are also brought in, schedules permitting, to help students prepare for the professional world during this semester.

Prerequisite(s): Advanced Thesis Workshop I: TV
ADVANCED THESIS WORKSHOP II: FILM

This course continues where Semester One left off. It will focus entirely on the rewriting process. This course will teach students to dig deeper into their stories than most of them ever have. Through workshop and discussions, students will gain the insight they need to execute a REWRITE and POLISH of the scripts they wrote last semester.

Upon completion of this course, students will learn how to spot the things in their scripts that aren’t working, develop a game plan for fixing them, and execute that game plan. We will focus on identifying and fixing structural problems as well as problems on the scene level. This semester is designed to build the skills of self-criticism, arguably the writer’s most important tool.

Prerequisite(s): Advanced Thesis Workshop I: Film
ASSOCIATE OF FINE ARTS IN GAME DESIGN
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 60 Units

OVERVIEW

The New York Film Academy (NYFA) Associate of Fine Arts (AFA) in Game Design is a 4-semester (16-weeks per semester) conservatory-based, full-time study program. The curriculum is designed to immerse gifted and energetic prospective Game Writers and Designers in all aspects of the discipline. The New York Film Academy Associates of Fine Arts in Game Design provides a creative setting in which to challenge, inspire, and perfect the talents of its student body. Students follow an intensive curriculum and achieve multiple learning goals.

The strength of the NYFA AFA in Game Design Degree Program is in its combination of storytelling studies, game design theory, game arts education, game programming education, and the hands-on direct application of each. Based on a high concentration of narrative and playable system design workshops, the program is further enhanced by concentrating on the commercial realities of the medium, and collaboration on a game designed and deployed by a team of students who work hand-in-hand with our senior faculty recruited from the top companies in the game industry.

PROGRAM OBJECTIVES

The educational objectives in the Associate of Fine Arts in Game Design Degree Program are to teach students the art and craft of professional game design and production, and to instruct students through a regimen consisting of lectures, seminars, and workshops to excel in the creative art of game development.

- Be able to deconstruct any game experience into Formal, Dramatic, and Dynamic systems.
- Acquire the skills of game prototyping, playtesting, iteration, presentation, and collaboration.
- Know how to prototype multiple games regardless of technical skills.

YEAR ONE

In Year One, students receive a comprehensive introduction to the art of Game Design through courses in the deconstruction and theory of game design, game writing, game art and game programming. Students are assigned multiple projects in the concentrations of game writing, game art, game programming, and game design.

Year-One Expected Learning Outcomes:

Associate of Fine Arts in Game Design students at NYFA will be introduced to every facet of game design, from writing to 3-D art, to development, to programming. Students are expected to create their own 30+ page game design wiki, a portfolio of their game art, and demonstrate their knowledge of programming by delivering working software.

Skills learned as a result of successful completion of this program include:

- The ability to work collaboratively in a high-pressure creative environment.
- An introductory knowledge of the techniques and practices of game art and animation.
- An introductory knowledge of the language and processes of game programming.
• A firm foundation in the theories, methods and execution of game development, through participation in the creation of a working video game.
• Intermediate understanding of the Maya 3-D Art Software.
• Knowledge of the history of video games.

Year-One Requirements:
The Associates of Fine Arts in Game Design Program requires successful completion of the following in partial fulfillment of the graduation requirement:
• 2 collaboratively created digital games
• 2 game wikis from their digital games
• 3-D Art Portfolio
• Graphic Design Portfolio
• Satisfactory Participation in Narrative Design Workshop
• Satisfactory Participation in Playcentric Design

Year-Two Requirements:
The Associates of Fine Arts in Game Design Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirement.
• two fully developed, 30+ page design wikis
• a reel of no less than 1 minute of rendered, professional-quality game animation
• 2 functional games developed by the student in collaboration with classmates
• Satisfactorily participate in the Collaborative Thesis Project, and take Ethics of Game Design where they are asked to confront issues such as violence in society, childhood obesity, etc and their relationship (if any) to video games.

CURRICULUM

Semester One

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YEAR TWO
**Semester One**

**COURSE DESCRIPTIONS**

**NARRATIVE DESIGN WORKSHOP**

This course examines the critical elements that make strong story concepts and how they can be shaped to create the foundations of great games. Students will design, narrative, game play, physical environment (world, gameplay spaces), and other key elements. Guest speakers will include veteran game designers and writers.

**Thrive 2**

This course exposes students to the beginning technology of 2D games. Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester.

At the end of the degree they will have a portfolio of working software projects.

**INTRODUCTION TO GAME ANALYSIS**

The focus of this course is the study and deconstruction of video games. Students learn how to break any game down into Formal Elements, Dramatic Elements, and Dynamic Elements and become versed in the language of Playcentric Design. Students are exposed to the video game canon via study of both seminal games as well as contemporary masterpieces. Deliverables are game deconstruction presentations suitable for a student portfolio.

**GAME DESIGN STUDIO I**

This is a companion to the 2-D Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their
instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

PLAYCENTRIC DESIGN

This course provides a foundation of knowledge for understanding games as playable systems. Students learn the language of Playcentric Design and practice the craft of prototyping, playtesting, and iteration in an environment independent of computers. This is to provide the student hard skills that can be used throughout a career in games – transcendent of changing technologies.

The student will:

1) Understand Fundamental Theory – See how any game breaks down into Formal, Dramatic, and Dynamic systems. And learn how the three interrelate.

2) Learn Core Development Process – Acquire the skills of prototyping, playtesting, iteration, presentation, and collaboration. These timeless skills can be applied to all game types present and future.

3) Practice, Practice, Practice – All students prototype multiple games on paper regardless of technical skills. All students gain extensive experience critiquing and analyzing games via formal playtests with fellow students.

At the end of the course each student will have a portfolio of paper game prototypes.

INTRODUCTION TO 3-D ART

This course introduces students to Autodesk’s “Maya” Animation, Visual Effects, and Compositing software, a robust application used throughout the video game industry for the creation of visual assets. Students learn how to optimize the Maya interface for enhanced productivity. They are introduced to polygon tools and taught polygonal modeling in a hands-on environment.

Students gain practical understanding of polygonal modeling for organic characters, and hard surface models. Students will also learn the basics of UV mapping, nurbs modeling, texturing and 3 point lighting using D-map and raytrace shadows.

Semester Two

SYSTEMS LITERACY

This course builds upon the foundations established in the Playcentric Design course, and focuses on advanced study of system design and play mechanics. The course is workshop-focused, meaning a substantial portion of time is spent actively engaged in the paper prototyping process. Readings and lectures supplement discussions as we explore more sophisticated facets of the playable systems and user experience design. Creating system literacy is the primary goal; and everything else we do supports that aim. Students will leave the course with multiple portfolio-ready game prototypes.

3-D GAME DESIGN

This course exposes students to the intermediate technology of 3D games. Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to
state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

**PUBLISHING VIDEO GAMES**

This course provides the student with an understanding of the business of video games with a special focus on game publishing, deal structures, and product lifecycle. Students learn to see the world through the publisher’s eyes and in the process gain insight in how to plan, budget, pitch, launch, and monetize games. Students are exposed to these topics via lectures, exercises, and assignments. Students leave the course with a practical and state of the art of the game business including perspective on mobile games, console games, browser games, free to play games, and other business paradigms.

**USABILITY TESTING FOR GAMES**

Usability testing enables game developers to systematically identify and resolve issues that detract from the player experience. Students learn and practice formal usability testing using real test subjects. Students learn best practices for how to get valid (non-skewed) data and how to communicate findings to a dev team effectively.

**GAME DESIGN STUDIO II**

This is a companion to the 3-D Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

**ART DIRECTION FOR GAME DEVELOPERS**

This course examines the role of visual design in building games. The course exposes students to the craft of the Art Director via a combination of theory and practice. Students learn basic skill set presentation (art history, color theory, composition, typography, basic digital media skills). Students learn to think about projects in terms of the constraints of technology, client needs, and end-user experience. The course covers basic UX/UI concepts. Students learn formal ideation and problem solving for visual design. Students learn to master the look and feel of an experience.

**Semester Three**

**MOBILE GAME DESIGN**

This course exposes students to the intermediate technology of mobile games. Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.
Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

GAME DESIGN STUDIO III

This is a companion to the Multiplayer Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

LEVEL DESIGN

In this class students work on paper and with level editor tools from commercial games to create high quality play experiences within existing games. Students learn and practice scripting to optimize the play experience including pacing, save points, ratio of obstacles versus power ups, and other game play concepts.

HISTORY OF VIDEO GAMES

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

STORYBOARDING

This course teaches the student how to communicate stories and ideas effectively using visual storyboarding. Students learn storyboarding best practices and practice the craft. Case studies are presented from animation, motion graphics, and interactive media. Students get hands on practice making storyboards for game concepts and formally test whether they communicate what the student intended to an audience. Students learn about rapid storyboarding using hand-drawn sketches as well as state of the art storyboarding software.

3-D ART & ANIMATION I

This course builds on the knowledge developed in Intro to 3-D Art and explores deeper technical, workflow, and artistic aspects of 3-D visuals.

OBJECT ORIENTED PROGRAMMING

This course educates the student on the principles of OOP. OOP is a model organized around objects as opposed to actions and data rather than logic. Students learn using the C++ programming language and learn that other, less popular object oriented languages operate on the same core principles.

IMPROVISATIONAL ACTING

Students learn by doing that improvisational acting helps them develop skills in team communication and collaboration. They also learn about problem solving, spontaneity, listening skills through group performance.
Semester Four

GAMES AS ART

This course explores both the concept of games as art including opposing scholarly points of view. The artistic merits of commercial games is explored through case studies of seminal works. And the nascent field of art games is explored via a survey of the field.

COLLABORATIVE THESIS

This hands-on course exposes students to the advanced responsibility of choosing her own technology (in collaboration with teammates) for her AFA thesis project.

Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

GAME DESIGN STUDIO IV

This is a companion to the Collaborative Thesis class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

THESIS PRODUCTION WORKSHOP

This course provides the student with thesis mentorship, support, and guidance through their final AFA semester.

ETHICS OF VIDEO GAMES

Ethics refers to standards of right and wrong in society. Students study and debate ethics in play experiences and how play is a way of learning about the real world. Poignant case studies are presented from games such as: September 12 (an anti-terrorism simulator), Grand Theft Auto (an amoral, open world), Populous (a god game), Bioshock (a game with a morality engine) and other games. Students learn about meta-game behavioral issues such as cheating, violence, and the four types of players found in online worlds – Explorers, Achievers, Socializers, and Killers.

STORYBOARDING

This course teaches the student how to communicate stories and ideas effectively using visual storyboarding. Students learn storyboarding best practices and practice the craft. Case studies are presented from animation, motion graphics, and interactive media. Students get hands on practice making storyboards for game concepts and formally test whether they communicate what the student intended to an audience. Students learn about rapid storyboarding using hand-drawn sketches as well as state of the art storyboarding software.
NARRATIVE THEORY

This course builds on the knowledge from Narrative Design Workshop I and delves deeper into core concepts. Works of scholars such as Henry Jenkins, Jesper Juul, and Gonzalo Frasca provide the student with an intellectual venture through advanced narrative theory supported by case studies. Examples include Emergent versus Embedded Narrative, Narratology versus Ludology, and the Neuroscience of Narratives.

ADVANCED LEVEL DESIGN

This course builds on the knowledge from the previous Level Design course and delves deeper into core concepts. Students work with level editors from the games Minecraft, Little Big Planet, and Warcraft III to make sophisticated play experiences. Students are required to make Youtube videos of game play as potential portfolio pieces.
ASSOCIATE OF FINE ARTS IN PRODUCING
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 60.5 Units

OVERVIEW

The New York Film Academy Associate of Fine Arts (AFA) in Producing is a conservatory-based two-year program designed for full-time study. The New York Film Academy provides a creative setting with which to develop, challenge and inspire the talents of dedicated prospective producers in a total immersion, professional environment. By combining seminars, lectures and intense hands-on film shoots, students acquire a sound understanding and appreciation of motion picture arts and learn to integrate knowledge and professional experience.

Our prescribed four semester producing curriculum serves to address the following core competencies:

• Introduction to the roles, tasks and obstacles faced by film and television producers.
• Gain understanding of the physical and post-production processes.
• Master storytelling concepts of elements, conventions, structure and style.
• Understand basic principles of entertainment law.
• Introduction to filmmaking from the perspective of the screenwriter, director, actor and cinematographer.
• Analyze and master key elements of effective producer’s craft.
• Develop and write original film and television pilot treatments and screenplays.
• Introduction and practice of effective pitching skills.
• Learn critical elements of effective feature film business plans and television show bibles.

• Explore story and storytelling through an in-depth study of the elements, conventions, structure, style and traditional forms of screenplay writing.
• Identify the techniques used by cinematic innovators.
• Explore the post-production process.
• Case study analysis of successful feature film business plans and television show bibles.
• Further advanced study of cinematic innovators.
• Advanced study of the production crafts, acting and directing from the producing perspective.

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

During the second half of the program, AFA in Producing candidates must complete a series of advanced classes and deliver a completed and well-executed Thesis Project in order to successfully complete the program and graduate with an Associate of Fine Arts in Producing. Students are required to pursue one of two thesis options for the remainder of the degree program. While the thesis options differ in length of time for completion, they are equivalent in scope and content.
DEGREE PROGRAM
OBJECTIVES

In addition to providing a solid foundation of general education and specified upper-level knowledge, the educational objectives of the Associate of Fine Arts (AFA) in Producing Degree Program are to teach students the skills and craft of producing and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the art of producing.

YEAR ONE

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

SEMESTER ONE

OBJECTIVES

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

Learning Goals:

• Introduction to the roles, tasks and obstacles faced by film and television producers.
• Gain understanding of the physical and post-production processes.
• Master storytelling concepts of elements, conventions, structure and style.
• Understand basic principles of entertainment law.
• Introduction to filmmaking from the perspective of the screenwriter, director, actor and cinematographer and editor.

Production Goals:

In collaborative groups, students develop, prep, shoot and edit a short film on location.
• Students develop and present a reality television series proposal.
• Each student will write, prep, shoot and edit his or her own short narrative film.

SEMESTER TWO

OBJECTIVES

The second semester challenges students to develop their production abilities artistically and technically. Producing students are instructed in the craft of writing and championing dramatic treatments; in pitching story ideas to a variety of audiences; and presenting industry-standard written proposals in support of the feasibility of their projects.

This semester culminates in each student pitching and presenting a film or television project at the Producers Pitch Fest.

Learning Goals:

• Continue to analyze and master key elements of effective producer’s craft.
• Develop and write original film and television pilot treatments.
• Introduction and practice of effective pitching skills.
• In collaborative groups OR individually, each student will write, prep, shoot and edit his or her own documentary project.
• Learn critical elements of effective feature film business plans and television show bibles.

Production Goals:
• In collaborative groups, produce a short documentary or news segment.
• Produce a short narrative film for a NYFA filmmaker.
• Develop an effective pitch and feature film business plan or television show bible.

YEAR TWO
AFA in Producing candidates must complete a series of advanced classes and deliver a completed and well-executed Thesis Project in order to successfully complete the program and graduate with an Associate of Fine Arts in Producing. Students are required to pursue one of two thesis options for the remainder of the degree program. While the thesis options differ in length of time for completion, they are equivalent in scope and content.

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

SEMESTER THREE
OBJECTIVES
Semester Three focuses on perfecting craft, technology, and exposing them to the realities of the film industry and the business of filmmaking. Emphasizing professionalism, the third semester is designed to prepare AFA students for their thesis projects as well as for a life in the industry after graduation. Throughout this semester, students meet individually with their Thesis Advisor, as well as the Faculty Chair of the Producing Department to discuss the progress of their thesis projects. In addition, each student will meet with the Thesis Committee, chaired by the Producing Department Faculty Chair, to articulate his or her thesis choice and corresponding project summaries.

Learning Goals:
• Explore story and storytelling through an in-depth study of the elements, conventions, structure, style and traditional forms of screenplay writing.
• Identify the techniques used by cinematic innovators.
• Explore the post-production process.
• Explore the acting process.

Production Goals:
• Develop and write first draft feature screenplay.
• Develop and write a television pilot.
• Introduction to the production demands of web series, commercials and music videos.
• Develop and create an original piece of alternative media.
• Begin in-depth research and development of the AFA Thesis Project.
In Semester Four, students devote much of their time to their AFA Thesis Projects and thesis requirements. Throughout this semester, the Thesis Committee, chaired by the Producing Department Faculty Chair, meets with students and advises them through the successful completion and final presentation of their AFA Thesis Projects.

Learning Goals:
- Advanced hands-on study in camera, lighting and sound.
- Analyze strategies of successful finance, marketing and distribution campaigns.
- Learn advanced directing techniques.
- Further develop creative pitching techniques.

Production Goals:
- Successfully develop and present the AFA Thesis Project.

CURRICULUM

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<tr>
<th>Semester One</th>
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<td>PROD120</td>
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<td>PROD320</td>
<td>Writing the TV Pilot Screenplay</td>
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<td>PROD330</td>
<td>Producing Alternative Media</td>
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<td>PROD340</td>
<td>Budgeting &amp; Entertainment Accounting</td>
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<td>PROD350</td>
<td>Acting for Producers</td>
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COURSE DESCRIPTIONS

Semester One

PRODUCERS CRAFT I

This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Topics include navigating the studios, television networks and emerging media as well as the relationship between producers and the unions, guilds and talent agencies. From the producer’s perspective, students will discuss and analyze their current projects in development or production. Relevant events in the entertainment industry will be presented and analyzed. Students will be introduced to and trained on the industry-standard software used by producers, Movie Magic Scheduling and Movie Magic Budgeting.

DIRECTING FOR PRODUCERS I

Effective producers create a collaborative and artistic production environment that enhances each director’s skills and provides the support needed to make the best possible project. Students will work in collaborative groups to develop and shoot a short film. In addition, each student will direct his or her own individual mise-en scene. Students will learn the basics of film directing and how to collaborate to tell a visual, narrative story. Students will learn film production standards and practices, working with basic production documents, working with actors and the fundamentals of telling a story through a camera.

CINEMATOGRAPHY, LIGHTING & EDITING

Students will learn the basics of live-action motion picture cinematography in a hands-on workshop environment. They will gain an overview of working with film and video cameras, lighting, image construction and composition. Students are instructed in the basic techniques of digital editing. They will learn the basics of motion picture editing and post production techniques. They will gain an overview of non-linear editing, post-production audio, basic visual effects and professional post-production workflow.

ENTERTAINMENT LAW & BUSINESS PRACTICES I

This course is an overview of contract law and how it impacts the entertainment industry. Producing students will study legal issues regarding television, films, recordings, live performances and other aspects of the entertainment industry. Topics include copyright law, intellectual property and talent representation. Students will be introduced to finance, marketing and distribution models for both studio and independent films.

INTRODUCTION TO SCREENWRITING

Producing students will gain firsthand knowledge of fundamental screenwriting techniques and will develop strategies in communicating with the producer’s key collaborator in story development, the screenwriter. Each student will develop and write a five page original narrative script to be produced in the Short Film Production I course.
PRODUCING REALITY TELEVISION

Students will learn the basics of producing for reality television, and the genre’s relationship to other platforms and formats through the analysis of existing successful reality programming. Students will develop, create and pitch an original reality television proposal.

SHORT FILM PRODUCTION I

Producing students will develop, prep and shoot their own individual short films. Students will receive instruction in a workshop setting on the fundamentals of sound recording. Working in teams, students will function as crew on each other’s productions. Scripts will be developed in Introduction to Screenwriting and finalized in this course. In the early part of Semester Two, students will edit and prepare their projects for a final screening.

PITCHING, BUSINESS PLANS, & TV SHOW BIBLES

Through in-class examples, students are introduced to effective pitching styles and instructed on how to pitch to investors and development executives. Students will develop a brief and effective pitch of the material they choose to pitch at the Producers Pitch Fest. Each student will practice and gain critical and fundamental pitching skills. Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles. The feature business plan or television-show bible developed in this course will be presented at the Producers Pitch Fest.

Prerequisite(s): Producers Craft I

PRODUCERS CRAFT II

This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, film festivals, networks and ratings and analyzing U.S. and international tax incentive and rebate programs. Students develop professional-caliber resumes, cover letters and lists of references. They will formulate a plan to secure an internship and participate in a supervised internship for academic credit.

Prerequisite: Producers Craft I

Semester Two

WRITING THE TV PILOT TREATMENT

Students will revisit how the television industry operates and how television programs are pitched and developed. Each student will develop and write an original television pilot treatment. Prerequisite: Introduction to Screenwriting

WRITING THE FEATURE TREATMENT

Through in-class instruction and critique, students will develop storytelling skills within
the industry-standard format of the film treatment. In a workshop setting, each student will develop and write a detailed feature film treatment. Students will also have the option of beginning the screenplay writing process in the last part of this course.

**Prerequisites:** Introduction to Screenwriting

**Business Affairs**

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

**Prerequisite(s):** Entertainment Law & Business Practices I

**Short Film Production II**

Students will further develop critical line producing skills. Working with NYFA filmmaking students, producing students will line produce a filmmaker’s Year One Film.

**Prerequisite: Short Film Production I**

**Industry Speaker Series**

These informative sessions feature discussions with producers and other industry professionals. Each session includes a Q&A, providing each student access to first-hand impressions of real world circumstances faced by working industry professionals.

**Prerequisite: Producers Craft I**

**Semester Three**

**Thesis Development Workshop I**

Students begin to conceptualize and develop their Thesis Projects. Topics include executive summary, logline, synopsis, story and character development, researching and analyzing comparable films or televisions shows and developing effective comparisons. Students will view and critique sample teasers for creative style and effectiveness. Through lectures and examples, students will learn the critical skills to develop effective feature film business plans and television show bibles. Students will participate in a supervised internship for academic credit, benefiting from real-world application of their proposed thesis projects.

**Writing the Feature Screenplay**

In a workshop setting, each student will develop and write a first draft screenplay. Structure, style, character development and arcs are some of the topics that will be discussed and put into practice throughout this course.

**Prerequisite:** Writing the Feature Treatment

**Writing the TV Pilot Screenplay**

In a collaborative workshop setting, each producing student will develop an original drama or situational comedy pilot.

**Prerequisite:** Writing the TV Pilot Treatment

**Producing Alternative Media**

It is essential for the producer to keep abreast of evolutions in new media technology and the many new outlets for distribution that continually emerge on an increasingly rapid basis. iPods, webcasts, the dynamic possibilities of multimedia tie-ins and Alternate Reality Games, and the anti-piracy aspirations of digital 3-D projection are a sampling of topics presented. Through in-class discussion and
samples, students will be exposed to trends in these arenas. In this course, students will pitch, develop and create an original piece of new media.

**BUDGETING & ENTERTAINMENT ACCOUNTING**

This course provides an overview of production budgeting and financial, cost and managerial accounting functions specific to the film industry, with application to other areas of media production, including television. Students analyze techniques and control procedures for accurate preparation and presentation of budgets and financial statements. Topics include budgeting, cost reporting and film accounting terminology.

*Prerequisite: Producers Craft I*

**ACTING FOR PRODUCERS**

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

**INTRODUCTION TO FILM**

Through screenings and discussion, this class charts the 120-year history of the medium, from early silent shorts, through various international movements, the rise and fall of the Hollywood Golden Age, to the birth of the modern cinema. In the process, students discover where their own work fits in the history of the art form.

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**Semester Four**

**THESIS DEVELOPMENT WORKSHOP II**

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

*Prerequisite: Thesis Development Workshop I*

**ENTERTAINMENT LAW & BUSINESS PRACTICES II**

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

*Prerequisite(s): Entertainment Law & Business Practices I*

**ADVANCED PITCHING WORKSHOP**

This course exposes students to a variety of successful pitch styles and formats in a workshop setting. Students will acquire advanced techniques in developing and executing effective pitches and they will develop and master an effective written pitch.

*Prerequisite(s): Pitching, Business Plans, &
Television Show Bibles

DIRECTING FOR PRODUCERS II

Through in-class exercises, students will gain a deeper understanding of the director’s integral creative role and directing craft. In a workshop setting, students learn advanced camera techniques, lighting concepts and production sound. Working with the Thesis Option A equipment package and through a series of exercises, students will develop a deeper understanding of cinematography, lighting and sound needs and how to creatively meet those needs.

Prerequisite: Directing for Producers I
LIBERAL ARTS & SCIENCE COURSES

(FOR ASSOCIATE OF FINE ARTS PROGRAMS)

OVERVIEW

This section lists Liberal Arts & Science courses offered to AFA Filmmaking, Screenwriting, Producing, Acting and Game Design students.

COURSES

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<td>ARHU110 Comparative Literature</td>
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<td>ARHU120 Genre Studies</td>
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<td>ARHU130 Dramatic Writing</td>
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<td>ARHU170 Ethics of Video Games</td>
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<tr>
<td>HATM140 History of Acting</td>
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COURSE DESCRIPTIONS

THE GREAT SCREENPLAYS

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

COMPARATIVE LITERATURE

The course addresses the genres of narrative and lyric poetry. Texts range from Homeric epics and Biblical texts, to medieval Arabic poetry and selected narratives from The Tales of the Arabian Nights. The novel will be considered as a narrative form often intended to be read by (and sometimes written by) women from the Far East to Victorian England. The twentieth-century novel and examples of modernist poetry will demonstrate how different cultural traditions came to influence each other across the globe. Course also explores the comparative relationship between different types of art to literature.

GENRE STUDIES

Genre and Storytelling is a critical studies course focused on exploring eight different genres of film. Through out-of-class screenings, lectures, and in-class scene breakdowns, students will begin to identify the models (and audience expectations) of these different genres.

DRAMATIC WRITING

This course will introduce students to exciting and thematically rich classic dramatic texts (plays and films), as well as their contemporary stylistic counterparts or adaptations. This “classic first, contemporary next” method will help to first ground students in the basics of dramatic storytelling, and then to develop the dynamic analytical skills needed for insightful discussions, stimulating performance approaches, and innovative storytelling explorations.

The course will also guide students to more fully define their unique ways of engaging with and writing about dramatic literature by
prioritizing personal understanding and insight regarding the material, keeping in mind that the more we discover our own “story”, the more strongly we are aware of how to most effectively relate to the stories that surround us.

**ART & SOCIETY**

The class will explore the role of art and the artist in society, both in a historical context and in the world today. It will look at the impact artists’ works have - or do not have - in the cultures in which they live, and will explore the concept of artist as celebrity, ambassador and spokesperson. The course is primarily genre based; that is, it will focus on a distinct art-form each time it is offer (art, music, theatre, film), but will consider the impact of major artists across all genres. Visits to museums, concerts, films and theatres will form an integral part of the course.

**SCREENWRITERS & PLAYWRIGHTS**

Students study contemporary playwrights and screenwriters. Text analysis and plot structure are treated as fundamental tools of critical analysis. Students learn how to interpret given elements of writing, such as mood and subtext, to enhance performance, with emphasis on the similarities and differences on writing (and performing) for the stage and for the screen. Written work is an integral part of this course.

**SHAKESPEARE**

Students are exposed to a historical perspective of the writings of William Shakespeare to better understand these classic works of theatre. In order to gain a better appreciation of this master playwright, text analysis will be done using a variety of approaches including scansion, the Freeman method (using the First Folio text), soundings, and poetic and rhetorical devices.

**ETHICS OF VIDEO GAMES**

Ethics refers to standards of right and wrong in society. Students study and debate ethics in play experiences and how play is a way of learning about the real world. Poignant case studies are presented from games such as: September 12 (an anti-terrorism simulator), Grand Theft Auto (an amoral, open world), Populous (a god game), Bioshock (a game with a morality engine) and other games. Students learn about meta-game behavioral issues such as cheating, violence, and the four types of players found in online worlds - Explorers, Achievers, Socializers, and Killers.

**INTRODUCTION TO FILM**

This seminar teaches students to identify the techniques used by cinematic innovators in the history of filmmaking. Through screenings and discussions, students will grow to understand how filmmakers approached the great challenge of telling stories with moving images from silent films to about 1960. The course explores ways that the crafts of directing (particularly shot construction), cinematography, acting and editing developed over that period. Students are then challenged to identify which techniques they are learning in their own ongoing film projects, and when these were developed within that historical continuum.

**HISTORY OF ACTING**

The course traces the evolution of the history, and various theories of acting. Starting with the
Greeks and Romans, the course examines ideas of acting from Shakespeare's time to the present day. The course also considers contribution and theories of key figures such as Diderot, Stanislavski, Meyerhold, Brecht, Artaud and Grotowski, and concludes with an examination of the history of acting styles and techniques for film and new media.
TWO-YEAR AND ONE-YEAR CERTIFICATION PROGRAMS
CERTIFICATE PROGRAM ADMISSIONS POLICY

OVERVIEW

All applicants to New York Film Academy one-year certificate programs must have a high school diploma or acceptable equivalent by the time of the course 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 moving pictures. Students applying for Two-Year and One-Year Certificate Programs may be interviewed by an Admissions Committee member 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 the following:

• Copy of high school academic transcripts OR
• Copy of high school diploma OR
• Copy of state-issued high school equivalency certificate OR
• Copy of Associate's degree or college transcript from a regionally or nationally accredited college or university OR
• 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.

All transcripts and supporting materials should be submitted to:

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

ADMISSIONS REQUIREMENTS

Students may be declined admission if the program they are applying for does not have space available for the date selected for attendance, or if they have not earned a high school diploma or acceptable equivalent. Students who do not speak English will also be declined admission to the workshops, given that all instruction in the Academy is conducted in English. Students who are unable to meet the financial obligations of the program, one month prior to the start date, will also be declined admission.
TWO-YEAR PHOTOGRAPHY
(OFFERED AT THE N.Y & L.A. CAMPUSSES)

Total Credits Required: 55 Units

OVERVIEW

The New York Film Academy 2-Year Certificate Program in Photography is a dynamic two-year program, which provides candidates with a focused grounding in the fields of Commercial, Fine Art and Documentary Photography.

Across four semesters, students are immersed in all aspects of Photographic studies, representing a progression of knowledge that provides them with scholastically rigorous and creatively challenging courses.

The two-year conservatory program is an intensive, hands-on immersion program designed to train aspiring professional photographers in the art, craft, and business of contemporary image making. Encompassing state of the art digital technology, the moving image as a natural extension and 21st-century convergence of photographic and cinematic technologies and aesthetics, while being firmly grounded in the history and photochemical processes of the medium, students graduate with a comprehensive set of skills tailored towards making them fiercely competitive in today’s saturated marketplace.

The New York Film Academy 2-Year Certificate Program in Photography consists of a 2-year (summers included) 4-semester conservatory-based, full-time study program, including summers.

Students will spend an additional twenty to twenty-five hours a week beyond the classroom on the preparation of their final portfolio and exhibition and the completion of homework assignments. Production or practicum hours are considered separate from lab and lecture hours. However, they remain necessary to successfully complete the program. The New York Film Academy recognizes that these hours will vary from student to student. In addition, students will collaborate with their classmates and instructors to ensure that projects are completed thoroughly and during the designated times.

Our prescribed four-semester Photography curriculum serves to address the following core competencies:

- Students will demonstrate an understanding of the characteristics of available and artificial light and apply this to their images
- Students will demonstrate proficiency in the use of Lightroom as an organizational tool, Photoshop as a non-destructive editing tool and other image editing software
- Students will demonstrate comprehensive knowledge of and proficiency with lighting tools, digital and analog camera systems, digital output systems and the video controls on DSLRs
- Students will demonstrate an applied understanding of the visual language and aesthetic theories of photography and incorporate these in their creative work
- Students will demonstrate working knowledge of industry standard marketing and business practices
- Students will demonstrate knowledge of the history of photography, aesthetics and technology
- Students will demonstrate their ability to produce photographic work that is consistent with high professional standards
SEMESTER ONE
OBJECTIVES

The main goal of the first semester is to develop core photography skills using the DSLR camera for assignments. As students shoot and edit, they are immersed in the theory and history of photography. Analyzing and critiquing images, students develop the skills to conceptualize, compose, expose and edit powerful images using light and perspective to underscore content.

Students are encouraged to think beyond convention and choose lighting that enhances the emotional and dramatic impact of an image. They explore a vast array of both artificial and natural sources of illumination and learn techniques to employ them in images.

Using Adobe Photoshop and Lightroom as the standard digital darkroom tools, students gain proficiency in image editing and RAW processing under the tutelage of industry experts.

Learning Goals:

- Demonstrate working knowledge of the DSLR and standard lenses for still imaging
- Apply working knowledge of the video capabilities of the DSLR to the production of two film projects
- Evaluate the components of exposure by comparing and contrasting aperture ranges, shutter speeds, lenses, lighting tools and filtration options on a wide variety of subjects
- Thoroughly test the limits of over- and underexposure and RAW processing and their effects on the look of an image
- Apply digital darkroom skills using Adobe Photoshop and Lightroom
- Demonstrate working knowledge of audio devices by gathering audio for multimedia stories
- Demonstrate working knowledge of basic color management and be able to output accurate prints to modern inkjet printers
- Apply working knowledge of the characteristics of light and make creative use of basic lighting tools and camera positions
- Apply theories of aesthetics, semiotics, design, composition and color to their images
- Examine the history of photography and photo technology from its inception to 1960

SEMESTER TWO
OBJECTIVES

The second semester builds on students’ basic skills and challenges them to refine their technical, aesthetic and business practices. Students work intensively with studio lighting on a wide variety of assignments. Art direction and design elements are employed to create distinctive visual styles. Students expand their repertoire of techniques with light and shadow as they work with professional strobe lighting and grip hardware, as well as inexpensive and unconventional practical sources of light. The use of the moving image as a natural extension of still photography is explored.

In post-production, students move beyond basic color and tone correction into sophisticated compositing methods, dynamic range extension, and advanced retouching and masking techniques. Students thoroughly explore the creative potential of digital image-making technology.

As students examine a wide range of imaging disciplines, they also experience the essential business elements that professional photographers oversee routinely, including research, assignments, bidding, stock imagery,
studio organization, contracts, exhibitions and licensing.

**Learning Goals:**

Students will:
- Thoroughly test a wide variety of lenses and alternative image-capture devices
- Demonstrate working knowledge of refined lighting skills and apply these under any conditions using a comprehensive array of tools
- Demonstrate working knowledge of commercial business practices, ethics and legal issues
- Demonstrate advanced digital imaging skills using Adobe Photoshop and Lightroom
- Examine the history of photography and photo technology from 1960 to the present
- Demonstrate refined aesthetic sensibilities in composition, color, design and lighting
- Apply working knowledge of printing by exploring the wide range of output options available
- Demonstrate critical and analytical thinking skills as they pertain to problem solving and textual comprehension and technique

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**SEMESTER THREE OBJECTIVES**

In semester three, students refine and apply their knowledge of the characteristics of artificial and mixed lighting over a broad range of more complex assignments. This semester, they are introduced to an intensive filmmaking course where they will have the opportunity to become directors, cinematographers, producers and editors of two major projects. Their digital imaging skills are further refined with advanced color correction techniques for digital prepress, website design and building programs and instruction in live digital capture. Students are immersed in using mechanical cameras and lenses and will learn the technology and processes involved in photochemical photography. They will gain hands-on experience shooting black and white film in a variety of genres and lighting conditions and develop the film, making silver prints on both RC and fiber papers. They will use their analytical skills to explore the ever increasing fluidity of media in photography and art, and their rich exchange. Finally, students will conceive a body of work in their main area of interest and begin to expand their ideas in preparation for the final semesters’ presentation.

**Learning Goals:**

Students will:
- Apply working knowledge of the characteristics of studio lighting (continuous and strobe) and mixed light sources and make creative use of light modifiers, camera positions and grip equipment
- Apply key skills needed to effectively control and manipulate artificial and mixed light sources in a variety of situations
- Demonstrate working knowledge of the components of exposure and color temperature
- Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques
- Apply knowledge of color management in Photoshop to images and output accurate prints to inkjet printers
- Demonstrate knowledge of film scanners for medium and large format black and white film and prints
- Apply advanced theories of aesthetics, semiotics, design, composition and color to their images
- Examine and interact with working professionals in the photography industry to create networks and gain information
• Examine master photographers’ techniques, aesthetics and approaches and apply these to their images
• Demonstrate knowledge of technological, artistic, social and cultural currents from the history of photography
• Examine current trends in various facets of the industry as well as photographic printing methods
• Demonstrate knowledge and analyze the effect visual media has on the way contemporary society reads images
• Apply theories of lighting using medium and large format cameras and film
• Demonstrate working knowledge of the Zone System for exposure, film development and darkroom printing
• Evaluate the limits of over and under exposure using black and white film
• Demonstrate advanced working knowledge of DSLR for video
• Produce two non-sound film projects

SEMESTER FOUR
OBJECTIVES

During the fourth semester, students focus on their final projects. Consolidating their work from previous semesters, students will demonstrate advanced technical skills, creative vision and personal aesthetic in the production of their final portfolio and body of work for the group exhibition. Students work with medium and large format digital backs for familiar camera systems and reinforce their digital editing, compositing and design proficiencies.

Refining their business skills, students learn to brand and market themselves over a broad range of areas within the photography industry. They become familiar with target markets and interact with working professionals, creating valuable networks and seeing first-hand the myriad professional paths available to them on completion of the program. Students will leave the program with a written business plan, printed business cards with personal logo, a social media and marketing strategy, promotional image mailers, and a tightly edited, complete live web site on a custom URL.

The Certificate program culminates in a final portfolio presentation and group exhibition in which invited peers and industry professionals attend. This event is an opportunity for students to exhibit their best work and to develop their professional network.

Learning Goals:
Students will:
• Apply expert digital imaging skills using Adobe Photoshop and Lightroom, Moving Image II, Adobe After Effects Pro, Adobe Premier Pro, Adobe SpeedGrade.
• Demonstrate the ability to pre-visualize an image and realize it through lighting and photographic techniques
• Write a business plan and construct a marketing strategy
• Apply working knowledge of the Zone System to analyze and evaluate images
• Produce a portfolio of digital prints using inkjet printers
• Examine master photographers’ techniques, aesthetics and approaches and apply these to their images
• Demonstrate knowledge of and discuss key histories and theories of photography
• Examine current trends in photography
• Demonstrate the critical thinking skills necessary to interpret images
• Produce a project proposal and body of work for the graduate exhibition
• Produce a comprehensive artist’s statement and bio for the catalog and final exhibition
• Demonstrate knowledge of and execute current exhibition practices
- Discuss and critique their own work and that of their peers
- Create and implement marketing plan for the exhibition

### CURRICULUM

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### COURSE DESCRIPTIONS

#### Semester One

**PHOTOGRAPHY I**

A hands-on course focusing on key camera and lighting skills across a series of lectures, demonstrations, assignments and peer critiques.

An essential skills component of the program, Photography I introduces students to the mechanics of cameras, lenses, DSLR operation, and basic lighting for still and video imaging. Students will master the interrelated components of exposure and be able to adjust them to achieve a desired aesthetic based on an assessment of lighting conditions; effectively compress and expand time within a still image through the precise use of shutter speed to blur or freeze motion; apply the distorting properties of lenses based on focal length, angle of view, depth of field, magnification, and sharpness across the picture plane; be able to identify aesthetic approaches and construct dynamic compositions; correctly identify and exploit the direction, quality, and color of natural and artificial continuous and strobe light sources; correctly configure and handle a DSLR camera for video use; understand the aesthetic construction and narrative value of a basic vocabulary of shot types in cinematography.
Learning how to correctly apply these skills will open up a world of creative opportunity.

**IMAGING I**

An intensive introduction to Adobe Photoshop as a digital darkroom tool, and Lightroom as a RAW digital editing and image library management system.

Through immersion in Adobe Photoshop, students will acquire key digital darkroom techniques ranging from nondestructive editing to unparalleled color and tonal control over their own images. Students will also learn the entire process of digital workflow with Lightroom: from RAW processing through output for print and web page. Basic video editing will be introduced beginning with timelapse, stop motion, and multimedia slide shows using Quicktime Pro and iMovie. Along with lectures and demonstrations, Imaging I allows plenty of lab time to practice and master image-editing skills.

**WAYS OF SEEING I**

Students study, analyze and critique the work of master photographers, both past and present.

This course explores the ways in which history’s seminal photographers have held a mirror up to society, showing humanity the technological, artistic, social and cultural currents of life through the lens. Examining master photographers’ techniques, aesthetics and approaches segues into students’ individual shooting and research projects.

**VISION & STYLE I**

This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine, and critique. Students will define and develop a personal, iconic visual style and specific area of interest, studying master bodies of work across both genres as examples. The primary focus will be on still photography, but the use of the moving image will also be explored through class assignments.

Students will become familiar with principles of graphic design, composition, color, editing, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the most salient origins for their ideas, and start to conceive how their work might fit into the context of current practices and attitudes.

**SHOOTING PRACTICUM**

A unique, hands on course in which students develop core professional skills and techniques during several location shoots with different instructors.

Covering a wide range of genres along with aesthetic, logistical and technical challenges, students will have the opportunity to work directly with instructors, practically applying new skills across a range of assignments of increasing complexity.

**Semester Two**

**PHOTOGRAPHY II**

An immersive course in which students master essential lighting skills to create dramatic light under any condition using a wide array of tools and techniques.
Students will explore the conventional lighting tools from hot and cool continuous sources, studio and portable strobe lighting, professional grip hardware along with a variety of unconventional sources. To consolidate this knowledge, class discussions will be based around topics such as three-point lighting, soft and hard light, color temperature, gels, diffusion and light-shaping tools. Students are also given the opportunity to further their video skills as they work on music video and continuity projects.

**Prerequisite(s): Photography I**

**IMAGING II**

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

Students will receive in-depth training in visual perception, advancing their ability to see and orchestrate subtle differences in tone and color with the end goal of developing a unique personal palette and visual style. Composite entirely new visual worlds using transformations, layer masks, tone, texture and color matching. Furthering their skills in RAW processing, students will learn commercial retouching and advanced color and tone control within multiple color spaces. This course further demystifies color management enabling students to achieve consistently accurate results throughout their work. We also look at RGB, CMYK and LAB color spaces, conversions and workflow configuration and students will learn non-linear editing on Adobe Premier Pro for their video projects.

**Prerequisite(s): Imaging I**

**WAYS OF SEEING II**

We live in a world of images, so understanding how we use them to create a narrative and effect cultural change is essential to the study of photography. This is a hands-on course featuring shooting practice, intensive class discussions and field trips.

Students will continue their investigation into the work of the most influential image-makers throughout the history of photography to contemporary times. This course also asks students to: examine how different technologies (such as the 35mm camera and digital revolution) have shaped photography and continue the dialogue / debate about photography as art and art as commerce.

**Prerequisite(s): Ways of Seeing I**

**PRODUCTION PRACTICUM**

This course gives students the opportunity to put their knowledge of lighting and photography into action during a series of location shoots, and to receive individual guidance from instructors as they edit, print, sequence, and prepare their portfolios and final exhibition of images.

Students will receive lighting demonstrations in class and hands-on shooting time with instructors on location. This course also explores digital editing techniques and looks at ways for students to increase their web presence to get their work out into the wider world.

**Prerequisite(s): Photography I, Imaging I, Shooting Practicum**

**VISION & STYLE II**

Vision and Style II guides students through the development of a cohesive body of personal work that most accurately represents the area of
interest that they will pursue as image-makers after graduation. In the early weeks of the course, students must submit a final project proposal to the entire faculty for approval.

Throughout the course, students refine their conceptual approach, submit ongoing work for critique, analyze the business and creative practices of successful contemporary artists by preparing class presentations, write an artist’s statement, create titles, decide on image sizes, choose a mounting and presentation method, plan and execute their final exhibition of images printed to professional exhibition standards, assign prices and decide on editions, and assemble an exhibition catalog.

Visits to and analysis of current gallery and museum exhibitions will also play a major role. **Prerequisite(s): Vision & Style I, Successful completion of semester 1 courses**

**APPLIED PHOTOGRAPHY I**

Creating outstanding work and delivering to brief are the keys to becoming a successful professional photographer.

This comprehensive course introduces students to the business / production side of professional photography covering a range of issues including: budget, location searches, permits, model releases, equipment, crew, ethics / legalities, exceeding clients’ expectations and so much more.  **Prerequisite(s): Successful completion of semester 1 courses**

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**Semester Three**

**MOVING IMAGE I**

An intensive, hands-on introduction to the craft of the moving image from a photographer’s perspective. Through in-class exercises and two major projects outside of class, students will be immersed in the core aspects of filmmaking craft, including visual storytelling, cinematography (including lighting, camera movement, camera assisting, and operating), grip/electric, casting, story structure, screenwriting, design choices (set, costumes, props), storyboarding, directing, directing actors, and producing. Major projects will include an MOS (silent) mise-en-scene/single shot short film and a four-minute non-sync film incorporating post-production sound design and score.  **Prerequisite(s): Successful completion of semester 2 courses**

**IMAGING III**

A workshop encompassing advanced printing techniques, capture software, web design, and moving image applications.

Weeks 1-5 focus on Adobe Premiere Pro and the principles of non-linear video editing, including aesthetics, 3-point editing, montage, screen direction, media organization, crafting scene and story arc, incorporation of stills, basic timeline-based color correction and sound editing, straight cuts vs L-cuts, exporting, encoding, delivery, and compression options.

Weeks 6-10 immerse students in advanced color correction techniques for digital prepress including CMYK and LAB modes, framework-based tone and color manipulation to orchestrate visual attention, advanced printing techniques, scanning, spotting, sharpening and digitally printing film negatives using high-end dedicated film scanners, the use of exotic media including transparency film, the use of color RIP systems, and printing using dedicated monochrome Piezography ink sets in modern inkjet (giclée) printers.
Weeks 10-15 have students master the expert use of Capture One for live digital capture, RAW processing, and shoot management using high-end medium format digital backs as well as DSLR cameras.

**Prerequisite(s): Imaging II, Successful completion of semester 2 courses**

**WAYS OF SEEING III**

This course proposes a shift in the current understanding of what photography encompasses and what it means to produce photographic works as art. The impact of digital photography, the ease and speed of its dissemination is one of the starting points for examining how digital media has reshaped the status of photography. Students will examine new ways in which images are produced and transformed, and the domains into which images are advancing such as Facebook, Flickr, public projection screens and Youtube. Topics of investigation will include the vast amounts of visual information at our disposal and their impact on our reading of images, questions of viewer interaction, and networks. Topics of investigation include the increasing fluidity with which photography is incorporated in diverse media such as sculpture, drawing, installation, and animation. Examples from contemporary artistic practices that employ the full range of visual technologies and materials that are currently available will be examined and students will apply a broad range of these historical and contemporary tools to their own projects.

**Prerequisite(s): Ways of Seeing II**

**FILM PHOTOGRAPHY**

A hands-on introduction to medium and large format film photography, the Zone System for exposure and development, and B&W photochemical printing.

Using mechanical cameras and lenses, students will learn the technology and processes involved in photochemical photography, from the mechanics of cameras themselves to traditional darkroom techniques for developing film and making silver prints on both RC and fiber paper.

Students will gain hands-on experience in black and white printing and develop their own creative vision by making images in a variety of genres and lighting conditions, including landscape, architecture, portrait and still life. Exposing both black and white and color negative film stocks and controlling contrast through a variety of processing techniques will also be taught.

**Prerequisite(s): Successful completion of semester 2 courses**

**APPLIED PHOTOGRAPHY II**

This course broadens students’ professional portfolios through the execution of five major projects using medium and large format film and digital camera systems. Each assignment is based on a theme that is both specific and fluid enough to provide ample room for creative application of personal style and approach. Assignments take instructor-assembled collections of thematically connected master bodies work as the point of departure and inspiration.

Instruction and exercises will cover a wide variety of medium format camera systems including rangefinders and SLRs, state of the art digital backs with and without live computer-based capture, plastic cameras, film backs, and in-depth practice of the view camera.
Assignments will be of greater complexity than in Applied Photography I, but have the same requirements in terms of delivering every aspect of a professional shoot, from bid and pitch through final prints, invoice, and licensing agreement for real-world clients.

**Prerequisite(s): Applied Photography I, Successful completion of semester 2 courses**

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**PERSONAL VISION I**

Regardless of practice area, prospective employers can be counted on to be primarily interested in an image-maker’s personal work as the best indicator of their creative voice, and the best source of their ideas for commercial projects.

This course in sequence with Personal Vision II guides students through the development of a graduating exhibition of personal work based around a single concept. Students will be encouraged to follow the current business practices of successful fine art photographers. This includes preparing an artist’s statement, creating titles, planning an exhibition (sequencing, layout and framing), deciding on appropriate prices, how many editions to prepare, and collating an exhibition catalog.

Internal investigation and external exercises will include strategies for working methods, location as muse, project management, developing methodological discipline and rigor, editing, sequencing, and presentation methods. Frequent guest lectures and studio visits will shed additional light on the practices of successful contemporary artists.

**Prerequisite(s): Vision & Style II**

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**Semester Four**

**IMAGING IV**

This course provides instruction and support allowing students to edit and output their final exhibition and portfolio prints as well as a self-published, tightly edited book of images. Students will be guided through design, layout, sequencing, editing and production using Adobe InDesign and Photoshop.

**Prerequisite(s): Imaging III, Successful completion of semester 3 courses**

**WAYS OF SEEING IV**

This course focuses on the interface between the photographer and the multiple worlds with whom he or she wishes to communicate. The influential impact that photographs make in these worlds will be examined by analyzing the ways in which photography can be useful and effective beyond a photograph’s function as an art object. Topics will include: the role of photo collectives and communities both physical and virtual, the influence of blogs, the confluence of photography and multimedia, books viz a viz book publishers, self-publishing, the collectible object, and e-books, magazines and periodicals inside and around the photo industry, scientific and industrial applications of photography from astrophotography to interferometry, the advertising industry, and art venues from the traditional museum or brick and mortar gallery to pop-ups, art fairs, biennials, festivals, portfolio reviews, trade shows, online venues, and more. Every module will feature a prominent guest speaker representing an insider’s view in a segment of the industry.

Activities will include guest lectures, field trips, presentations, and discussion, reading, and
writing assignments.

Prerequisite(s): Ways of Seeing III

SELF PROMOTION

This course prepares students for a career in professional photography by analyzing the state of the business and requiring students to develop a sound business plan suited to their area of interest.

Topics include presenting and targeting a portfolio to specific markets, pros and cons of ever-shifting social media marketing tools, analysis of current market and pricing trends, contests, solo and group shows, working with photo editors, and strategies for setting and exceeding expectations with clients.

Students will leave this class with a written business plan, printed business cards with a personal logo, a social media and marketing strategy, promotional image mailers, and a tightly edited, complete live web site on a custom URL. Student will have researched and contacted a list of potential clients, have shown their work and attended informational interviews with at least three of them, and reviewed the meetings in class.

Prerequisite(s): Successful completion of semester 3 courses

APPLIED PHOTOGRAPHY III

A continuation of Applied Photography II, this course guides students through the execution of large-scale conceptual projects that present formidable technical and creative challenges, and involve specialized techniques and equipment. The goal of this class is to produce the work that will get you work: a highly polished body of work representing each photographer’s deepest interests, executed in their personal style, and demonstrating the highest level of technical and aesthetic expertise. Students will execute every assignment fulfilling the same criteria that would be required of them on a professional shoot, from concept pitch through bid, budget, schedule, equipment list, crew, casting, location scouting, lighting plot, licensing agreement, contract, budget, and final printed and electronic deliverables.

Prerequisite(s): Applied Photography II, Successful completion of semester 3 courses

ALTERNATIVE PROCESSES

Students will experiment with a variety of alternative silver and non-chemical processes including lith printing, chromoskedasic and liquid light.

Students are encouraged to explore the myriad creative uses of a variety of processing and printing techniques as a way to expand their photographic vocabulary and personal work.

Prerequisite(s): Successful completion of semester 3 courses

PERSONAL VISION II

This course is designed as a seminar-style class to shape each student’s work into an exhibition, catalog, book, web site, and portfolio.

Topics will include intensive critique, conceptual refinement, analysis of successful bodies of work by master image-makers, presentation of stylistic and conceptual references within and outside of photography, editing, proofing, printing, sequencing, mounting, framing, presentation, the development of promotional materials, and exit strategies.

Prerequisite(s): Personal Vision
ONE-YEAR FILMMAKING
(OFFERED AT L.A. & N.Y. CAMPUSES)

Total Credits Required: 37.5 Units

OVERVIEW

Based on an academic year, the curriculum is divided into three semesters. During the first semester, students learn the art and technique of visual storytelling. Courses will encompass all of the disciplines required to create unique short films. These include: directing, screenwriting, cinematography, editing, and working with actors. Emphasis will be placed on using these skills immediately in productions of the students’ creation, with each student writing and directing several short films within the first semester.

The second semester challenges students to develop their film craft artistically and technically, progressing beyond their earlier experiments with the medium. The second semester is devoted to intensive instruction, demonstration, group sync-sound directing exercises, individual consultations, and preproduction (including casting, rehearsal, and location scouting) for the students’ Final Films. Students also learn the traditions of film history with the goal of positioning their own work within a legacy of cinema art.

The focus of the third semester is the production of the One Year Final Film. These projects can be produced on high definition video, 16mm or 35mm film. Students also learn to be valuable collaborators by working on classmates’ projects during the production window. The semester concludes with the editing of the Final Film, as well as further instruction in post-production editing techniques and marketing.

The program begins with a strong grounding in the fundamentals of the medium, instructing students in the art of visual expression without dialogue. Screenwriting, directing, editing and cinematography classes work in concert to teach the student the grammar of film and the basics of visual storytelling. Through the production of short films, students will practice these skills in the field with stories of their own creation. These projects are critiqued in detail with multiple instructors helping to develop proficiency in the process.

The second half of the first semester builds upon these skills and adds instruction in writing, directing and editing for dialogue. Instructors also mentor students in these skills through the Digital production workshop class, which includes supervised productions on location. Students put these tools into practice through the production of High Definition production exercises and the final semester project, a film of up to ten minutes in length.

The second semester is devoted to advanced classes that prepare students for production of their final film, the production itself and post-production. Advanced topics in directing, producing, screenwriting and cinematography are instructed in intense classes consisting of both lectures and class exercises. These help prepare the student to create a more ambitious, carefully crafted and mature film for their final project. On set mentoring is provided in the sync sound production workshop class in which students direct or act as the cinematographer on complex class projects on location. Within their screenwriting class, students develop a script for their final film. This script will be the basis of the film project of the third semester. The goal of the final project is to enable students to make a fully conceived and executed
film with dialogue. Instructors review both the artistic vision and production planning of these final films before approval for production is granted. During this phase, students will have one-on-one consultations with instructors as they work through issues from their scripts.

In the third semester, each student directs a final film project during the production phase as well as contributes as a crew person on five classmates’ projects. This crew participation not only helps the student learn a valuable production skill, but also helps them to understand how other filmmakers overcome complex production difficulties and issues. Students will spend an additional twenty to forty hours a week beyond class-time on the production of their film projects. The Academy recognizes, as should the students, that these hours will vary from student to student. Students are responsible for making their own film project schedule, which must be supervised and approved by an instructor.

The final phase of the program is devoted to post-production. During this phase, students edit, receive instruction, and screen rough-cuts of the One Year Final Films. Students will also receive feedback and finish their films for a final group screening.

### LEARNING OBJECTIVES

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

### EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of 16mm and High Definition Video cameras and motion picture production.
- A working knowledge of 35mm cameras and 35mm film production.
- The ability to direct a short film of up to fifteen minutes in length.
- The ability to write and pre-visualize a screenplay.
- In-depth experience working as a director, producer, assistant director, director of photography, assistant cameraperson, gaffer, and grip on student productions.
- Mastery of nonlinear digital editing.
- Foundational knowledge of film history.
- Knowledge of aesthetic film theory and experience with practical application of the same.

### CURRICULUM

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Required: 12

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COURSE DESCRIPTIONS

Semester One

DIRECTOR’S CRAFT I

This is the first part of an in depth study of the methods used by the great directors to affect their audiences and to trigger emotional responses. In this course, students study the fundamentals of the director’s palette, including camera placement, blocking, staging, and visual image design, in order to learn the basic building blocks of visual storytelling.

CAMERA & LIGHTING I

In the first week of the course, students are trained to use the 16mm Arriflex® motion picture camera and its accessories. Within the first week, they perform test shoots to learn about the latitude of the film stock, how to get a correct exposure, the effect of different lenses, focus pulling, and in-camera effects. In lighting class, they learn fundamental lighting techniques through shooting tests on film. As students transition to dialogue projects on the Canon 5D, they are taught the principals of shooting and lighting high definition video. The Semester 1 Digital Dialogue project will be shot on this format.

DIGITAL EDITING I

In Digital Editing, students study the fundamental theories and technical aspects of nonlinear editing. Each student edits his or her own films. Classes are supplemented with individual consultations at the computer.

PRODUCTION WORKSHOP

Production workshop is a hands-on class in which students stage and shoot exercises under the supervision of their instructors. Through this in-class practice, students incorporate the rules and tools of framing and continuity learned in other classes. As a supplement to this course, filmmaking students will also study acting and act in these production workshops, preparing themselves to not only communicate and collaborate with their actors, but to draw out the best emotional outcome of a scene.

SCREENWRITING I

This course introduces students to the foundations of screenwriting, as students workshop ideas, write loglines, treatments, rough drafts, and shooting scripts. Instruction focuses on the essentials of visual storytelling, dramatic structure, and character development.
In-class discussion provides students with constructive analysis and support, as students learn to tell their stories visually, rather than through dialogue. The scripts they write become the basis of all class work in the first semester.

**Semester Two**

**DIRECTOR’S CRAFT II**

Starting where the first semester directing class left off, students learn how to cover scenes with a series of shots as well as the fundamental uses of moving cameras. Students practice different approaches to coverage by breaking down scenes from their own scripts. As they prepare for their Year One Intermediate Film, they create floor plans and shot lists, and then discuss their choices with the instructor. This class also introduces the students to the casting process, as they learn the delicate craft of working with actors.  

*Prerequisite(s): Director’s Craft I*

**CAMERA & LIGHTING II**

Continuing where Camera and Lighting I left off, students work with sync sound 16mm cameras before tackling the full capabilities of the Canon 5D. All of the fundamental creative skills and concepts students learn working with 16mm film and HD video carry over to the 35mm filmmaking component, which offers students the opportunity to learn the foundations of 35mm cinematography.  

*Prerequisite(s): Camera & Lighting I*

**SYNC SOUND PRODUCTION WORKSHOP I**

Under the guidance of their directing, camera, and sound instructors, students shoot scenes on 16mm film and HD. Through these exercises, and produced in tandem with students in the corresponding NYFA AFA Acting For Film Program, 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).

**DIGITAL EDITING II**

Students learn to sync and edit with dialogue, and work with post production sound techniques. This experience provides students with further hands-on technical training they need to edit their own projects. With practice in sync-sound editing, students go into production on their own films with a full understanding of the challenge that awaits them after the shoot. Students also learn how to fully color correct their films for continuity.  

*Prerequisite(s): Digital Editing I*

**SCREENWRITING II**

Students develop, write, and workshop scripts for their Year One Intermediate Films. Students conduct live readings of their screenplays and engage in instructor led, roundtable discussions of the works, preparing the stories for the Semester 3 production.  

*Prerequisite(s): Screenwriting I*

**PRODUCING THE SHORT FILM I**

Producing the Short Film leads students through pre-production, introducing them to
the essential processes of location scouting, permitting, and actor releases. The producing instructor and the students design a production schedule for the entire class, and the instructor encourages students to form realistic budgeting and scheduling plans as they undertake the production of their Year One Intermediate Film productions.

INTRODUCTION TO FILM

Through screenings and discussion, this class charts the 120-year history of the medium, from early silent shorts, through various international movements, the rise and fall of the Hollywood Golden Age, to the birth of the modern cinema. In the process, students discover where their own work fits in the history of the art form.

**Semester Three**

INTERMEDIATE FILM PRODUCTION

Each student receives six shooting days to produce a script of 15 pages. Students work on their classmates' films in the principal crew roles. They continue to meet with instructors in one-on-one advisement sessions to get feedback on their shooting script, casting, storyboards, floor plans, schedules and budgets.

Each week during the production period, students come together with their Directing and Producing instructors to debrief on the most recently completed production and greenlight the next production. The greenlight process requires students to present a production notebook to their instructors, who will determine that the student is fully prepared creatively and logistically.

INTERMEDIATE FILM POST PRODUCTION

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

*Prerequisite(s): Intermediate Film Production*

ELEMENTS OF FEATURE SCREENWRITING

This course introduces students to the craft of feature screenwriting through script-to-screen examinations of classic features. In the process, students also develop and workshop their own feature film script ideas, which will be the basis of further writing in the second year of the AFA program.

*Prerequisite(s): Screenwriting II*

SOUND DESIGN

Students receive instruction in fundamental post-production sound techniques such as Sound Effects and Sound Mixing. In the process, they learn the significance of sound design in improving the look of their Intermediate films.

*Prerequisite(s): Sync Sound Production Workshop I*

MARKETING THE SHORT FILM

Students learn the various outlets for exhibiting their short films. As they learn about film festivals and markets, students develop a portfolio, including a website and press kit,
intended to market their completed films most effectively.

**VISUAL EFFECTS**

Students can elect to take a course on the fundamentals of visual effects, including using green screen, animation, and other effects in the visual representation on screen.
ONE-YEAR ACTING FOR FILM
(OFFERED AT NY AND LA CAMPUSES)

Total Credits Required: 31 Units

OVERVIEW

One-Year Acting for Film is divided into two semesters. The first semester concentrates on building a foundation in the acting craft, and the second semester works on applying it to screen acting. During the first semester, students participate in a broad array of class work that introduces them to, and trains them in, the leading acting techniques. First semester courses include: Acting for Film, Technique & Scene Study, Voice and Speech, and Movement. These courses build towards a fully realized performance in a staged production. In the first semester, students are armed with the techniques and confidence they need to create believable performances for the camera in the second semester and beyond. In the second semester, in addition to attending classes, students apply what they have learned to a series of on-camera exercises, both in-class and on-location film shoots, as well as collaborative work with Filmmakers. The camera exercises are designed to develop their screen acting ability.

Second semester courses build on the work done in the first semester. At the end of the semester each student in good standing performs in a digitally taped production, which will be edited and can become a part of his or her acting reel. In addition, students will participate in a presentation performed in front of an invited audience, instructors, and classmates.

LEARNING OBJECTIVES:

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

EXPECTED LEARNING OBJECTIVES

Skills learned as a result of successful completion of this program include:

• The ability to work independently and collaboratively in a high-pressure creative environment.
• In-depth knowledge of and experience with the art and craft of acting for film.
• Experience with multiple modern and classical approaches to performance, script interpretation, and character formation.

GRADUATION REQUIREMENTS:

Students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

• Acting for Film
• Voice and Speech
• Movement
• Filmcraft
Scene Study
Meisner
Improvisation

Students must successfully complete every course of study with a passing grade or better. In order to graduate and receive a Certificate of Completion students must also adhere to the Academy’s Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to The New York Film Academy.

YEAR ONE CERTIFICATE PROGRAM

Students undergo a thorough regimen of class work and film acting that lays the groundwork for a professional life in the film arts.

SEMESTER ONE OBJECTIVES

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

Learning Goals:
- Understand the fundamental principles of acting for film.
- Grounding in classical scene study and acting techniques.
- Fundamentals of script and text analysis.
- Survey and examination of film studies from a film actor’s perspective.

Exposure and practice in a variety of vocal and movement techniques.

Production Goals:
- Perform in a live monologue or scene presentation.
- Shoot in-class on camera exercises for weekly critique.
- Participate in a Film Craft shoot.
- Participate in shoot with filmmaking students.

SEMESTER TWO OBJECTIVES

The second semester of the One Year Program enables students to continue developing as actors by challenging their range, and moving beyond their “comfort zone”. The second semester consists of a sequence of classes in Technique & Scene Study II, Acting for Film II, Voice & Speech II, Movement II, and Improvisation. Acting for Film II students will also have the opportunity to collaborate with film students on Sync Sound Production Workshop projects, and shoot a short film project on location with professional staff. All instruction and film exercises are geared towards helping students complete their individual projects and production goals. A series of Special Lectures by Industry Professionals will also be held.

Learning Goals:
- Intermediate training in acting principles.
- Grounding in intermediate scene study and acting for film.
- Intermediate training in Vocal, Movement and Improvisation work.
• Exposure to basic visual media production.
• Experience working in a collaborative environment with filmmakers

Production Goals:
• Perform in a short film.
• Perform in film directed by student filmmakers
• Perform in an in-class taped Improvisation presentation
• Perform in a taped, year-end, in-class live presentation.

CURRICULUM

Semester One

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COURSE DESCRIPTIONS

Semester One

Technique & Scene Study I (Plays)

Technique & Scene Study I provides students with the preparatory building blocks, which lay a solid foundation from which to go deeper into the craft. Students will practice relaxation, concentration and specificity exercises as well as learn how to prepare emotionally for a performance. This course also introduces the concepts and skills students need for successful scene work. Students will be responsible for memorization, text analysis, writing bios, living inside the given circumstances of character, developing strong objectives, communicating moment to moment with their scene partner, beat notation, making strong acting choices through action text, setting the scene, blocking, prop and costume choices. Students will present a scene with a partner in a final performance at the end of the semester. Choice and length of scene will be determined by the director.

Acting for Film I

This course introduces the beginning Acting for Film student the skills necessary for creating a fully realized performance. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette

2014 New York Film Academy, Los Angeles Course Catalog
is also addressed. Students collaborate in a supervised Production Workshop with film students, which is a full immersion production approach to Acting for Film instruction.

VOICE & SPEECH I

This course is a studio experience exploring basic voice and speech techniques and concepts while addressing each individual student’s current vocal state. A conceptual framework for critical analysis is presented along with basic voice and speech practice. Students learn to access their natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension.

MOVEMENT I

Students experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught, such as modern dance, yoga, Viewpoints and Laban movement. They will also learn the relationship between their physical and emotional life and apply these discoveries to acting choices. This course will cover aspects of movement analysis and apply movement exercises to developing the physical life of a character.

FILMCRAFT

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

INTRODUCTION TO FILM

This seminar teaches students to identify the techniques used by cinematic innovators in the history of filmmaking. Through screenings and discussions, students will grow to understand how filmmakers approached the great challenge of telling stories with moving images from silent films to about 1960. The course explores ways that the crafts of directing (particularly shot construction), cinematography, acting and editing developed over that period. Students are then challenged to identify which techniques they are learning in their own ongoing film projects, and when there were developed within that historical continuum.

Semester Two

TECHNIQUE & SCENE STUDY II

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

Prerequisite(s): Technique & Scene Study I

**ACTING FOR FILM II**

This course teaches intermediate Acting for Film skills necessary for creating a fully realized performance. Students will prepare a script and digitally tape a variety of scenes during class. Students edit their own exercises and scenes to better understand how the mechanics of a performance effect the final edit. Edited exercises and scenes will be screened for critique in class. Students will also do pre-production prep in class as well as rehearse final scenes for shoot. Students will be intensively involved in production as well as acting throughout the shoot days. Actors will participate in Advanced Sync Sound Workshop with filmmaking students.

Prerequisite(s): Acting for Film I

**VOICE & SPEECH II**

This course is designed to help students find physical freedom with their instrument and learn to identify and duplicate proper pronunciation elements. Voice exploration and exercises will be deepened in order to find a new level of availability and richness within the student’s vocal instrument. Specific attention will be paid to helping each student expand his/her flexibility and range of choices applicable to characterization work. They will deepen the study of Standard American Speech and IPA (International Phonetic Alphabet) begun in Voice & Speech I in order to neutralize regional dialects and attain more resonant speech. This allows for the beginning practice of dialects including (but not limited to) Standard British, Cockney and Brooklyn.

Prerequisite(s): Voice and Speech I

**MOVEMENT II**

In a continuation of Movement I students will further explore their physical expression, command over their physical abilities, and connection to physical characterization. Various techniques, such as Composition work, Contact Improv, and Chekhov’s Psychological Gesture, will be used to exercise the student’s physical instrument. This course will foster and amplify the students ability to be physically present and connected with their acting choices while also being able to both analyze and apply physical characterization in their work.

Prerequisite(s): Movement I

**IMPROVISATION**

Improvisation encourages students to skillfully nurture their instincts and freely release their creative impulses through a variety of individual and group exercises.
ONE-YEAR SCREENWRITING
(OFFERED AT THE N.Y. & L.A. CAMPUSSES)

Total Credits Required: 33 Units

OVERVIEW

The One-Year Screenwriting program offers a comprehensive look at the art of screenwriting through writing courses, as well as courses in film studies and screenplay analysis. Students will be assigned several writing projects, which will be critiqued by their peers during in-class workshops.

SEMESTER ONE

OBJECTIVES

During Semester One, students will be introduced to the tools and skills necessary for writing successful screenplays. Students are encouraged to be creative, but are also taught to think of the screenplay as the definitive industry tool for articulating ideas or concepts to a production team, including producers, financiers, directors, and actors. Clarity can be as important as creativity. Standard formatting and industry expectations will be studied and analyzed during writing workshops and lectures. The Great Screenplays course will explore some of Hollywood’s most beloved and revered works over the past seventy years.

Learning Goals:

• In-depth study of classic screenplay structure, character arcs, theme, conflict, flashbacks, voiceover, subtext, style, tone, visualization, discipline, and genre.

• Building stories around a variety of inspirations, ranging from art and current events to legends/folklore and social media.

• In-depth look at treatment writing.

• Examine theories of film through analysis of a variety of great screenplays from the 20th and 21st Centuries.

• Critical concepts in film history.

• Standard conventions of TV writing and the TV industry.

Production Goals:

• Write 2 treatments for feature length films.

• Write a first draft of a speculative (“spec”) feature length screenplay.

• Write a script for a one-hour television drama spec episode.

SEMESTER TWO

OBJECTIVES

The second and final semester challenges students to develop their craft artistically and technically, and to progress beyond their earlier experiments with the feature length screenplay. In an advanced workshop, students will write a first draft of a second original spec feature length screenplay and will then choose between revising that screenplay or the screenplay from Semester One. Students will also study acting and write, direct, and edit their own short films in order to achieve a better understanding of how the written word translates to the screen. Moving on from one-hour television, students will write a half-hour television spec script, as well as a pilot script for an original television series. In Genre Studies, students will learn the expectations and
conventions of many of the classic Hollywood film genres. Finally, in order to gain deeper knowledge of how the entertainment industry works, each student will participate in an internship within the industry or write a 15-page research paper on a topic related to the business of screenwriting.

**Learning Goals:**
- Fundamentals of film directing.
- In-depth study and practice of the pitch.
- Critical concepts in film history and genre.
- Theory and practice of acting.
- Half-hour television writing.
- Original television series pilot writing.
- Entertainment industry methods, practices, and players.
- WGA format and copyright law.

**Production Goals**
- Write a first draft of a second feature length screenplay.
- Revise a draft of one of the two screenplays generated up to this point.
- Direct a short film.
- Write a half-hour television spec script.
- Write an original television series pilot script.
- Secure and participate in an entertainment industry internship or write a research paper on the industry.

**YEAR-END STAGED READINGS**
One-Year Writing students will celebrate the completion of their program with a night of staged readings of their written work. The readings will be developed in conjunction with actors and will be held at a nearby professional stage theater.

**CURRICULUM**

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**COURSE DESCRIPTIONS**

### Semester One

**ELEMENTS OF SCREENWRITING**

Through lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this course introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and locations, and to develop action sequences. Topics will also include: Classic screenplay structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme,
Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

**STORY GENERATION**

Story Generation is designed to help writers become what the film industry needs most: prolific sources of movie ideas. Through in-class exercises and out-of-class projects, students will develop skills for generating viable stories for feature films of various genres. They will workshop ideas in class in order to come up with the best possible version of their stories. The idea is to become versatile, adaptable, and creative, providing the best “product” to the industry when called upon to generate new ideas to fill various needs. In the second half of the course, students will commit to one of their story ideas and develop it into a treatment to be used for writing the Quarter 3 screenplay.

**Prerequisite(s): Elements of Screenwriting; Writing the Feature Screenplay I**

**WRITING THE FEATURE FILM SCREENPLAY I**

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

**THE GREAT SCREENPLAYS**

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

WRITING THE FEATURE FILM SCREENPLAY II

Writing the Feature Screenplay II builds upon knowledge gained in Writing the Feature Screenplay I and Story Generation, in which students wrote a feature-length film script and a treatment for a second feature-length film script, respectively. This course is divided into two components: in the first, students will take the treatment written in Story Generation and write a draft of that script. In the second half of the course, students will choose one of their two feature scripts and revise it more thoroughly than they have with any project in the program so far. Each week, students will bring in a sequence of their scripts to be workshopped.

Prerequisite(s): Writing the Feature Film Screenplay I

THE BUSINESS OF SCREENWRITING I

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

WRITING FOR TELEVISION II: HALF HOUR COMEDY

The very definition of sitcom has changed dramatically since the days of “I Love Lucy.” In modern television, a half hour comedy might be a darkly acerbic dramedy, a single-camera mockumentary or a traditional multicam show filmed in front of a live studio audience. Students will become familiar with the half-hour television industry, the various styles of half-hour television writing, and the current crop of viable series from which to draw the spec they will write. Each student will then draft a professional-caliber spec for a half-hour show. The workshop portion of the class will be constructed to simulate a TV writers’ room, with students reading, evaluating, and assisting each other from “breaking story,” building outlines, all the way to a completed draft.

Prerequisite(s): Writing For Television I

WRITING FOR TELEVISION III: PILOT

After completing specs of currents half-hour and hour-long shows, students will now create their own original episodic television series. Topics will include: the current state of the networks, introducing your central character and core cast, creating a series “template,” creative solutions to providing back story, and building the show’s world and tone. Students will learn from individual writing, group workshops, short lectures, television screenings, and story analysis to create two pieces of writing. By the end of the course, students will complete a full draft of a television pilot script for an original show, either one-hour or half-hour.

Prerequisite(s): Writing For Television I and II
SCRIPT TO SCREEN

Script to Screen is designed to help writing students see what happens to their words when actors interpret them in front of the camera. The class is divided into two components: Acting for Writers and The One-Week Digital Filmmaking Seminar. Acting for Writers introduces students to the theory and practice of the acting craft, using Stanislavski Method, improvisation, and scene and monologue work as starting points. By exploring how actors build characters and performances based upon the information provided in a film script, writers will learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Through in-class acting exercises and writing, as well as filmed exercises, students will learn what truly makes for great dialogue and action writing.

The Digital Filmmaking Seminar trains students in the fundamentals of film directing, which in turn facilitates an understanding of the filmmaking process as it relates to screenwriting. It is our belief that a student who actually picks up a camera, blocks a scene and directs actors from a script is far better prepared to then write a screenplay. If a writer has actually translated a shot on the page into a shot in the camera, then the writer has a much sharper perspective on the writing process. Hands-on classes in directing, editing, cinematography, and production cover the creative and technical demands of telling a story with moving images. Then, working in small crews, students will make short films or shoot scenes from one of their screenplays using Digital video cameras. Afterward, students will edit their footage on Avid.

GENRE STUDIES

Genre Studies is a critical studies course focused on exploring different genres of film. Through out-of-class screenings, lectures, and in-class scene breakdowns, students will begin to identify the models and audience expectations of different genres, starting from broad categories like comedy and drama, and then moving into more specific genres like adventure, horror and romantic comedies.
ONE-YEAR PRODUCING
(OFFERED AT THE N.Y. & L.A. CAMPUSES)

Total Credits Required: 34.5 Units

OVERVIEW

The One-Year Producing Program is designed to provide students with an in-depth knowledge of the contemporary realities of how producing works for film and television with an emphasis on creative thinking and strategic leadership skills. Students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film arts. The curriculum is extremely comprehensive, teaching students the creative aspects of producing, as well as the more technical side of line producing. Students gain a practical understanding of the entertainment industry and the tools needed to successfully navigate it.

SEMESTER ONE

OBJECTIVES

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

Learning Goals:
- Introduction to the roles, tasks and obstacles faced by film and television producers.
- Introduction of storytelling concepts of elements, conventions, structure and style.
- Understand basic principles of entertainment law.
- Introduction to filmmaking from the perspective of the screenwriter, director, actor and cinematographer and editor.

Production Goals:
- In collaborative groups, students develop, prep, shoot and edit a short film on location.
- Students develop and present a reality television series proposal.
- Each student will write, prep, shoot and edit his or her own short narrative film.

SEMESTER TWO

OBJECTIVES

The second semester challenges students to develop their production abilities artistically and technically. Producing students are instructed in the craft of writing and championing dramatic treatments; in pitching story ideas to a variety of audiences; and presenting industry-standard written proposals in support of the feasibility of their projects.

This semester culminates in each student pitching and presenting a film or television project at the Producers Pitch Fest.
Learning Goals:
• Continue to analyze and master key elements of effective producer’s craft.
• Develop and write original film and television pilot treatments.
• Introduction and practice of effective pitching skills.
• Learn critical elements of effective feature film business plans and television show bibles.

Production Goals:
• In collaborative groups, produce a short documentary.
• Produce a short narrative film for a NYFA filmmaker.
• Develop an effective pitch and feature film business plan or television show bible.

CURRICULUM

Semester One

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COURSE DESCRIPTIONS

Semester One

PRODUCER’S CRAFT I

This core introductory course outlines the essential roles, tasks and obstacles faced by producers in the entertainment industry. Topics include navigating the studios, television networks and emerging media as well as the relationship between producers and the unions, guilds and talent agencies. From the producer’s perspective, students will discuss and analyze their current projects in development or production. Relevant events in the entertainment industry will be presented and analyzed. Students will be introduced to and trained on the industry-standard software used by producers, Movie Magic Scheduling and Movie Magic Budgeting.

DIRECTING FOR PRODUCERS I

Effective producers create a collaborative and artistic production environment that enhances each director’s skills and provides the support needed to make the best
possible project. Students will work in collaborative groups to develop and shoot a short film. In addition, each student will direct his or her own individual mise-en-scene. Students will learn the basics of film directing and how to collaborate to tell a visual, narrative story. Students will learn film production standards and practices, working with basic production documents, working with actors and the fundamentals of telling a story through a camera.

**CINEMATOGRAPHY, LIGHTING & EDITING**

Students will learn the basics of live-action motion picture cinematography in a hands-on workshop environment. They will gain an overview of working with film and video cameras, lighting, image construction and composition. Students are instructed in the basic techniques of digital editing. They will learn the basics of motion picture editing and post production techniques. They will gain an overview of non-linear editing, post-production audio, basic visual effects and professional post-production workflow.

**ENTERTAINMENT LAW & BUSINESS PRACTICES I**

This course is an overview of contract law and its impact on the entertainment industry. Producing students will study legal issues regarding television, films, recordings, live performances and other aspects of the entertainment industry. Topics include copyright law, intellectual property and talent representation. Students will be introduced to finance, marketing and distribution models for both studio and independent films.

**INTRODUCTION TO SCREENWRITING**

Producing students will gain firsthand knowledge of fundamental screenwriting techniques and will develop strategies in communicating with the producer's key collaborator in story development, the screenwriter. Each student will develop and write a five page original narrative script to be produced in the Short Film Production I course.

**PRODUCING REALITY TELEVISION**

Students will learn the basics of producing for reality television, and the genre’s relationship to other platforms and formats through the analysis of existing successful reality programming. Students will develop, create and pitch an original reality television proposal.

**SHORT FILM PRODUCTION I**

Producing students will develop, prep and shoot their own individual short films. Students will receive instruction in a workshop setting on the fundamentals of sound recording. Working in teams, students will function as crew on each other’s productions. Scripts will be developed in Introduction to Screenwriting and finalized in this course. In the early part of Semester Two, students will edit and prepare their projects for a final screening.
**Semester Two**

**PRODUCERS CRAFT II**

This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, film festivals, networks and ratings and analyzing U.S. and international tax incentive and rebate programs. Students develop professional-caliber resumes, cover letters and lists of references. They will formulate a plan to secure an internship and participate in a supervised internship for academic credit.

*Prerequisite: Producers Craft I*

**PITCHING, BUSINESS PLANS & TV SHOW BIBLES**

Through in-class examples, students are introduced to effective pitching styles and instructed on how to pitch to investors and development executives. Students will develop a brief and effective pitch of the material they choose to pitch at the Producers Pitch Fest. Each student will practice and gain critical and fundamental pitching skills. Through lectures and analysis of case studies, students will learn the critical skills to develop effective feature film business plans and television show bibles. The feature business plan or television show bible developed in this course will be presented at the Producers Pitch Fest.

*Prerequisite: Producers Craft I*

**PRODUCING DOCUMENTARIES**

This course offers producing students an introductory exposure to documentary storytelling and filmmaking. Working in small collaborative teams, students will pitch, develop and shoot a short documentary.

*Prerequisite: Short Film Production I*

**WRITING THE TV PILOT TREATMENT**

Students will revisit how the television industry operates and how television programs are pitched and developed. Each student will develop and write an original television pilot treatment.

*Prerequisite: Introduction to Screenwriting*

**WRITING THE FEATURE TREATMENT**

Through in-class instruction and critique, students will develop storytelling skills within the industry-standard format of the film treatment. In a workshop setting, each student will develop and write a detailed feature film treatment. Students will also have the option of beginning the screenplay writing process in the last part of this course.

*Prerequisite: Introduction to Screenwriting*

**BUSINESS AFFAIRS**

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

*Prerequisite(s): Entertainment Law & Business Practices I*
SHORT FILM PRODUCTION II

Students will further develop critical line producing skills. Working with NYFA filmmaking students, producing students will line produce a filmmaker’s Year One Film.

Prerequisite: Short Film Production I

INDUSTRY SPEAKER SERIES

These informative sessions feature discussions with producers and other industry professionals. Each session includes a Q&A, providing each student access to first-hand impressions of real world circumstances faced by working industry professionals.

Prerequisite: Producers Craft I
ONE-YEAR DOCUMENTARY FILMMAKING
(OFFERED AT N.Y & L.A. CAMPUSES)

Total Credits Required: 39 Units

OVERVIEW

The One-Year Documentary Filmmaking Program is an accelerated, hands-on certificate program designed to immerse students in the study of non-fiction filmmaking. Based on an academic year, the curriculum is divided into three semesters. During the first semester, students will learn the art and technique of visual storytelling through both in-class instruction, lectures and hands-on workshops. As the year progresses, students will produce films of increasing complexity and depth. By the end of the third semester, students will have produced several shooting/editing exercises and short documentary projects ranging from two to ten minutes in length and a One-Year Final Documentary project of up to twenty minutes in length. While the emphasis of the program is on hands-on immersion in the art of documentary filmmaking, students will also receive instruction in film studies and the industry as a whole.

While students do not need any documentary filmmaking experience to attend this program, it is strongly recommended that they come to the first day of class with at least one idea for a non-fiction observational project. These ideas will serve as a starting point for subsequent work in the program. If students do not have a story idea, they will be assisted by the instructor to formulate one. Students should be ready, willing and able to work diligently and learn within a fast-paced and focused environment.

OBJECTIVES

The overall educational objective of the One-Year Documentary Filmmaking Certificate Program is to provide a structured, creative environment for students to develop and evolve as artists. Within that broad description are several specific educational objectives. Students will learn to develop, direct, shoot and edit their own film projects and be given the opportunity to further enhance their skills by acting as crewmembers on their peers’ films. Film structure and history will be examined during in-class lectures. Students will be expected to deliver all projects by the deadlines set.

LEARNING OBJECTIVES

Upon successful completion of the program, students will:

- Demonstrate the ability to work independently and collaboratively in a high-pressure creative environment
- Demonstrate a working knowledge of digital video cameras and sound equipment
- Demonstrate proficiency in documentary producing and directing
- Research, write and pre-visualize a documentary project
- Successfully perform the functions of director, producer, director of photography, sound mixer and editor on student documentary productions
- Exhibit proficiency with digital picture and sound editing software
- Identify and examine concepts of
documentary film history, practices and standards.

CURRICULUM

Semester One

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COURSE DESCRIPTIONS

Semester One

PRODUCING & DIRECTING THE DOCUMENTARY

This hands-on producing and directing course establishes a foundation for all future film projects. Through lectures, screenings and assignments, students explore documentary techniques, genres and styles. They learn to develop an idea from concept through post-production as they produce and direct four short documentaries: Observational, Personal Voice, Character and Social Issue. Students will leave this course with a greater understanding of cinematic language in relation to storytelling as well as the fundamentals of coverage and story structure. They will gain an understanding of the role of the line producer with regard to schedule and budget.

CAMERA & LIGHTING I

In this course, students master basic camera and lighting skills in 16mm and digital video photography, touching on technical details such as aperture, shutter speed, focus, frame rates, white balance, video latitude, gels, and filters. In hands-on lighting sessions, students learn to work with and enhance available and natural light situations, as well as traditional lighting for interviews and controlled situations. With the help of simple to more complex hands-on exercises, students become progressively more fluent with camera and lighting techniques and begin to focus on the role cinematography plays in telling and enhancing non-fiction stories.
PRODUCTION SOUND

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

WRITING THE DOCUMENTARY I

Documentaries, just like narratives, tell stories. This course covers the importance of writing as a storytelling and planning tool. Students are introduced to the basic story elements: character, conflict, story structure, dramatic arc and theme. The course introduces different ways of telling stories: with words (commentary, narration) and without words (character’s actions, scenes, situations). This class covers the process of planning, defines what logline, synopsis, approach and point of view are and teaches how to convey them in writing.

EDITING I

Documentary films often find their true forms in the editing room. This makes the editing process extremely important because a story may take a different shape after the footage has been shot. In this course, students learn the fundamentals of using digital editing software while exploring the particular challenges of documentary storytelling. Through lectures, discussions and assigned projects, they will cover digital workflow, basic editing techniques and the logging and organization of their footage. Some class hours are devoted to guiding students through the process of editing their own short film assignments.

DOCUMENTARY FILM ANALYSIS

This introductory course surveys the world of documentary films through lectures, screenings and group discussions. Students will expand their understanding of the documentary genre as well as non-fiction storytelling. Class will include analysis and the beginning of a critical dialogue. Current trends as well as past styles will be examined. Narrative films will be compared and contrasted for their similarities and differences.

Semester Two

PRODUCING THE DOCUMENTARY

The producer takes care of the business side of making a documentary film. This course looks at the roles and responsibilities of executive producers to line producers from preproduction to post. The coursework will include creating a schedule, determining critical path and putting together a budget. How best to manage time and resources, understand the issues with copyrights, clearances, permits, releases, insurance and Fair Use are important considerations for any production. Students will learn how to create a business plan, apply for grants and other funding and how to obtain fiscal sponsorship as a 501C. 

Prerequisite(s): Producing & Directing the Documentary I; Writing the Documentary, Documentary Film Analysis, Camera & Lighting I; and Production Sound
CAMERA & LIGHTING II

Students are introduced to more sophisticated HD cameras and hybrid cameras (still & video) and techniques. Through workshops, this class further immerses students in the technical and creative demands of cinematography in relation to documentary storytelling. They will learn the importance of shooting B-Roll. Students will be able to go beyond getting a basic image and focus on how to visually convey aspects of the story such as tone, mood, place and relationships. Advancing their understanding of lighting in special situations is an essential component of this class. They will gain practice in the “running and gunning” style used by many documentary filmmakers. By the end of this course students will understand how cinematography serves their individual stories and will have a preliminary shot list to use for their upcoming shoot. 

Prerequisite(s): Camera & Lighting I, and Producing & Directing the Documentary I

POST PRODUCTION SOUND

This class covers the technical side of syncing sound with picture and selecting appropriate sound effects to enhance the authenticity of the film. Students will learn how to use sound editing software. Cleaning up dialog and cutting voice-over to picture are important skills for students to enhance their storytelling techniques. They will also gain hands-on experience recording and editing narration and voice-over. Students will be introduced to sound design as it relates to achieving the appropriate emotional tempo and mood for each scene. Students will learn to find and select music cues (both source and score) and sound effects. The culmination of the class is to combine all of the above elements for a professional sound mix. 

Prerequisite(s): Production Sound

DIRECTING THE DOCUMENTARY

Students focus on developing the directorial vision for their Year One Final Documentary projects. In the first half of this course, students will develop the idea for their own film project by immersing themselves in research using both public and private sources for information. Research and development skills are an essential part of every documentary. Students will learn the sources that documentary filmmakers use and will be guided by their instructor. They will find subjects to interview for information and for later, possible on-camera interviews. Students will conduct preliminary interviews in their field of inquiry. They will conduct searches for archival materials and stock footage they would like to use. Interview techniques and ways to gain the trust of the interviewee will be covered. By the end of this course, students will have designed a visual and audio plan for shooting their final documentary.

Prerequisite(s): Producing & Directing the Documentary I; Camera & Lighting I; and Production Sound

WRITING THE DOCUMENTARY II

In this course, students learn to convey the essential elements of their own story through a properly formatted proposal, synopsis and treatment narrative that uses visual language and personal style. Once that has been accomplished, students are ready to break down the treatment into a scene-by-scene shooting script.

This course goes deeper into the process of writing the documentary film. From research to shooting to editing, the subject matter may continue to reveal itself and evolve over time. The writer may be revising the script until post-production starts.
In addition, students will learn to write grant proposals for funding as well as to develop a preliminary pitch from the treatment for later use in marketing.

**Prerequisite(s): Writing the Documentary I**

**EDITING II**

In this course, students learn intermediate and advanced editing techniques to shape and form their films. The goal is for students to master the process so that they have confidence in their storytelling abilities and a range of tools with which to express their own point of view. Students will meet to critique their classmates’ work. In addition, students will be introduced to graphic design principles as they relate to credits and titles for their films. By the end of this class, students will have gained a greater understanding of how to transform the raw footage of their films into compelling, lively stories.

**Prerequisite(s): Editing I**

**Students will have finished preproduction on their One Year Final Documentary by the end of this semester.**

**Semester Three**

**PRODUCTION & POST PRODUCTION SEMINARS**

Two all-day seminars led by instructors to help students prepare for their greenlight meetings and to go out on location and shoot the footage needed. The second seminar is to guide students to produce a rough-cut and final cut of their documentary film. Instructors will visit students on their location shoots.

**ONE-YEAR FINAL DOCUMENTARY PRODUCTION**

The culmination of the One-Year Documentary program is a documentary film on a topic of the student’s own choosing. Through extensive research, writing and planning, each student should be prepared to produce a final documentary of approximately 15 minutes in length. Students will incorporate lessons from all other courses in the design and execution of their Year One Final Documentary. This course allows time for each student’s shoot and for them to crew on their fellow classmates’ shoots. NYFA instructors will work weekly with individual students to oversee production of each student’s final documentary project.

**THE BUSINESS OF DOCUMENTARIES**

Students will learn to plan and prepare for the work that follows after finishing their film. This course will cover some of the legal and budget issues and marketing challenges that lay ahead of any new filmmaker. They will develop the skills to revise their budget, polish their business plan and develop a pitch while in class. Students learn the steps needed to have their films accepted into the ever-changing world of competitions and film festivals. They must know how to negotiate the rights for festival screenings of their film and any music, stock footage or photos it contains. Different kinds of distribution channels (theatrical, iTunes, YouTube, etc.) will be examined. Through class discussions, students will gain valuable skills to decide what distributors they wish to target for their films and how to reach them.

**Prerequisite: Producing I**
NEW MEDIA

This class provides an overview of how the Internet is changing how we create, produce, sell and distribute films and TV programs. The internet is a place for content creation in narrative and documentary styles of storytelling through web series and webisodes. Netflix, Yahoo, Google, CNN and others have developed original video programming that competes with the type of content people have historically seen on television, on-demand and through pay-per-view. Mobile devices have also become capable of offering video content. In this course, students will develop a sense of the filmmaking challenges and opportunities presented by new media and how they can adapt their style of storytelling to it.

ONE YEAR FINAL DOCUMENTARY POST-PRODUCTION

Students will have post-production time for editing their film’s picture and sound and to produce the final cut of their Year One film. In a series of hands-on exercises with their instructors, students learn more advanced post-production techniques including title creation, color correction, accommodating poor quality footage, animating photos and maps, creating textures and lower thirds. Software used includes Avid, After Effects and Photoshop. NYFA instructors will work weekly with individual students to oversee post-production of each student’s Final Documentary project.
ONE-YEAR PHOTOGRAPHY
(OFFERED AT THE L.A. CAMPUS ONLY)

Total Credits Required: 30 Units

OVERVIEW

The 1-Year Photography program at the New York Film Academy is a full-time, conservatory-based program designed to be completed in two semesters.

In this program, students will master a broad range of photographic tools while gaining a thorough awareness of the history of the medium. Graduates are equipped with the creative and business skills to succeed in a competitive marketplace, whether they choose to specialize in a commercial, fine art or documentary discipline.

At NYFA, students engage with a diverse international student body and a core faculty of working professionals. The One-Year Photography program includes visits to museums, galleries and studios, along with guest lectures and critiques by photographers, artists and curators. The photography department embraces all lens-based media, offering a unique curriculum that includes digital and film-based photography as well as the moving image.

Students who successfully complete the One-Year in Photography program acquire:

- Mastery of Adobe Photoshop and Lightroom
- Knowledge of the history of photography, aesthetics and technology
- Comprehension of aesthetic theories of photography and experience with their practical application
- The ability to work independently in a high-pressure creative environment
- A portfolio of images which shows technical excellence and conceptual depth

The photography department faculty members are committed to students and their futures as successful image-makers. Through demanding, hands-on coursework, instructors help students keep pace with technological change and push them to excel at all the skill sets needed to compete in the marketplace.

Instructors foster the development of students’ personal style so that NYFA graduates distinguish themselves as visual artists in the professional arena.

SEMESTER ONE
OVERVIEW

The main goal of the first semester is to develop core photography skills using the DSLR camera for assignments. As students shoot and edit, they are immersed in the theory and history of photography. Analyzing and critiquing images, students develop the skills to conceptualize, compose, expose and edit powerful images using light and perspective to underscore content.
Students are encouraged to think beyond convention and choose lighting that enhances the emotional and dramatic impact of an image. They explore a vast array of both artificial and natural sources of illumination and learn techniques to employ them in images.

Using Adobe Photoshop and Lightroom as the standard digital darkroom tools, students gain proficiency in image editing and RAW processing under the tutelage of industry experts.

**SEMESTER ONE**

**OBJECTIVES**

**Project Goals:**
- Develop and participate in a community of creative peers capable of providing invaluable critical feedback
- Explore and develop a personal visual style
- Conceptualize, produce and edit a set of work that defines the student’s personal narrative
- Research, conceptualize, shoot, edit and output a photographic essay
- Produce a multimedia piece incorporating still photography and sound

**Learning Goals:**
- Acquire a working mastery over the DSLR and standard lenses for still imaging
- Become familiar with shooting video on the DSLR
- Test aperture ranges, shutter speeds, lenses, lighting tools and filtration options on a wide variety of subjects
- Understand the components of exposure
- Thoroughly test the limits of over- and underexposure and RAW processing and their effects on the look of an image
- Develop working digital darkroom skills using Adobe Photoshop and Lightroom
- Become accomplished at gathering audio for multimedia stories
- Understand basic color management and be able to output accurate prints to modern inkjet printers
- Recognize the characteristics of light and make creative use of basic lighting tools and camera positions
- Understand and apply theories of aesthetics, semiotics, design, composition and color
- Examine the history of photography and photo technology from its inception to today

**SEMESTER TWO**

**OVERVIEW**

The second semester builds on students’ basic skills and challenges them to refine their technical, aesthetic and business practices. Students work intensively with studio lighting on a wide variety of assignments. Art direction and design elements are employed to create distinctive visual styles. Students expand their repertoire of techniques with light and shadow as they work with professional strobe lighting and grip hardware, as well as inexpensive and unconventional practical sources of light. The use of the moving image as a natural extension of still photography is explored in depth.

In post-production, students move beyond basic color and tone correction into sophisticated compositing methods, dynamic range extension, and advanced retouching and masking techniques. Students thoroughly explore the creative potential of nontraditional image-making technology.

As students examine a wide range of imaging disciplines, they also experience the essential business elements that professional photographers oversee routinely, including research, assignments, bidding, stock imagery, studio organization, contracts, exhibitions and licensing.
SEMMESTER TWO
OBJECTIVES

**Project Goals:**

- Apply professional business practices to each project, including bidding, releases, scheduling, casting, licensing and contracts
- Develop and produce a body of fine art images for exhibition that show conceptual depth and technical savvy
- Conceptualize, shoot, edit and critique commercial photo projects—working with models, art directors, hair and makeup artists, sets and professional lighting equipment

**Learning Goals:**

- Thoroughly test a wide variety of lenses and alternative image-capture devices
- Refine lighting skills that can be applied under any condition using a comprehensive array of tools
- Become acquainted with commercial business practices, ethics and legal issues
- Develop expert digital imaging skills using Adobe Photoshop and Lightroom
- Examine the history of photography and photo technology
- Expand and refine aesthetic sensibilities in composition, color, design and lighting
- Explore the wide range of output options available

COURSE DESCRIPTIONS

**Semester One**

**PHOTOGRAPHY I**
A hands-on course focusing on key camera and lighting skills across a series of lectures, demonstrations, assignments and peer critiques.

An essential skills component of the program, Photography I introduces students to the mechanics of cameras, lenses, DSLR operation, and basic lighting for still and video imaging. Students will master the interrelated components of exposure and be able to adjust them to achieve a desired aesthetic based on an assessment of lighting conditions; effectively compress and expand time within a still image through the precise use of shutter speed to blur or freeze motion; apply the distorting properties of lenses based on focal length, angle of view, depth of field, magnification, and sharpness across the picture plane; be able to identify aesthetic approaches and construct dynamic compositions; correctly identify and exploit the direction, quality, and color of natural and artificial continuous and strobe light sources; correctly configure and handle a DSLR camera for video use; understand the aesthetic construction and narrative value of a basic
vocabulary of shot types in cinematography. Learning how to correctly apply these skills will open up a world of creative opportunity.

**IMAGING I**

An intensive introduction to Adobe Photoshop as a digital darkroom tool, and Lightroom as a RAW digital editing and image library management system.

Through immersion in Adobe Photoshop, students will acquire key digital darkroom techniques ranging from nondestructive editing to unparalleled color and tonal control over their own images. Students will also learn the entire process of digital workflow with Lightroom: from RAW processing through output for print and web page. Basic video editing will be introduced beginning with timelapse, stop motion, and multimedia slide shows using Quicktime Pro and iMovie. Along with lectures and demonstrations, Imaging I allows plenty of lab time to practice and master image-editing skills.

**WAYS OF SEEING I**

Students study, analyze and critique the work of master photographers, both past and present.

This course explores the ways in which history’s seminal photographers have held a mirror up to society, showing humanity the technological, artistic, social and cultural currents of life through the lens. Examining master photographers’ techniques, aesthetics and approaches segues into students’ individual shooting and research projects.

**VISION & STYLE I**

This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine, and critique. Students will define and develop a personal, iconic visual style and specific area of interest, studying master bodies of work across both genres as examples. The primary focus will be on still photography, but the use of the moving image will also be explored through class assignments.

Students will become familiar with principles of graphic design, composition, color, editing, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the most salient origins for their ideas, and start to conceive how their work might fit into the context of current practices and attitudes.

**SHOOTING PRACTICUM**

A unique, hands on course in which students develop core professional skills and techniques during several location shoots with different instructors. Covering a wide range of genres along with aesthetic, logistical and technical challenges, students will have the opportunity to work directly with instructors, practically applying new skills across a range of assignments of increasing complexity.

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**Semester Two**

**PHOTOGRAPHY II**

Students will explore the conventional lighting tools from hot and cool continuous sources, studio and portable strobe lighting, professional grip hardware along with a variety of unconventional sources. To consolidate this knowledge, class discussions will be based
around topics such as three-point lighting, soft and hard light, color temperature, gels, diffusion and light-shaping tools. Students are also given the opportunity to further their video skills as they work on music video and continuity projects.

**Prerequisite(s): Photography I**

**IMAGING II**

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

Students will receive in-depth training in visual perception, advancing their ability to see and orchestrate subtle differences in tone and color with the end goal of developing a unique personal palette and visual style. Composite entirely new visual worlds using transformations, layer masks, tone, texture and color matching. Furthering their skills in RAW processing, students will learn commercial retouching and advanced color and tone control within multiple color spaces. This course further demystifies color management enabling students to achieve consistently accurate results throughout their work. We also look at RGB, CMYK and LAB color spaces, conversions and workflow configuration and students will learn non-linear editing on Adobe Premier Pro for their video projects.

**Prerequisite(s): Imaging I**

**WAYS OF SEEING II**

We live in a world of images, so understanding how we use them to create a narrative and effect cultural change is essential to the study of photography. This is a hands-on course featuring shooting practice, intensive class discussions and field trips.

Students will continue their investigation into the work of the most influential image-makers throughout the history of photography to contemporary times. This course also asks students to: examine how different technologies (such as the 35mm camera and digital revolution) have shaped photography and continue the dialogue / debate about photography as art and art as commerce.

**Prerequisite(s): Ways of Seeing I**

**PRODUCTION PRACTICUM**

This course gives students the opportunity to put their knowledge of lighting and photography into action during a series of location shoots, and to receive individual guidance from instructors as they edit, print, sequence, and prepare their portfolios and final exhibition of images.

Students will receive lighting demonstrations in class and hands-on shooting time with instructors on location. This course also explores digital editing techniques and looks at ways for students to increase their web presence to get their work out into the wider world.

**Prerequisite(s): Photography I, Imaging I, and Shooting Practicum**

**VISION & STYLE II**

Vision and Style II guides students through the development of a cohesive body of personal work that most accurately represents the area of interest that they will pursue as image-makers after graduation. In the early weeks of the course, students must submit a final project proposal to the entire faculty for approval.
Throughout the course, students refine their conceptual approach, submit ongoing work for critique, analyze the business and creative practices of successful contemporary artists by preparing class presentations, write an artist’s statement, create titles, decide on image sizes, choose a mounting and presentation method, plan and execute their final exhibition of images printed to professional exhibition standards, assign prices and decide on editions, and assemble an exhibition catalog.

Visits to and analysis of current gallery and museum exhibitions will also play a major role.

**Prerequisite(s): Successful completion of semester 1 courses**

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**APPLIED PHOTOGRAPHY I**

Creating outstanding work and delivering to brief are the keys to becoming a successful professional photographer.

This comprehensive course introduces students to the business / production side of professional photography covering a range of issues including: budget, location searches, permits, model releases, equipment, crew, ethics / legalities, exceeding clients’ expectations and so much more.

**Prerequisite(s): Successful completion of semester 1 courses**
ONE-YEAR CINEMATOGRAPHY
(OFFERED AT THE N.Y & L.A. CAMPUSES)

Total Credits Required: 30 Units

OVERVIEW

The New York Film Academy (NYFA) One-Year Cinematography Certificate Program is a two semester conservatory-based, full-time non-degree program. The curriculum is designed to immerse prospective Cinematographers in all aspects of the discipline. The One-Year Cinematography Certificate Program provides a creative setting with which to challenge, inspire, and develop the talents of aspiring Cinematographers. Students follow an intensive curriculum and achieve multiple learning goals. This regimen presupposes no prior knowledge of Cinematography, but aims to have students confident in the fundamentals of exposure, composition, set-etiquette and lighting by the end of the year.

Throughout the program, a combination of classroom experience, practical hands-on workshops, individual and collaborative projects, and instructor-led productions provide a rigorous forum for students to develop their technical skills and artistic identities. In the spirit of fostering collaboration, there will be a screening hosted each semester to showcase the cinematographer’s work to NYFA Directing and Producing students.

In the first semester students will develop their lighting and cinematography skills for a number of formats including 35mm still photo, 16mm black & white and color film, and high definition video. Directing and History of Cinematography classes provide further insight into the craft of storytelling. Students will photograph six individual projects, and have the option to collaborate on a Filmmaker’s semester one film. These projects will allow students to practice their skills in the field as well as develop essential collaborative skills with the filmmakers.

Semester two builds in complexity, introducing 35mm and the Red Epic camera systems, soundstage lighting techniques, as well as more advanced lighting and grip instruments. Instructor-led productions mentor students on these new systems in the field stressing professionalism and industry-standar set operations. Concurrently, students prepare to embark on more ambitious individual films and additional collaborations with the students in the Filmmaking program.

At the end of the second semester, each student will have photographed two individual films using the Red Epic and 35 mm film for their showcase reel. Collaboration with a filmmaking student on an advanced project provides an opportunity for the student to put their skills into practice on additional narrative films.

Students will follow a rigorous program of classroom study, self-directed projects, instructor-led Production Workshops and school-facilitated collaboration with NYFA colleagues. Upon graduation, students will be proficient with many state-of-the-art camera systems and able to confidently supervise the creation of sophisticated lighting schemes. Most importantly, they will be able to
effectively harness the visual tools of cinema to tell meaningful stories.

SEMESTER ONE

During the first semester, students learn the fundamentals of the art and craft of Cinematography. Topics covered will include optics, light metering techniques for both incident and spot meters, loading and utilizing 16mm and HD video cameras, basic lighting, fundamentals of composition, color theory and film chemistry, and camera movement using the basic dolly.

Cinematography students will be expected to complete six projects during their first semester. Their first project will be a story told through a series of still shots photographed on 35mm black & white film. The second project will be the Mise-en-scène Film photographed in black & white on 16mm film with the option to use a basic lighting package. In the third project, the Continuity Film, students will use the 16mm Arriflex SR camera, and will begin using more sophisticated grip and light-shaping techniques. This project will focus on shot design and creating a scene that can be cut together elegantly. Collaboration with directing students in the Filmmaking program is encouraged in the fourth project. Shot on high definition video, the Music Film is the students’ fourth project. They will choose a piece of music and create a project that interprets it. Before undertaking this project, students will study the theory and practice of digital cinematography. For their fifth project, ‘Sunrise/Sunset’, Cinematographers will study the changes of natural light over the course of the day.

For their sixth and final project, Cinematography students will have the option of either initiating their own sync-sound production on which the act as the Cinematographer, or collaborating with a New York Film Academy directing student in the Filmmaking program in the role of Cinematographer.

SEMESTER ONE

OBJECTIVES

Learning Goals:

- The ability to design and execute images specific to narrative productions.
- The ability to choose proper film stock and development techniques to achieve the desired image quality.
- Acquire a knowledge of optics including focal length and depth of field, and demonstrate this understanding through student projects.
- Achieve proper exposure for both film and video, using tools including the incident light meter, spot meter, histogram and waveform displays.
- Acquire a working understanding of preproduction planning – including making shot lists, creation of overhead diagrams, scheduling and storyboarding, and create suitable preproduction documents to support a creative project.
- Demonstrate basic skills in the important roles of Camera Assistant, Gaffer and Key Grip.
- Familiarity with tungsten lighting technology and basic grip equipment including appropriate safety practices for working in the set environment.
• A working knowledge of the Arriflex S, Arriflex SR, Canon 5D mk2 and mk3, and Red Scarlet camera systems.
• The ability to edit and color-correct images in the digital environment.
• Begin to pre-visualize images and understand how these ideas could be executed.

Production Goals:
• Photograph a 35mm still photo project, two short 16mm films, an HD music project, and the Sunrise/Sunset film.
• Crew on colleagues’ films as Gaffer, Camera Assistant, Key Grip and Operator.
• Photograph either a Semester One Film or a Filmmaking Collaboration.

SEMESTER TWO

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

The Red Epic camera system provides the core platform around which the second semester is centered. Students will have multiple opportunities during class time to master the extraordinary tools the Red camera offers, including speed-ramping in camera, up to 300 fps slow motion, and the 5K production workflow.

Proper operation of waveform monitors, histograms and IRE/ISO calculations will be covered in depth in a practical, hands-on classroom environment. These camera systems (35mm film and Red) are the platforms available for the three individual projects in this semester. Although projects may be directed by students from the Filmmaking program, the Cinematography student is responsible for initiating and photographing each project, as well as determining the form and content. Examples of format include commercials, music videos, and narrative shorts. Ideally, these projects will contribute to an impressive show reel.

In addition to the above classes, students are introduced to new subjects, including lighting and cinematography workshops in the sound stage environment and a series of on-location “production workshops”. These classes allow students to work on their pre-production planning skills and the execution of their creative vision on set under the supervision of experienced professionals.

At the end of the first year, New York Film Academy Cinematography students are required to either photograph an advanced project (minimum Year One Film) of a NYFA Filmmaking student, or to create their own self-directed short film of up to 15 minutes in length. This film may be shot on any format that the student has studied in the first two semesters.

SEMESTER TWO

OBJECTIVES

Learning Goals:
• Demonstrate the ability to collaborate with a director and a crew in a high-pressure creative environment.
• Further knowledge of image creation, focusing on creating a visual style that is
specific to the narrative requirements of the project.

• A working knowledge of the Panaflex 35mm and RED Epic camera systems.
• Demonstrate a facility with lighting techniques for day exterior, day interior and night interior scenes as relevant to production objectives.
• Acquire a working knowledge of professional lighting systems, including tungsten, fluorescent and HMI lights and demonstrate this understanding through student projects.
• Cultivate both the creative capacity to pre-visualize an image and the technical ability to execute it consistently over the course of a production and demonstrate this understanding through student projects.
• Acquire a working knowledge of the post-production workflows for film, video and digital cinema files, including telecine and color correction, and demonstrate this understanding through student projects.

Production Goals:

• Photograph a showcase project using 35mm film.
• Photograph a Filmmaker’s Year One final film, or a self-initiated project of equivalent complexity.

CURRICULUM

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<td>CINE100 Form &amp; Function I</td>
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<tr>
<td>CINE110 Introduction to Motion Picture Camera Technique</td>
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<td>CINE120 Fundamentals of Lighting</td>
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<td>CINE130 Post-Production for Cinematographers I</td>
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<td>CINE140 History of Cinematography I</td>
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<td>CINE220 Stage Lighting Workshop</td>
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<td>CINE260 History of Cinematography II</td>
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<td>CINE270 Steadicam &amp; Camera Assistant Seminar</td>
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COURSE DESCRIPTIONS

Semester One

FORM & FUNCTION I

This course provides an exploration of both the technical and artistic elements of film and digital motion picture cinematography. Students will examine paintings and photographs as they relate to form and content, study the work of professional
cinematographers, and evaluate their work in a workshop environment. This course also serves as a “home room” environment, providing a forum where students can discuss their experiences on set, plan upcoming shoots, and bring in outside material they find relevant to their studies. This is the place where individual and group projects will also be prepared, screened and critiqued.

INTRODUCTION TO MOTION PICTURE CAMERA TECHNIQUE

In this class, students will learn best practices for building and utilizing the cameras in the NYFA cinematography curriculum, including the Arri-S, Arri-SR, Canon 5D and Red Scarlet cameras. Classes will also cover methods for pulling focus, controlling depth of field, choosing a lens, processing theory and keeping camera reports.

FUNDAMENTALS OF LIGHTING

Students will be introduced to the basic tools and techniques of motion picture lighting. Beginning with the safe operation of lighting and grip equipment, students then apply this technical knowledge towards their aesthetic decisions in lighting. Beyond the technical aspects of the art form, students learn how to light for mood and genre. Topics including high-key vs. low-key lighting, bright and dark scenes, indoor day/night and outdoor day/night, will all be explored from both a subjective and practical approach. Depth of field, color temperature, focal length, deep and flat space, and more will be demonstrated in this class to provide students the tools they need to create the look and feel required to tell the story.

POST-PRODUCTION FOR CINEMATOGRAPHERS I

The job of a contemporary cinematographer is no longer complete after principal photography. A familiarity with editing, post-production workflow and color correction is now essential to maintaining integrity of the creative vision from the pre-production to the final release. This class will teach cinematographers the basics of digital editing, color correction, image effects and proper workflow for handling digital media.

HISTORY OF CINEMATOGRAPHY I

This course looks at the development of the art of cinematography, with an eye toward the progression of the cinematographic form from early still photography to modern digital media. Students will screen classic films and discuss how techniques of storytelling have changed as technology has evolved. By learning the history of the art form, students will be able to supplement the topics learned in other classes, as well as draw inspiration for their own films.

DIRECTING FOR CINEMATOGRAPHERS

Through lectures, discussions, in-class exercises, outside readings, and film viewings, students will learn about the job of the director and gain an overview of the film production process. They will examine the basic elements of format, premise, structure and plot found in contemporary screenplays. Emphasis will be placed on interpreting screenplays from a Director of Photography’s perspective, in order to communicate narrative, character, theme, and tone through
the tools of lighting, blocking, image choices and camera technique. Students will be introduced to pre-production techniques including creating shot lists, storyboards, schedules, and overhead diagrams.

**CINEMATOGRAPHY PRACTICUM I**

In this course, students will take all of the camera, lighting, and storytelling techniques they have been learning and “field test” them. Under direct faculty supervision, students will be given the opportunity to shoot and edit several commercial, music videos and short narrative projects. These scenes will be taken through a full pre-production process (storyboarded, cast, scouted, and shot-listed) and treated as actual productions. Students will rotate through crew positions each shoot, giving students a chance to work as Gaffer, Camera Assistant and Key Grip in a real-world situation.

**Semester Two**

**FORM & FUNCTION II**

Continuing to function as a "home room" for the cinematography students, this course remains the forum for students to prepare and screen their individual projects, evaluate the work of professional cinematographers, and examine contemporary issues in the world of professional motion picture photography. Emphasis is placed on rigorous critique process where the students’ work is evaluated and discussed.

*Prerequisite(s): Form and Function I*

**35MM CINEMATOGRAPHY**

Students are trained in the proper use and operation of 35mm cameras and accessories (such as the Panavision Panaflex), applying the skills they have learned in 16mm and digital photography to this classic high-resolution format. This class will demystify the process of designing, shooting, and editing scenes on 35mm. Students will learn how the wider frame and higher resolution of 35mm affects their shot design, framing, composition, staging, camera movement, lens choice, and lighting.

*Prerequisite(s): Directing for Cinematographers*

**STAGE LIGHTING WORKSHOP**

Focusing on the specific craft of set lighting, students will learn the fundamentals of designing shots and lighting in a sound stage environment. Under the supervision of an experienced Director of Photography, students will gain first-hand experience with designing daytime and nighttime interior lighting schemes inside the controlled environment of a soundstage. Advanced dollies (Fisher and Chapman models) will be incorporated into the workshop, expanding the students’ ability to move the camera.

*Prerequisite(s): Fundamentals of Lighting*

**CINEMATOGRAPHY PRACTICUM II**

Combining together all the elements of the second semester program in a practical hands-on workshop, these production exercises allow students to shoot scenes with a NYFA Instructor serving as Director. The more sophisticated tools available to students during the second semester will allow even
greater creative options for the team to explore. Once again, students will rotate through crew positions, allowing them to cultivate their “real world” experience with the 35mm and RED camera packages.

**Prerequisite(s): Cinematography Practicum**

### POST-PRODUCTION FOR CINEMATOGRAPHERS II

Color correction is a technology that has been developing over the last decade into its own discipline, combining elements of compositing techniques and traditional optical methods into a new form called the Digital Intermediate. As a cinematographer, knowledge of these new color sciences and the possible uses and manipulations in post-production are important skills to develop. Students will explore the world of post-production from a cinematographer’s perspective by examining post-production workflows for emerging formats (including the Red Epic), as well as participating in a professional color correction session of their 35mm footage.

**Prerequisite(s): Post-Production for Cinematographers I**

### ADVANCED LIGHTING

Building upon the basic skills of exposure, composition, and shot design learned in the first semester, students expand both their skill and toolsets. Working with new equipment such as HMI Lights and Kino Flo fluorescent fixtures, students will learn how to create sophisticated and nuanced lighting setups.

**Prerequisite(s): Fundamentals of Lighting**

### HISTORY OF CINEMATOGRAPHY II

Continuing from the first semester, students focus on studying the masters of cinematography. Students will screen the work of the great DPs, such as Gregg Toland (Citizen Kane), Gordon Willis (The Godfather), and Roger Deakins (No Country for Old Men), and examine how these pivotal cinematographers have influenced the art form over the years. Assignments and discussions will analyze the elements of visual style employed in both classic and contemporary films.

**Prerequisite(s): History of Cinematography I**

### STEADICAM & CAMERA ASSISTANT SEMINAR

This course examines the critical and challenging vocations of both the Camera Assistant and Steadicam Operator. Led by an experienced professionals from both crafts, the Camera Assistant seminar exposes students to the details of the trade, including proper slating technique, film and video camera checkout, advanced focus pulling, calculating for speed ramps, and best practices for film inventory and paperwork. Students will then be introduced to the proper setup and operation of the Steadicam system, with each student executing several exercises and a final shot. Beyond the technical operation of the Steadicam, students will explore the theory and practice of effectively moving the camera in a narrative context.

**Prerequisite(s): Successful Completion of Semester 1 Courses**
ADVANCED MOTION PICTURE
CAMERA TECHNIQUE

Here students will learn the 35mm and Red Epic camera systems before they have the opportunity to use them in the Advanced Practicum and their individual projects. Advanced dollies including Fisher and Chapman models are introduced, broadening the student’s movement options to include vertical “boom” moves. Topics will include setting up the cameras in multiple configurations, lens selection, workflow and relationship of the camera operator, dolly grip and focus puller.

Prerequisite(s): Introduction to Motion Picture Camera Technique
ONE-YEAR GAME DESIGN
(OFFERED AT THE N.Y. & L.A. CAMPUSSES)

Total Credits Required: 31 Units

OVERVIEW

The New York Film Academy (NYFA) One Year in Game Design is a two semester (16-weeks per semester) conservatory-based, full-time study certificate program. The curriculum is designed to immerse gifted and energetic prospective Game Developers in a survey of the key aspects of the discipline. The New York Film Academy One Year Certificate in Game Design provides a creative setting in which to challenge, inspire, and perfect the talents of its student body. Students follow an intensive curriculum and achieve multiple learning goals.

The strength of the NYFA One Year Certificate in Game Design is in its combination of storytelling studies, game design theory, game arts education, game programming education, and the hands-on direct application of each. Based on a high concentration of intense narrative and game prototyping workshops designed to challenge the individual student beyond his or her status quo and into a new realm, the program is further enhanced by concentrating on the commercial realities of the medium.

LEARNING OBJECTIVES

The educational objectives in the One Year Certificate in Game Design are to give students an introductory education in the art and craft of professional game writing and design, and to instruct students through a regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of game writing & design.

All students will:

• Be able to deconstruct any game experience into Formal, Dramatic, and Dynamic systems.
• Acquire the skills of game prototyping, playtesting, iteration, presentation, and collaboration.
• Know how to prototype multiple games regardless of technical skills.

YEAR ONE

In Year One, students receive a deep education in Playcentric Design and Systems Literacy. Students work in collaboration to deliver working software each semester.

Year-One Expected Learning Outcomes:

One Year Certificate in Game Design students at NYFA will be introduced to the key facets of game design, from writing to art to development to programming. They are expected to create their own 30+ page game design wiki, a portfolio of their game art, and demonstrate their knowledge of game programming by delivering two functional digital games in collaboration with classmates.

Skills learned as a result of successful completion of this program include:

• The ability to work collaboratively in a high-pressure creative environment.
• Intermediate knowledge of the theories of narrative storytelling in video games.
• Intermediate knowledge of the techniques and practices of game art and animation
• An introductory knowledge of the language and processes of game programming
• A firm foundation in the theories, methods and execution of game development, through participation in the creation of a working video game.
• Intermediate understanding of the Maya 3-D Art Software

**Year-One Requirements:**

One Year Certificate in Game Design requires successful completion of the following creative projects in partial fulfillment of the graduation requirement:

• 2 functional digital games (in collaboration with classmates)
• 3-D Art Portfolio
• Graphic Design Portfolio
• Satisfactory Participation in Narrative Design Workshop
• Satisfactory Participation in Playcentric Design.

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**CURRICULUM**

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<thead>
<tr>
<th><strong>Semester One</strong></th>
<th><strong>Units</strong></th>
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<tr>
<td>GDSN100 Narrative Design Workshop</td>
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<tr>
<td>GDSN110 2-D Game Design</td>
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<tr>
<td>GDSN120 Introduction to Game Analysis</td>
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<tr>
<td>GDSN130 Game Design Studio I</td>
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<td>GDSN140 Playcentric Design</td>
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<td>GDSN150 Introduction to 3-D Art</td>
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<th><strong>Semester Two</strong></th>
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<td>GDSN200 Systems Literacy</td>
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<td>GDSN210 3-D Game Design</td>
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<td>GDSN220 Publishing Video Games</td>
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<td>GDSN230 Usability Testing for Games</td>
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<td>GDSN240 Game Design Studio II</td>
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<td>GDSN250 Art Direction for Game Developers</td>
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**COURSE DESCRIPTIONS**

**NARRATIVE DESIGN WORKSHOP**

This course examines the critical elements that make strong story concepts and how they can be shaped to create the foundations of great games. Students will design, narrative, game play, physical environment (world, gameplay spaces), and other key elements. Guest speakers will include veteran game designers and writers.

**2-D GAME DESIGN**

This course exposes students to the beginning technology of 2D games. Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each
successive semester. At the end of the degree they will have a portfolio of working software projects.

**INTRODUCTION TO GAME ANALYSIS**

The focus of this course is the study and deconstruction of video games. Student learn how to break any game down into Formal Elements, Dramatic Elements, and Dynamic Elements and become versed in the language of Playcentric Design. Students are exposed to the video game canon via study of both seminal games as well as contemporary masterpieces. Deliverables are game deconstruction presentations suitable for a student portfolio.

**GAME DESIGN STUDIO I**

This is a companion to the 2-D Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.

**PLAYCENTRIC DESIGN**

This course provides a foundation of knowledge for understanding games as playable systems. Students learn the language of Playcentric Design and practice the craft of prototyping, playtesting, and iteration in an environment independent of computers. This is to provide the student hard skills that can be used throughout a career in games – transcendent of changing technologies.

The student will:

1) Understand Fundamental Theory – See how any game breaks down into Formal, Dramatic, and Dynamic systems. And learn how the three interrelate.

2) Learn Core Development Process – Acquire the skills of prototyping, playtesting, iteration, presentation, and collaboration. These timeless skills can be applied to all game types present and future.

3) Practice, Practice, Practice – All students prototype multiple games -on paper regardless of technical skills. All students gain extensive experience critiquing and analyzing games via formal playtests with fellow students. At the end of the course each student will have a portfolio of paper game prototypes.

**INTRODUCTION TO 3-D ART**

This course introduces students to Autodesk’s “Maya” Animation, Visual Effects, and Compositing software, a robust application used throughout the video game industry for the creation of visual assets. Students learn how to optimize the Maya interface for enhanced productivity. They are introduced to polygon tools and taught polygonal modeling in a hands-on environment.

Students gain practical understanding of polygonal modeling for organic characters, and hard surface models. Students will also learn the basics of UV mapping, nurbs modeling, texturing and 3 point lighting using D-map and raytrace shadows.
Semester Two

SYSTEMS LITERACY

This course builds upon the foundations established in the Playcentric Design course, and focuses on advanced study of system design and play mechanics. The course is workshop-focused, meaning a substantial portion of time is spent actively engaged in the paper prototyping process. Readings and lectures supplement discussions as we explore more sophisticated facets of the playable systems and user experience design. Creating system literacy is the primary goal; and everything else we do supports that aim. Students will leave the course with multiple portfolio-ready game prototypes.

3-D GAME DESIGN

This course exposes students to the intermediate technology of 3D games. Each student gets the experience of running her own game studio in collaboration with 1-4 classmates. Students deliver a working digital game at the end of the semester. Industry standards such as Agile, Scrum, Confluence and JIRA expose students to state of the art production methods and enable teams to deliver software efficiently.

Students are supported by a technical instructor/mentor who assists with programming as an active member of their team.

Students take increasingly advanced variations of this course in the course of their degree so they will acquire more sophisticated skills each successive semester. At the end of the degree students will have a portfolio of working software projects.

PUBLISHING VIDEO GAMES

This course provides the student with an understanding of the business of video games with a special focus on game publishing, deal structures, and product lifecycle. Students learn to see the world through the publisher’s eyes and in the process gain insight in how to plan, budget, pitch, launch, and monetize games. Students are exposed to these topics via lectures, exercises, and assignments. Students leave the course with a practical and state of the art of the game business including perspective on mobile games, console games, browser games, free to play games, and other business paradigms.

USABILITY TESTING FOR GAMES

Usability testing enables game developers to systematically identify and resolve issues that detract from the player experience. Students learn and practice formal usability testing using real test subjects. Students learn best practices for how to get valid (non-skewed) data and how to communicate findings to a dev team effectively.

GAME DESIGN STUDIO II

This is a companion to the 3-D Game Design class. Students work in teams to build their working digital game and receive individualized tutelage and direct coding support from their instructor. Students learn that they can produce working software – even with beginner skills in a short time. They sharpen their skills by practicing this process multiple times in the degree.
ART DIRECTION FOR GAME DEVELOPERS

This course examines the role of visual design in building games. The course exposes students to the craft of the Art Director via a combination of theory and practice. Students learn basic skill set presentation (art history, color theory, composition, typography, basic digital media skills). Students learn to think about projects in terms of the constraints of technology, client needs, and end-user experience. The course covers basic UX/UI concepts. Students learn formal ideation and problem solving for visual design. Students learn to master the look and feel of an experience.
ONE-YEAR 3-D ANIMATION
(OFFERED AT THE N.Y. & L.A. CAMPUSSES)

Total Required Units: 28 Units

OVERVIEW

The New York Film Academy One-Year Conservatory in 3-D Animation is a two-semester conservatory-based, full-time program. The curriculum is designed to train prospective 3-D Animation and Visual Effects Artists in all aspects of the discipline. The New York Film Academy One-Year Conservatory in Animation provides a hands-on environment to challenge, inspire, and develop the talents of aspiring animation artists.

Students follow an intensive curriculum and achieve multiple learning goals.

• The structure of this program emulates the workflow and pipeline of a professional production in the industry, which will provide students with the following:
  • Preparation for a competitive professional environment
  • Knowledge directly applicable in current work field using the latest software and technology
  • Practical skills developed from intensive discipline and practice
  • Ability to deliver a project from the beginning to the end in the manner used in actual professional work-flow

Students will learn:

• How to bring life to inanimate objects or characters by understanding basic principles of animation.
• Traditional drawing and sculpting in order to understand their fundamental importance in preparing to digitally paint and sculpt, light & design character.

Disciplines that will be taught in depth are:

• Modeling (characters and environments)
• Texture painting
• Look development
• Lighting and rendering
• Character animation
• Rigging
• Compositing Dynamics
• Character design

With the guidance of instructors, students will also develop a professional caliber demo reel.

SEMESTER ONE
OBJECTIVES

The primary objective of the first semester is to focus on the fundamental knowledge of computer graphics. Students will study industry-standard programming while receiving a broad understanding drawing and sculpture. Students will also focus on creating digital and practical creatures with proper anatomy, plausible fantasy anatomy and good design aesthetic.
SEMESTER TWO
OBJECTIVES

Students will directly apply concepts and improve projects created throughout the second semester. They will follow through the next stages of production by learning how to set up character rigs for animation, which will then be seen through with proper lighting and rendering. Students will take a further examination of character setup and are challenged to create original digital environments using a combination of 3-D techniques. Students will continue to study advanced animation and analyze character and creature performance. Students will also begin learning how to integrate digital film footage into believable finished VFX shots. Students are expected to research their ideas and develop believable constructs. Students will learn how to prepare and polish professional materials such as a demo reel, which will be crucial to their introduction to the professional world. Also discussed are the standards and practices of the business of Animation.

CURRICULUM

<table>
<thead>
<tr>
<th>Semester One</th>
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<tr>
<td>ANIM100 3-D Essentials</td>
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<td>ANIM110 Drawing &amp; Anatomy</td>
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<td>ANIM120 Sculpture</td>
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<td>ANIM130 Modeling I</td>
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<td>ANIM140 Visual Effects</td>
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<th>Semester Two</th>
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<td>ANIM200 Compositing</td>
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<tr>
<td>ANIM210 Drawing &amp; Sculpture</td>
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<td>ANIM220 Character Design</td>
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<td>ANIM230 Modeling II</td>
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<td>ANIM240 Effects Animation</td>
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<td>ANIM250 Character Animation</td>
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<td>ANIM260 Thesis Production &amp; Portfolio</td>
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COURSE DESCRIPTIONS

Semester One

3-D ESSENTIALS

Students will learn Computer Graphics terminology and create and edit digital images and video using industry standard tools. Students will also learn about experimental video animation, and create original animation pieces using visual and storytelling techniques learned in class.

DRAWING & ANATOMY

The purpose of this course is to explore and become familiar with the human form. Students will gain a deep and intimate knowledge of the human form on a perceptual and anatomical level. The classes will be focused on direct observation from a live model, focusing on gesture and accurate proportions. This course covers advanced drawing concepts as they relate to figure drawing, character modeling and animation. Topics include basic human and animal anatomy and form as it relates to the surrounding environment and spatial relationships. In this course students will continue to develop the figure by using the...
basic understructure for animation. Rotation of poses, simple motion studies, sense of weight, gesture studies, action line and the use of light and shadows will be incorporated into the development of the figure studies.

SCULPTURE

This course teaches the sculptural techniques in a variety of clays geared toward character-based and realism-based artworks. This course covers armature construction, neutral and dynamic posing, and techniques for modeling human and character features, dimensional planes and textural surfaces. Students will practice realizing human anatomy into three-dimensional form.

MODELING I

Students will learn Computer Graphics terminology and create and edit digital images and video using industry standard tools. Students will also learn about experimental video animation, and create original animation pieces using visual and storytelling techniques learned in class.

VISUAL EFFECTS

This Visual Effects (VFX) course teaches students the software and techniques that professionals use to create the effects seen in film, commercials and broadcast television.

TEXTURING & LOOK DEVELOPMENT

This class will introduce students to the basics on Texturing and Shading models to achieve photo realistic results. Class will discuss the different approaches to both Organic and Hard Surface texturing using a variety of industry standard programs. Students will be required to texture and shade their Modeling 1 & 2 models and achieve a photo-realistic still render.

Semester Two

COMPOSITING

Learning compositing is the cornerstone of all VFX shots. Students will learn how to combine their 3D renders, matte paintings and digital video to create polished Hollywood level VFX shots. In addition to working on their own projects, students will be given difficult composites already shot by the instructor to teach students how to problem solve the types of shots typical of a production shoot including Green Screen Composites, Tracking, Color Theory, and Nuke 2-D/3-D workflow.

Prerequisite(s): 3-D Essentials

DRAWING & SCULPTURE

Students continue the work begun in first semester Drawing and Sculpture classes, working on advanced portfolios and assignments; creating more complex 2-and-3 D figures, objects and scenarios.

Prerequisite(s): Drawing & Anatomy; Sculpture

CHARACTER DESIGN

This course will show various approaches to conceptualizing and designing believable and original creatures/characters for feature films and video games. Students will take a creature from very rough thumbnails to silhouette studies to final believable renders based on anatomically plausible construction
and photo-realistic presentation. This class will be open to various techniques and software such as Zbrush, Mudbox, Maya, Photoshop and traditional clay maquettes. This course will teach students how to give creatures an underlying animation skeleton that can bring life to their characters. Also covered are how to rig bipedal, quadruped and fantastical creatures.

**Prerequisite(s): Sculpture, Modeling I**

### Modeling II

In this course, students will build on top of the foundation provided in Modeling I. The majority of the semester will act as a survey course. It will explore the various careers offered in the computer animation and visual effects industry, while covering more advanced topics such as layout, character set-up, HDR lighting, effects animation, and more. The remainder of the semester will then focus on the creation of a polished portfolio piece.

**Prerequisite(s): Modeling I**

### Effects Animation

What is a Hollywood blockbuster film without an explosion? This course will take students through the techniques of creating and controlling realistic natural phenomena such as fire, smoke, dust, particle effects, and volumetric fluid dynamics. Students will also learn how to integrate dynamics into live action plates as well as CG features.

**Prerequisite(s): Texturing & Look Development**

### Character Animation

Students will begin with a survey course in performance and animation fundamentals guided by the 12 basic principles of animation. Subsequent projects will serve to highlight these principles with practical applications such as Autodesk Maya. The final phase of the class will be the production of a polished portfolio piece. This piece will either feature two distinct characters animated in a single scene, or one character animated and composited alongside live action footage.

**Prerequisite(s): 3-D Essentials, Modeling I, Drawing & Anatomy**

### Thesis Production & Portfolio

In this course, students create an original piece that will be the synthesis of all the techniques they’ve learned throughout the program. By this point in the program, students will have determined which discipline(s) within 3D Animation best suits their abilities and creative goals, and will highlight that discipline in a final project.
COMMUNITY EDUCATION PROGRAMS
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 moving pictures. An Admissions Committee member may interview students applying for Community Education programs by phone or in person.

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

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

Applications and transcripts should be submitted to:

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

ADMISSIONS REQUIREMENTS

Students may be declined admission if the program they are applying for does not have space available for the date selected for attendance, or if they have not earned a high school diploma or acceptable equivalent. Students who do not speak English will also be declined admission to the workshops, given that all instruction in the Academy is conducted in English. Students who are unable to meet the financial obligations of the program, one month prior to the start date, will also be declined admission.

GRADUATION REQUIREMENTS

All Community Education programs are full-time and do not provide for multiple tracks of study. Every Area of Study is mandatory. This is a highly specialized workshop, and there are no majors or minors. The workshop may not be completed in less than the designated time.

In order to receive a Certificate of Completion, students must complete every project required and comply with all school policies (including the Code of Conduct and Attendance policies) and fulfill all financial obligations to the New York Film Academy.
EIGHT-WEEK FILMMAKING & HI-DEF
(OFFERED AT THE N.Y. & L.A. CAMPUSSES)

FILM018
Total Credits Required: 6 Units

OVERVIEW
This program is divided into two four-week sections. The first four weeks of the program are divided between in-class hands-on instruction and the production of three short films by each student. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use Arriflex 16mm cameras, Lowell lighting packages, and Digital editing with Avid.

The first week students will learn the basic tools or filmmaking and begin shooting a series of film projects. Following production and post-production, students screen their work with their classmates and instructors and engage in critiques and discussion. All films in the first four weeks are non-synchronous, with the third film accompanied by a music track.

During the second four weeks of the program the student devotes his or her time solely to the Final Film project—a film of up to ten minutes with one or two tracks of sound. Students edit their project using Avid on Mac computers.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES:
The educational objectives in the Eight-Week Filmmaking & Hi-Def Certificate Program are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

EXPECTED LEARNING OUTCOMES
Skills learned as a result of successful completion of this program include:

• The ability to work independently and collaboratively in a high-pressure creative environment
• An in-depth knowledge of 16mm cameras and motion picture production
• The ability to write and pre-visualize a screenplay
• In-depth experience working as a director, producer, assistant director, director of photography, assistant cameraperson, gaffer, and grip on student productions
• Sufficient mastery of Avid editing software to edit a short film of up to ten minutes in length
• Knowledge of and experience with practical application of aesthetic film theory.

PROJECT REQUIREMENTS
The Eight-Week Filmmaking Program requires successful completion of the following creative
projects in partial fulfillment of the graduation requirements:

Project 1 - Mise-en-scène Film
Project 2 - Continuity Film
Project 3 - Music Film
Project 4 - Checkovian Film
Project 5 - Final Film

AREAS OF STUDY

WEEKS 1-4

DIRECTING

The core of the Eight Week Program, Directing introduces students to all major aspects of filmmaking. Students will learn concepts to help achieve maximum psychological impact by studying the director’s decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. Directing will be the forum for preparing, screening and critiquing three short films.

HANDS-ON CAMERA

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

EDITING

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

WRITING

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

WEEKS 5-8

ADVANCED DIRECTING

A continuation of Directing. Students expand upon lessons already learned with a focus on the preproduction of their Final Film projects.

ADVANCED EDITING

Advanced Editing prepares students for the challenges inherent in cutting a more complex narrative film with dialogue and multiple sound
tracks. Finally, students will participate in a session entitled “Building the Reel.”

ADVANCED WRITING

In Advanced Writing, students learn to incorporate what they've learned about visual storytelling with the art of crafting dialogue for a sync-sound film. Scripts for the Final Film will be written, and revised in a workshop environment.
EIGHT-WEEK ACTING FOR FILM
(OFFERED AT THE N.Y & L.A. CAMPUS ONLY)

ACT1018
Total Credits Required: 6 Units

OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

PROGRAM OBJECTIVES

In the Eight-Week Acting for Film program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement
- Acting for Film

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Knowledge of and experience in the art and craft of acting for film.
- Exposure to multiple modern and classical approaches to performance, script interpretation and character formation.

AREAS OF STUDY

ACTING FOR FILM

Acting for Film provides students an environment to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production Workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor’s role in a shoot.

SCENE STUDY

Students learn to analyze scripts and break them down into units or “beats”. They develop a grounding in establishing a character based on their own experiences and imagination. Students will incorporate all of the disparate disciplines learned in all other Areas of Study in an in-class, filmed scene presentation. Scheduled rehearsals average five hours per week.

ACTING TECHNIQUE

Students will practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely.
Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

**VOICE**

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension.

**MOVEMENT**

Students experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught to help the students find expression and freedom within the physical instrument.

**MONOLOGUES**

Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements that make a successful monologue and prepare pieces to be audition ready.

**SPECIAL TOPICS**

Students will have the opportunity to attend special lectures, which illuminate current topics in the Industry and Craft. These lectures will be announced in advance and rotate on a seasonal basis.
EIGHT-WEEK SCREENWRITING
(OFFERED AT THE N.Y. & L.A. CAMPUSES)

SCRE018
Total Credits Required: 6 Units

OVERVIEW

This intensive program is a full-time eight-week commitment to learning the craft of screenwriting. With strict adherence to the rituals of writing and learning, students will have the opportunity to develop a feature length screenplay of 90 to 120 pages.

The program is divided into two classes: The Elements of Screenwriting (lecture/seminar) and Screenwriting Workshop. Classes stress fundamental writing concepts and techniques. Topics covered during the program will include:

• Classic screenplay structure
• Character arcs
• Heroes
• Dialogue
• Theme
• Conflict
• Flashbacks
• Voiceover
• WGA format
• Subtext
• Style and tone
• Visualization
• Discipline
• Genre
• Dramaturgy
• Cinematic syntax

EXPECTED LEARNING OUTCOMES

Students will gain knowledge of and hands-on experience with screenwriting, the process of revision, writing dialogue, the business of screenwriting, classic screenplay structure, character arcs, theme, conflict, flashbacks, voice-over, subtext, style and tone, visualization, discipline, genre, and WGA format.

PROJECT REQUIREMENTS

The Eight-Week Screenwriting Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

• Complete a first draft of a feature length screenplay

AREAS OF STUDY

ELEMENTS OF SCREENWRITING

Through lectures, in-class exercises, outside readings, classroom discussions, and film viewings, Elements of Screenwriting introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and
locations, and to develop action sequences. Topics will also include: Classic screenplay structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

**WRITING THE FEATURE FILM SCREENPLAY**

Writing the Feature Film Screenplay is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length scripts. Students will develop and write a first draft of a feature-length screenplay.
EIGHT-WEEK PHOTOGRAPHY
(OFFERED AT THE N.Y. & L.A. CAMPUSSES)

PHOT018
Total Credits Required: 6 Units

OVERVIEW

The 8-Week Photography Program is an intensive exploration of photography in the digital age. Students are immersed in the art and craft of still photography, and are introduced to the tools necessary to capture great images and refine them through digital processing using Adobe Lightroom.

Students will develop the skills necessary to research, compose, and capture digital photographic projects. They are encouraged to be creative, and are also taught to think of each project as a concise statement of artistic, documentary, and/or journalistic intent. Students will be guided to expand their repertoire of techniques with light and shadow, working with professional lighting and grip hardware as well as inexpensive and unconventional practical sources of light and shadow.

Investigation of the most influential image-makers throughout the history of photography to the present is also a major component of this program. Students examine master photographers’ techniques, aesthetics and approaches, using these to inform their own projects.

No significant prior experience in photography is assumed. The program brings everyone to the same level very quickly, beginning with the fundamentals and filling the inevitable gaps in the understanding of those who have some experience.

PROGRAM OBJECTIVES

The educational objectives in the 8-Week Photography Certificate Program are to teach students the art and craft of digital photography and to instruct students through hands-on discipline – consisting of lectures, seminars, and total immersion workshops – to excel in the creative art of photography.

Students will:
• Produce two bodies of work using various light sources (including daylight, hot lights and strobes) and grip hardware.
• Produce competent images with a basic level of awareness of the unique characteristics of light
• Edit and organize their images using Adobe Lightroom.
• Use Lightroom to output prints (contact sheets, proofs and final prints).
• Compose an essay discussing the possibilities of the photographic medium in the year 2062.

EXPECTED LEARNING OUTCOMES

Upon successful completion, students are expected to be able to:
• Apply working knowledge of their digital cameras to digital image capture under various conditions.
• Demonstrate knowledge of working with various light sources (including daylight, hot lights and strobes) and grip hardware.
• Demonstrate an awareness of the unique characteristics of light and apply this to their images.
• Demonstrate proficiency in Adobe Lightroom as a file organization and global image adjustments tool.
• Apply basic knowledge of theories of aesthetics, semiotics, design, composition and color and application of these to students’ images and assessment of images.
• Competently discuss technical, artistic and cultural and social currents and influential image-makers throughout the history of photography as well as an examination of master photographer’s techniques, aesthetics and approaches.

PROJECT REQUIREMENTS

In the 8-Week Digital Photography Program, students are expected to complete assignments on a weekly basis as well as successful completion of the following creative projects in partial fulfillment of the graduation requirements:

• 10 images in either fine art, commercial or documentary genres.
• Complete a 250-word essay.
• 10 images printed using ink jet printers.

AREAS OF STUDY

WAYS OF SEEING

Ways of Seeing is a comprehensive study, analysis, and critique of the work of master photographers, their techniques, aesthetics and approaches, equipping students to choose the most effective means of realizing their own projects. Students are guided to analyze the cultural and societal impact of photography, and the evolution of the medium.

PHOTOGRAPHY

Photography is a technical practicum in contemporary digital SLR camera systems and an introduction to the technique and aesthetics of lighting using available and continuous lighting and portable and studio strobe sources. Students are taught to be aware of the unique characteristics that light can take: direct, diffused, reflected and/or tempered by atmosphere.

IMAGING

An intensive introduction to Adobe Lightroom as an image library management system and a RAW digital editing tool. Students will learn digital workflow with Lightroom from RAW processing through output for print and web page as well as importing their images into Photoshop for basic editing.

PHOTOGRAPHER’S CRAFT

Photographer’s Craft teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine, and critique. Students will define and develop a personal visual style and specific area of interest, studying master bodies of work across genres as examples.

Students will examine principles of graphic design, composition, color, editing, sequencing and presentation through writing, journaling, drawing, research and photographic assignments in commercial, documentary and fine art genres.

SHOOTING LAB

A unique, hands on Area of Study in which students develop core professional skills and techniques during several location shoots with
different instructors. Covering a wide range of genres along with aesthetic, logistical and technical challenges, students will have the opportunity to work directly with instructors, practically applying new skills across a range of assignments of increasing complexity.
EIGHT-WEEK ROLLING STONE MUSIC VIDEO

(OFFERED AT THE N.Y & L.A. CAMPUSSES)

MVID018

Total Credits Required: 6 Units

OVERVIEW

The Eight-Week Rolling Stone Music Video Program gives students the all-around creative technical experience and training necessary to conceive and produce their own music videos. This program is structured around the production of four music video-based projects and is divided into two four-week sections. The first four weeks of the program alternate between in-class, hands-on instruction, as well as the production of three music videos by each student. Students will take classes in Music Video Craft, Directing, Cinematography, Playback, Editing, Production Workshop, and Business of Music Videos/Music Industry in order to learn the fundamentals of the medium with the goal of creating visually stimulating and marketable work. Students will learn to use HD cameras, Lowell lighting packages, and Digital Editing with Avid.

During the first four weeks students learn the basic tools of filmmaking and begin practicing their craft through in-class and on-location exercises and projects. Students then screen their work for their classmates and instructors in order to engage in critiques and discussion.

During the second four weeks of the program the students devote their time solely to the Final Music Video project. Using all the techniques taught in class, each student will conceive, produce, write, direct and edit an original music video. Students will be expected to identify and collaborate with a band or musical artist in the making of the video. The goal of this project is for each student to finish a professional quality music video of his or her own creation.

Students will spend an additional twenty to forty hours a week on production of their music video projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

The educational objectives in the Eight-Week Music Video Certificate Program are to teach students the art and craft of music videos and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment
• An in-depth knowledge of HD cameras and music video production
• The ability to write, pre-visualize, and pitch a project
• In-depth experience working as a director, producer, assistant director, director of photography, assistant cameraperson, gaffer, and grip on student productions
• Sufficient mastery of Avid editing software to edit a music video
• Knowledge of and experience with practical application of aesthetic film and music video theory

PROJECT REQUIREMENTS

The Eight-Week Filmmaking Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1 – Non-Performance Based Music Video
Project 2 – Performance-Based Group Music Video
Project 3 – Group Music Video with “B-roll”
Project 4 – Final Music Video

AREAS OF STUDY

Weeks 1-4

MUSIC VIDEO CRAFT

This Area of Study covers all the essentials of producing a successful music video. From finding bands, working with musicians and labels, creating exciting concepts, and branding, to the logistics of hiring crew, working with locations, striking permits, and obtaining insurance, Music Video Craft will give you the tools necessary to oversee every aspect of your production.

DIRECTING

The core of the Rolling Stone Music Video Program, this Area of Study introduces students to all major aspects of directing film with an emphasis on creating performance-based material. Students will study concepts to help achieve maximum psychological impact by studying the director’s decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their music video projects in terms of the branding of the music and the marketing of the musician. Using their own and collaborative class projects as prototypes, students will learn to break down their ideas and videos in terms of story and emotional beats, shot selection and composition. Directing will be the forum for preparing, screening and critiquing short exercises, as well as 2 music videos (1 performance and 1 non-performance).

CINEMATOGRAPHY

In Cinematography, students undergo intensive training in the use of the HD cameras and their accessories. Through hands-on workshops and camera tests, they will also learn fundamental lighting techniques. As they progress through the workshop, they learn how to support the mood of their music videos with lighting choices and they experiment with expressive lighting styles.

PLAYBACK

A hands-on tutorial on music video, on-location playback, this session teaches students how to use a time code slate for the
important task of syncing footage to sound during the post-production process.

EDITING

Editing presents students with multiple aesthetic approaches to editing film and video, as specifically related to the "Music 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. This Area of Study will also discuss the psychological and emotional effects of editing and music on the overall story. Additionally, students will learn to operate Avid digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

PRODUCTION WORKSHOP

A lab hosted on the Universal Studios Back Lot, students work with a professional band to film a unique performance piece. Students utilize theories and skills learned in their Directing, Cinematography, and Music Video C to cultivate a visually stunning and rich performance that will serve as the foundation of their Group Music Video Projects.

BUSINESS OF MUSIC VIDEOS/MUSIC INDUSTRY

Once your video is created, where will it play? Who will see it? What is it’s market? And, who has final say: the band, the label, or you? This Area of Study will explore the market for your projects and how to get maximum exposure in today’s ever-changing and dynamic world of multi-media.

Weeks 5-8

ADVANCED MUSIC VIDEO CRAFT

A continuation of Music Video Craft, students expand upon lessons already learned with a focus on the pre-production, pitching, and marketing of their Music Video Projects.

ADVANCED DIRECTING

A continuation of directing, Students expand upon lessons already learned with a focus on the preproduction of their Music Video projects. Students will further analyze film clips and break them down into their basic visual elements, dissecting shot selection, composition, aesthetic variables, and performance. In-class exercises will also take place that will range from practice auditions to improvisational exercises to practice shoots, culminating in the production of a polished Final Music Video.

ADVANCED EDITING

Advanced Editing prepares students for the challenges inherent in cutting a more complex Performance-Based Music Video, as well as participating in a session entitled “Building the Reel.” Students practice skills through a combination of in-class lectures and demonstrations, hands-on guided lab time, and independent work on their own Final Music Videos.
HOLIDAY FILMMAKING
(OFFERED AT THE N.Y. & L.A. CAMPUSES)

FILM024
Total Credits Required: 6 Units

OVERVIEW

This program is divided into two sections. The first three weeks, before the holiday break, are divided between in-class hands-on instruction and the production of two short films by each student. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use Arriflex 16mm cameras, Lowell lighting packages, and Avid Pro editing software.

The first week students will learn the basic tools or filmmaking and begin shooting a series of film projects. Following production and post-production, students screen their work with their classmates and instructors and engage in critiques and discussion. All films are non-synchronous (no dialogue), but students may add music.

After the holiday break, the students will take Advanced classes in Directing, Editing, and Writing, and learn Hi-Def digital cameras in their continuing camera classes. Students devote their time solely to the Non Sync Final Film project- a film of up to five minutes with multiple (non-dialogue) soundtracks. Students edit their project using Avid on Mac computers.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

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

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

• The ability to work independently and collaboratively in a high-pressure creative environment
• An in-depth knowledge of 16mm cameras, HMC Hi-Def cameras, and motion picture production
• The ability to write and pre-visualize a screenplay
• In-depth experience working as a director, producer, assistant director, director of photography, assistant cameraperson, gaffer, and grip on student productions
• Sufficient mastery of Avid editing software to edit a short film of up to five minutes in length
• Knowledge of and experience with practical application of aesthetic film theory

PROJECT REQUIREMENTS

The Holiday Filmmaking Program requires successful completion of the following creative
AREAS OF STUDY

WEEKS 1-3

DIRECTING

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

HANDS-ON CAMERA

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

EDITING

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

WRITING

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

WEEKS 4-7

ADVANCED DIRECTING

A continuation of Directing. Students expand upon lessons already learned with a focus on the preproduction of their Non Sync Final Film projects.
ADVANCED WRITING

In Advanced Writing, students learn to incorporate what they’ve learned about visual storytelling for a non sync film. Scripts for the Final Film will be written, and revised in a workshop environment.

ADVANCED EDITING

Advanced Editing prepares students for the challenges inherent in cutting a more complex narrative film with multiple sound tracks.
HOLIDAY ACTING FOR FILM
(OFFERED AT THE N.Y & L.A. CAMPUS ONLY)

ACT1024
Total Credits Required: 6 Units

OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

PROGRAM OBJECTIVES

In the Holiday Acting for Film program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

• Scene Study
• Technique
• Voice
• Movement
• Acting for Film

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

• Experience working independently and collaboratively in a high-pressure creative environment.
• Knowledge of and experience in the art and craft of acting for film.
• Exposure to multiple modern and classical approaches to performance, script interpretation and character formation.

AREAS OF STUDY

ACTING FOR FILM

Acting for Film provides students an environment to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production Workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor’s role in a shoot.

SCENE STUDY

Students learn to analyze scripts and break them down into units or “beats”. They develop a grounding in establishing a character based on their own experiences and imagination. Students will incorporate all of the disparate disciplines learned in all other Areas of Study in an in-class, filmed scene presentation. Scheduled rehearsals average five hours per week.

ACTING TECHNIQUE

Students will practice the tools necessary to hone and focus their acting skills when they do
not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

VOICE

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension.

MOVEMENT

Students experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught to help the students find expression and freedom within the physical instrument.

MONOLOGUES

Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements that make a successful monologue and prepare pieces to be audition ready.

SPECIAL TOPICS

Students will have the opportunity to attend special lectures, which illuminate current topics in the Industry and Craft. These lectures will be announced in advance and rotate on a seasonal basis.
SIX-WEEK FILMMAKING
(OFFERED AT THE N.Y. & L.A. CAMPUSES)

FILM016
Total Credits Required: 4 Units

OVERVIEW

This program is divided into two periods. The first period of the program is divided between in-class hands-on instruction and the production of three short films by each student. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use Arriflex 16mm cameras, Lowell lighting packages, and Digital editing with Avid.

The first week students will learn the basic tools of filmmaking and begin shooting a series of film projects. Following production and post-production, students screen their work with their classmates and instructors and engage in critiques and discussion. All films in the first four weeks are non-synchronous, with the third film accompanied by a music track.

During the second period of the program, students devote their time solely to the Final Film project—a film of up to ten minutes with one or two tracks of sound. Students edit their project using Avid on Mac computers.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

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

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of 16mm cameras and motion picture production.
- The ability to write and pre-visualize a screenplay.
- In-depth experience working as a director, producer, assistant director, director of photography, assistant cameraperson, gaffer, and grip on student productions.
- Sufficient mastery of Avid editing software to edit a short film of up to eight minutes in length.
- Knowledge of and experience with practical application of aesthetic film theory.

PROJECT REQUIREMENTS

The Six-Week Filmmaking Program requires successful completion of the following
creative projects in partial fulfillment of the graduation requirements:

Project 1 - Mise-en-scène Film
Project 2 - Continuity Film
Project 3 - Music Film
Project 4 - Final Film

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**AREAS OF STUDY**

**DIRECTING**

The core of the Six Week Program, this Area of Study introduces students to all major aspects of filmmaking. Students will learn to concepts to help achieve maximum psychological impact by studying the director’s decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. Directing will be the forum for preparing, screening and critiquing three short films.

**HANDS-ON CAMERA**

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

**EDITING**

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

**WRITING**

Writing introduces the established tools and language used in writing a film project. Students will take a story from initial idea to script with an emphasis on the fundamentals of visual storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. In-class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.
SIX-WEEK DOCUMENTARY FILMMAKING
(OFFERED AT THE L.A. CAMPUS ONLY)

DOCU016
Total Credits Required: 4 Units

OVERVIEW

The Six-Week Documentary Filmmaking Program is an intensive program that combines in-class instruction and hands-on production workshops where students put into practice what they learned in the classroom.

During the first two weeks, students learn the basic tools of documentary filmmaking. They take classes in Producing, Directing, Camera, Lighting, Sound Recording, and Editing. They apply what they learned by creating a two-minute individual observational film, and by producing two short group projects in—production workshops under the guidance of their instructors. Following production and post-production of each project, students screen their work with their classmates and instructors and engage in critiques and discussion.

Throughout the session, each student devotes time to developing and pre-producing his/her final documentary in and outside the classroom—a film of up to eight minutes in length with at least two tracks of sound. Students crew on their classmates’ final documentaries. They edit their projects using Avid on Mac computers.

Production and Post-production hours outside of class time are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

The educational objectives of the Six-Week Filmmaking – Documentary Focus Certificate Program are to teach students the art and craft of Documentary Filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, total immersion workshops, and supervised editing to excel in the creative art of documentary storytelling.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- The fundamentals of developing, producing and directing a short documentary.
- Experience working as a director, producer, cinematographer, sound mixer, and editor on student productions.
- An in-depth experience working with Digital video cameras and sound recording equipment.
• Sufficient mastery of Avid Digital editing software to edit a short film of up to 10 minutes in length.
• Sufficient knowledge of sound design, multiple track laying, and sound mixing to complete and enhance the Final Documentary.
• Knowledge of aesthetic film theory, and documentary ethics, and experience with practical application of the same.

**PROJECT REQUIREMENTS**

The Six-Week Documentary Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1 – Observational Film
Project 2 – Interview Project
Project 3 – Location Project
Project 4 – Final Documentary

**AREAS OF STUDY**

**PRODUCING & DIRECTING THE DOCUMENTARY**

This Area of Study is the spine of the six-week documentary program and establishes a foundation for all projects. Through lectures and screenings, students explore documentary techniques, genres and styles. They learn to develop an idea from concept through post-production as they produce and direct a two-minute individual observational film, two group projects shot in the Documentary Production Workshop, and an individual final documentary on a topic of the student’s own choosing. Students will leave with a greater understanding of cinematic language in relation to storytelling, as well as the fundamentals of coverage, story structure, directing and line producing.

**CAMERA AND LIGHTING**

In Camera & Lighting, students master basic camera and lighting skills in the Digital video format, touching on technical details such as aperture, shutter speed, focus, frame rates, white balance, video latitude, gels, and filters. In hands-on lighting sessions, students learn to work with and enhance available and natural light situations, as well as traditional lighting for interviews and controlled situations. With the help of simple to more complex hands-on exercises, students become progressively more fluent with camera and lighting techniques, and begin to focus on the role cinematography plays in telling and enhancing non-fiction stories.

**SOUND**

Sound provides hands-on training with recording sync and non-sync sound using basic and most commonly used Digital equipment. It emphasizes the importance of recording usable location sound for a smooth transition into post-production. This Area of Study raises and answers the questions: What do I have to record while shooting? How can I best record it? What sounds do I need for a successful mix? In post-production, students gain an understanding of sound design and its role in storytelling. They train in recording narration, laying multiple tracks, and sound mixing. They apply these skills to their Final Documentaries.
DOCUMENTARY PRODUCTION WORKSHOP

All-day workshop sessions are group experiences that immerse students in a learn-by-doing environment. Students put into practice the concepts introduced in Producing and Directing the Documentary, Camera & Lighting, Sound, and Editing. Workshop I emphasizes observational filming, film language, and basic coverage; Workshop II highlights controlled situations such as shooting and directing the interview, lighting, and production sound. Students explore the cinematic coverage of a scene based on its structure and the dramatic needs of its key moments and thematic ideas. Workshop III takes place on location and emphasizes storytelling and coverage in an 'uncontrolled situation.'

EDITING

Documentary films often find their true forms in the editing room. This makes the editing process extremely important because a story may take a different shape after the footage is reviewed. In this Area of Study, students learn the fundamentals of Avid editing while exploring the particular challenges of documentary storytelling. Some class hours are devoted to guiding students through the process of editing projects produced and shot in the Documentary Production Workshop, as well as the students’ Final Documentaries.

The program concludes with a guest speaker event and screenings of all final documentaries.
FOUR-WEEK FILMMAKING
(OFFERED AT THE N.Y. & L.A. CAMPUSES)

FILM014
Total Credits Required: 3 Units

OVERVIEW
This program is structured around the production of three short films. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use Arriflex 16mm cameras, Lowell lighting packages, and Digital editing with Avid.

The first week students will learn the basic tools of filmmaking and begin shooting a series of film projects. Following production and post-production, students screen their work with their classmates and instructors and engage in critiques and discussion. All films are non-synchronous, with the third film accompanied by a music track.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES
The educational objectives in the Four-Week Filmmaking Certificate Program are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

LEARNING OUTCOMES
Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment
- An in-depth knowledge of 16mm cameras and motion picture production
- The ability to write and pre-visualize a screenplay
- In-depth experience working as a director, producer, assistant director, director of photography, assistant cameraperson, gaffer, and grip on student productions
- Sufficient mastery of Avid Digital editing software to edit a short film of up to five minutes in length
- Knowledge of aesthetic film theory and experience with practical application of the same

PROJECT REQUIREMENTS
The Four-Week Filmmaking Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1 - Mise-en-scène Film
Project 2 - Continuity Film
Project 3 - Music Film

Students must successfully complete every Area of Study with a passing grade or better. In order to receive a Certificate of Completion students must also adhere to the Academy’s Attendance Policy and Code of Conduct.
Additionally, students must fulfill all financial obligations to the New York Film Academy.

The Four-Week Filmmaking Program does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than four weeks. Classes are taught in either a lecture, seminar, or laboratory format. Students are also scheduled for hours of practicum. For the designation of instruction hours lab and practicum are treated as “studio hours” as is customary in visual arts studies.

**AREAS OF STUDY**

**DIRECTING**

The core of the Four Week Program, this Area of Study introduces students to all major aspects of filmmaking. Students will learn to concepts to help achieve maximum psychological impact by studying the director’s decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling.

This Area of Study will be the forum for preparing, screening and critiquing three short films.

**HANDS ON CAMERA**

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

**EDITING**

This Area of Study presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate Avid Digital editing software which they will use to edit their own films.

Classes are supplemented with individual consultations at the computer.

**WRITING**

This Area of Study introduces the established tools and language used in writing a film project. Students will take a story from initial idea to script with an emphasis on the fundamentals of visual storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. In-class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.
FOUR-WEEK HI-DEF FILMMAKING
(OFFERED AT THE N.Y. & L.A. CAMPUSSES)

DIGI014
Total Credits Required: 3 Units

OVERVIEW
In this program, students are taught the language of filmmaking and the director’s craft as applied to the Digital format. This program is structured around the production of three short films. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use Digital video cameras, Lowell lighting packages, and Digital editing with Avid.

The first week students will learn the basic tools of filmmaking and begin shooting a series of film projects. Following production and post-production, students screen their work with their classmates and instructors and engage in critiques and discussion. All films are non-synchronous, with the third film accompanied by a music track.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES:
The educational objectives in the Four-Week Digital Filmmaking Certificate Program are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

EXPECTED LEARNING OUTCOMES
Skills learned as a result of successful completion of this program include:

• The ability to work independently and collaboratively in a high-pressure creative environment.
• An in-depth knowledge of Digital video cameras and motion picture production
• The ability to write and pre-visualize a screenplay.
• In-depth experience working as a director, producer, assistant director, director of photography, assistant cameraperson, gaffer, and grip on student productions.
• Sufficient mastery of Avid Digital editing software to edit a short film of up to five minutes in length
• Knowledge of and experience with practical application of aesthetic film theory.
PROJECT REQUIREMENTS

The Four-Week Digital Filmmaking Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1 - Mise-en-scène Film
Project 2 - Continuity Film
Project 3 - Music Film

AREAS OF STUDY

DIRECTING

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

HANDS-ON DIGITAL CAMERA

In Hands-On Digital Camera, students undergo intensive training in the use of the Digital video cameras and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they progress through the program, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

EDITING

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

WRITING

Writing introduces the established tools and language used in writing a film project. Students will take a story from initial idea to script with an emphasis on the fundamentals of visual storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. In-class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.
FOUR-WEEK DIGITAL EDITING
(OFFERED AT THE N.Y. & L.A. CAMPUSES)

EDIT014
Total Credits Required: 3 Units

OVERVIEW

This program is designed to immerse students comprehensively in both the technical craft and the conceptual art of Digital postproduction. Students learn the fundamentals of non-linear editing on their own Avid Media Composer Station. In addition to giving students a firm grounding in the craft of editing, the course gives students the opportunity to become Avid Certified Users with an Avid Certification test on the last day of the program. The first two weeks of the course cover the Avid's Media Composer 101 Editing Essentials and Media Composer 110 Effects Essentials, which will give students a strong grounding in all the skills necessary for successful editing in an Avid environment. In addition to learning how to set up projects, input/output media, trim and create effects, students will be doing additional creative projects throughout the course, including a dialogue scene, a music video and a movie trailer. In the third and fourth weeks of the class, students will learn professional sound design and mixing in ProTools, as well as compositing and basic animation in Adobe AfterEffects and Adobe Photoshop.

EXPECTED LEARNING OUTCOMES

Students gain an in-depth understanding of Avid Media Composer, ProTools, Adobe Photoshop, and Adobe AfterEffects. They gain hands-on experience in multiple aspects of the art and craft of Digital editing. Students will be prepared to take the User Certification Tests for Avid Media Composer and Avid Effects Essentials.

PROJECT REQUIREMENTS

The Four-Week Digital Editing Program requires successful completion of several editing assignments. Students will be thoroughly evaluated in their progress as artistic film editors. Students will complete assigned projects and complete the Avid Certification Tests in partial fulfillment of the graduation requirements.

AREAS OF STUDY

DIGITAL EDITING THEORY AND PRACTICE

This Area of Study presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional
discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate Avid Digital editing software including DVD Studio Pro, Motion, Compressor, Soundtrack Pro and Adobe Photoshop. Advanced technical elements including sound design, color correction, DVD menu creation, and working with multiple media types will be investigated in depth. Classes are supplemented with individual consultations at the computer.
FOUR-WEEK ACTING FOR FILM
(OFFERED AT THE N.Y. & L.A. CAMPUSSES)

ACT1014
Total Credits Required: 3 Units

OVERVIEW

This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

PROGRAM OBJECTIVES

In the Four-Week Acting for Film Program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

• Scene Study
• Technique
• Voice
• Movement
• Acting for Film

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

• Experience working independently and collaboratively in a high-pressure creative environment.
• Knowledge of and experience in the art and craft of acting for film.

• Exposure to multiple modern and classical approaches to performance, script interpretation and character formation.

AREAS OF STUDY

ACTING FOR FILM

Acting for Film provides students an environment to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor's role in a shoot.

SCENE STUDY

Students learn to analyze scripts and break them down into units or “beats”. They develop a solid grounding in establishing a character based on their own experiences and imagination. Students will incorporate all of the disparate disciplines learned in all other Areas of Study in an in-class, filmed scene presentation.
**ACTING TECHNIQUE**

Students will practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

**MOVEMENT**

Students experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught to assist students in finding freedom and expression in the physical instrument.

**VOICE**

Students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension.

Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements, which make a successful monologue and prepare pieces to be audition ready.
FOUR-WEEK PHOTOGRAPHY
(OFFERED AT THE N.Y & L.A. CAMPUSES)

PHOT014
Total Credits Required: 3 Units

OVERVIEW

The 4-Week Photography Program is an intensive exploration of photography in the digital age. Students are immersed in the art and craft of still photography, and are introduced to the tools necessary to capture great images and refine them through digital processing using Adobe Lightroom.

In hands-on areas of study, students will develop the skills necessary to research, compose, and capture digital photographic projects. They are encouraged to be creative, and are also taught to think of each project as a concise statement of artistic, documentary, and/or journalistic intent. Students will be guided to expand their repertoire of techniques with light and shadow, working with professional lighting and grip hardware as well as inexpensive and unconventional practical sources of light and shadow.

Investigation of the most influential image-makers throughout the history of photography to the present is also a major component of this program. Students examine master photographers’ techniques, aesthetics and approaches, using these to inform their own projects.

No significant prior experience in photography is assumed. The program brings everyone to the same level very quickly, beginning with the fundamentals and filling the inevitable gaps in the understanding of those who have some experience.

PROGRAM OBJECTIVES

The educational objectives in the 4-Week Photography Certificate Program are to teach students the art and craft of digital photography and to instruct students through hands-on discipline - consisting of lectures, seminars, and total immersion workshops - to excel in the creative art of photography.

Students will:

• Produce two bodies of work using various light sources (including daylight, hot lights and strobes) and grip hardware.
• Produce competent images with a basic level of awareness of the unique characteristics of light
• Edit and organize their images using Adobe Lightroom.
• Use Lightroom to output prints (contact sheets, proofs and final prints).
• Compose an essay discussing the possibilities of the photographic medium in the year 2062.

EXPECTED LEARNING OUTCOMES

Upon successful completion, students are expected to be able to:

• Apply working knowledge of their digital cameras to digital image capture under various conditions.
• Demonstrate knowledge of working with various light sources (including daylight, hot lights and strobes) and grip hardware.
• Demonstrate an awareness of the unique characteristics of light and apply this to their images.
• Demonstrate proficiency in Adobe Lightroom as a file organization and global image adjustments tool.
• Apply basic knowledge of theories of aesthetics, semiotics, design, composition and color and application of these to students’ images and assessment of images.
• Competently discuss technical, artistic and cultural and social currents and influential image-makers throughout the history of photography as well as an examination of master photographer’s techniques, aesthetics and approaches.

PROJECT REQUIREMENTS

In the Four-Week Photography Workshop, students are expected to complete assignments on a weekly basis. In one of two final projects they will produce 6 final images in either fine art, commercial or documentary genres. In other Areas of Study, they are expected to complete a 250-word essay and a different body of 6 images.

Students must successfully complete every Areas of Study with a passing grade or better. In order to receive a Certificate of Completion students must also adhere to the Academy’s Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy. Satisfactory completion of 3 credit units is required for graduation from the New York Film Academy’s Eight-Week Photography Workshop. This is an accelerated full-time program.

AREAS OF STUDY

PHOTOGRAPHY

This Area of Study encompasses lecture, demonstration, shooting assignments on location or in the studio, and critique. Students learn the mechanics of cameras and lenses and the components of exposure. They are taught to be aware of the unique characteristics that light can take: direct, diffused, reflected and/or tempered by atmosphere.

IMAGING

An intensive introduction to Adobe Lightroom as an image library management system and a RAW digital editing tool. Students will learn digital workflow with Lightroom from RAW processing through global adjustments.

WAYS OF SEEING

The crux of the curriculum, Ways of Seeing is a study, analysis, and critique of the work of master photographers, their techniques, aesthetics and approaches. Students are guided to analyze the cultural and societal impact of photography, and the evolution of the medium.

Discussions include composition, traditional and non-conventional framing, color theory, design, semiotics (signs and symbols), the effect of technological changes on photography, the use and limitations of photography as a documentary and personal record, and the surprisingly long history of using viewer assumptions to distort the truth.
VISION & STYLE

Vision & Style teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine, and critique. Students will begin to define and develop a personal visual style and specific area of interest, studying master bodies of work across genres as examples.

Students will examine principles of graphic design, composition, color, editing, sequencing and presentation through writing, journaling, drawing, research and photographic assignments in commercial, documentary and fine art genres.

SHOOTING LAB

Students develop core professional skills and techniques during several location shoots with different instructors in this unique, hands-on Area of Study.

A wide range of genres is covered, along with aesthetic, logistical and technical challenges. Students will have the opportunity to work directly with instructors, practically applying new skills across a range of assignments of increasing complexity.
FOUR-WEEK PRODUCING
(OFFERED AT THE N.Y. & L.A. CAMPUSSES)

PROD014
Total Credits Required: 3 Units

OVERVIEW

This program will provide an overview of the contemporary realities of the film and television production industry, while emphasizing creative thinking and strategic leadership skills. Topics covered during the program include Producers Craft, Screenwriting Fundamentals, Directing for Producers, Entertainment Law, Branding & Marketing, Cinematography & Lighting, Final Cut Editing and Sound Design. During this time, students will create both an MOS short, as well as have the opportunity to shoot his or her own original narrative short film or crew on a classmate’s short film.

PROGRAM OBJECTIVES

Students must successfully complete every Area of Study with a passing grade or better; participate in the group MOS short film; and shoot and deliver his or her own individual short narrative film or participate as crew on a classmate’s short film, in order to receive a Certificate of Completion. Students must also adhere to the Academy’s Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The Four-Week Evening Producing does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than four weeks.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
- Analysis of key elements of effective producer’s craft.
- Introduction to filmmaking from the perspective of the screenwriter, director, editor, cinematographer and sound designer.
- Understanding of the basic principles of entertainment law.
- Explore branding and marketing

AREAS OF STUDY

PRODUCERS CRAFT

This Area of Study is designed to give students insight into the duties and responsibilities of the producer. Both creative producing and production management will be introduced and discussed. Students will analyze each phase of a project, including development, production, post-production and marketing and distribution. Student will learn and experience firsthand a rigorous film project ‘green light’ process.
SCREENWRITING FUNDAMENTALS

Effective producers must have a basic understanding and familiarization with the elements of storytelling. With respect to what elements are present and essential in a screenplay worthy of production, students will learn dramatic story structure, theme, tension and conflict. They will be introduced to and will analyze the log line, structure, dialogue and character arc. Each student will develop and write his or her own original short narrative script.

DIRECTING FOR PRODUCERS

The director’s vision shapes the look and feel of a film. He or she is responsible for turning the words of a script into images on the screen. Through directing exercises, this class will allow producers to understand how directors organize their vision. Students are introduced to storyboards, overheads and shot lists, as well as working with actors and key crew-members. In crews, students develop, prep, shoot and edit one 3-minute silent short film. In addition, each student will shoot his or her script developed in Screenwriting Fundamentals OR he or she will participate in the shoot of a classmate’s short film.

ENTERTAINMENT LAW

Entertainment Law explores the legal and business issues related to film and television for creative producers and it surveys the many legal doctrines that shape the entertainment industry and explores how those various doctrines interact. Topics will include free speech, defamation, invasion of privacy, publicity rights, copyright and fair use. Particular attention is paid to intellectual property. Students will be introduced to standard contract formats. Fair Use and contractual relations in the entertainment industry. Students will explore the clearances and releases needed for the depiction of people or their works in films, including likeness, crowd notice, locations, names and artwork. The Area of Study is designed to enable non-lawyers to understand how various relevant areas of law, including copyright, trademark, defamation and privacy/publicity rights, impact their projects.

BRANDING & MARKETING

In Branding & Marketing, students will learn necessary creative and conceptual skills to develop a brand. Students will be introduced to and will analyze mission statements and will develop his or her own. Each producer will discern the type of projects he or she wants to develop and where in the entertainment industry this work will fit creatively and fiscally.

HANDS-ON CAMERA & LIGHTING

In Hands-On Camera & Lighting, producing students learn fundamental skills in the art of cinematography. They will be introduced to cameras and supporting equipment and how to handle them, including how to assemble, disassemble and pack the gear. Students will shoot screen tests for focus, exposure, lens perspective, slow/fast motion, contrast and lighting in preparation for the 3-minute short film and the individual short films.
EDITING

Editing presents students with multiple aesthetic approaches to editing film and video. Students will learn to operate Avid digital editing software. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Lectures are supplemented with individual consultations at the computer.

SOUND DESIGN

In Sound Design, producing students are introduced to and discuss voiceover, sound effects and music as viable and common means to enhance story. This Area of Study is designed to afford students the knowledge and skills to execute professional-grade, single-system, production sound recording sessions, as well as instruct the student on how production sound relates to the overall structure of film sound. Students practice a series of hands-on exercises with professional recording equipment under the guidance of the instructor. All exercises are recorded and played back during class time. In addition, students will “listen to” film clips without images and will practice the identification and classification of film sound.
FOUR-WEEK ROLLING STONE MUSIC VIDEO
(OFFERED AT THE N.Y & L.A. CAMPUSES)

MVID014
Total Credits Required: 3 Units

OVERVIEW

The Four-Week Rolling Stone Music Video program is an introductory program that gives students the creative technical experience and training necessary to conceive and produce their own music videos. This program is structured around the production of three music video-based projects.

The program alternates between in-class and hands-on instruction, as well as the production of 2 music videos by each student. Students will take classes in Music Video Craft, Directing, Cinematography, Playback, Editing, Production Workshop and Business of Music Videos/Music Industry in order to learn the fundamentals of the medium with the goal of creating visually stimulating/marketable work. Students will learn to use HD cameras, Lowell lighting packages, and Digital Editing with Avid.

During the first four weeks students learn the basic tools of filmmaking and begin practicing their craft through in-class and on-location exercises and projects. Students then screen their work for their classmates and instructors in order to engage in critiques and discussion. Students will spend an additional twenty to forty hours a week on production of their music video projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

The educational objectives in the Four-Week Rolling Stone Music Video program are to teach students the art and craft of music videos and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

• The ability to work independently and collaboratively in a high-pressure creative environment.
• An in-depth knowledge of video cameras and music video production
• The ability to write and pre-visualize a project.
• In-depth experience working as a director, producer, assistant director, director of photography, assistant cameraperson, gaffer, and grip on student productions.
• Sufficient mastery of Avid Digital editing software to edit a music video of up to five minutes in length
• Knowledge of and experience with practical application of aesthetic film and music video theory
PROJECT
REQUIREMENTS

The Four-Week Rolling Stone Music Video Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1 – Non-Performance Based Music Video
Project 2 – Performance-Based Group Music Video
Project 3 – Group Music Video with “B-roll”

AREAS OF STUDY

MUSIC VIDEO CRAFT

Music Video Craft covers all the essentials of producing a successful music video. From finding bands, working with musicians and labels, creating exciting concepts, and branding, to the logistics of hiring crew, working with locations, striking permits, and obtaining insurance, Music Video Craft will give you the tools necessary to oversee every aspect of your production.

DIRECTING

The core of the Rolling Stone Music Video Program, this Area of Study introduces students to all major aspects of directing film with an emphasis on creating performance-based material. Students will study concepts to help achieve maximum psychological impact by studying the director’s decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their music video projects in terms of the branding of the music and the marketing of the musician. Using their own and collaborative class projects as prototypes, students will learn to break down their ideas and videos in terms of story and emotional beats, shot selection and composition. This Area of Study will be the forum for preparing, screening and critiquing short exercises, as well as 2 music videos (1 performance and 1 non-performance).

CINEMATOGRAPHY

In Cinematography, students undergo intensive training in the use of the HD cameras and their accessories. Through hands-on workshops and camera tests, they will also learn fundamental lighting techniques. As they progress through the workshop, they learn how to support the mood of their music videos with lighting choices and they experiment with expressive lighting styles.

PLAYBACK

A hands-on tutorial on music video, on-location playback, this session teaches students how to use a time code slate for the important task of syncing footage to sound during the post-production process.

EDITING

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

**PRODUCTION WORKSHOP**

A lab hosted on the Universal Studios Back Lot, students work with a professional band to film a unique performance piece. Students utilize theories and skills learned in their Directing, Cinematography, and Music Video Craft classes to cultivate a visually stunning and rich performance that will serve as the foundation of their Group Music Video Projects.

**BUSINESS OF MUSIC VIDEOS/MUSIC INDUSTRY**

Once your video is created, where will it play? Who will see it? What is its market? And, who has final say: the band, the label, or you? This Area of Study will explore the market for your projects and how to get maximum exposure in today’s ever-changing and dynamic world of multi-media.
FOUR-WEEK 3-D ANIMATION
(OFFERED AT THE N.Y. & L.A. CAMPUSES)

ANIM014
Total Credits Required: 3 Units

OVERVIEW

This program is structured around the production of one short animated movie. Students will take classes in Writing, Storyboarding, Character Design, Computer Modeling, Texturing, Digital Lighting, and Editing. Students will learn to use software like Photoshop, Maya, After Effects, Nuke and Avid.

The first week students will learn about basic 3-D animation creation and production processes and begin exploring the 3-D interface of Maya. Following writing and storyboarding, students will work on designing a character that enhances their short story.

Students will spend an additional twenty to forty hours a week in independent lab work on their own project. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

The educational objectives in the Four-Week 3-D Computer Animation Certificate Program are to teach students the art and craft of digital animation and to instruct students through a strict regimen consisting of lectures, seminars, demonstrations and total immersion workshops to excel in the creative art of animation.

LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment
- An in-depth knowledge of 2-D and 3-D software
- The ability to write and pre-visualize a short story
- In-depth experience working as a director, producer, character designer, modeler, animator, director of photography, texture painter, materials editor and editor of a personal short story
- Experience in character development and acting for animation
- Sufficient mastery of Avid Digital editing software to edit a short film of up to one minute in length
- Knowledge of aesthetic film and animation theory and experience with practical application of the same

PROJECT REQUIREMENTS

The Four-Week 3-D Computer Animation Program requires successful completion of the following creative milestones in partial fulfillment of the graduation requirements:

Milestone 1 - Storyboard
Milestone 2 - Character Modeling Sheet in T-pose with turn-arounds
Milestone 3 - Completed Character Model with Rigging & Animation
Milestone 4 - Completed Environment
Milestone 5 – Completed Applied Textures on Character and Environment with Lighting
Milestone 6 – Sound and Final Cut with Title and End Credits

Students must successfully complete every Area of Study with a passing grade or better. In order to receive a Certificate of Completion students must also adhere to the Academy’s Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The Four-Week 3-D Animation Program does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than four weeks. Classes are taught in either a lecture, seminar, or laboratory format. Students are also scheduled for hours of practicum. For the designation of instruction hours lab and practicum are treated as “studio hours” as is customary in visual arts studies.

AREAS OF STUDY

ANIMATION PLANNING

The core of the Four Week Program, this Area of Study introduces students to all major aspects of planning an animation story/project. Students will learn to concepts to help achieve maximum psychological impact by studying the director’s decisions in camera placement, blocking, staging, and visual image design. Students are encouraged to tell their stories visually, rather than relying on dialogue.

Students will be challenged to think comprehensively about their film projects in terms of aesthetic fundamentals such as visual storytelling, character design/development, acting and expression, and art direction. Using their own film projects as prototypes, students will learn to break down their storyboards or animatics in terms of story and emotional beats, shot selection and composition.

This Area of Study will be the forum for preparing, screening and critiquing each short film.

ANIMATION SOFTWARE TOOLS

Students undergo intensive training in the use of both 3-D and 2-D software. Through hands-on workshops and lectures, they will also learn fundamental digital modeling, animation, texturing and lighting techniques. As they progress through the program, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting and color palette styles.

EDITING & SOUND

Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate Avid Digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.
TWELVE-WEEK EVENING FILMMAKING  
(OFFERED AT THE N.Y. & L.A. CAMPUSES)

FILM012  
Total Credits Required: 4 Units

OVERVIEW

This program comprises evening classes and weekend production sessions that take place over a twelve-week period. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use Arriflex 16mm cameras, Digital video cameras, Lowell lighting packages, and Digital editing with Avid.

After each screening classmates and instructors engage in critiques and discussion. Throughout the Evening Program, students meet with instructors for one-on-one consultations. All films are non-synchronous but the final film will include multiple sound tracks. Following production and post-production of the final project, students screen their work with their classmates, instructors, and invited guests.

Students will spend an additional ten to forty hours a week beyond class time on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

The educational objectives in the Twelve-Week Evening Filmmaking Certificate Workshop are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this workshop include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of 16mm cameras and motion picture production.
- The ability to write and pre-visualize a screenplay.
- In-depth experience working as a director, producer, assistant director, director of photography, assistant cameraperson, gaffer, and grip on student productions
- Sufficient mastery of Avid Digital editing software.
- Knowledge of and experience with practical application of aesthetic film theory.
PROJECT REQUIREMENTS

The Twelve-Week Evening Filmmaking Workshop requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1 - Mise-en-scène Film
Project 2 - Continuity Film
Project 3 - Music Film
Project 4 - Final Film

AREAS OF STUDY

FILMMAKING

The core of the Twelve Week Evening program, Filmmaking introduces students to all major aspects of filmmaking. Students will learn to concepts to help achieve maximum psychological impact by studying the director’s decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. This Area of Study will be the forum for preparing, screening and critiquing four short films.

WRITING

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

HANDS-ON CAMERA & LIGHTING

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

HANDS-ON EDITING

Hands-On Editing presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate Avid Digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.
TWELVE-WEEK EVENING HI-DEF FILMMAKING
(OFFERED AT THE N.Y. & L.A. CAMPUSES)

DIGI012
Total Credits Required: 4 Units

OVERVIEW

In this program, students are taught the language of filmmaking and the director’s craft as applied to the Digital format. This program is structured around the production of three short films. Students will take classes in Directing, Hands on Camera and Lighting, Writing, and Editing. Students will learn to use Digital video cameras, Lowell lighting packages, and Digital editing with Avid.

After each screening classmates and instructors engage in critiques and discussion. Throughout this program, students meet with instructors for one-on-one consultations. The first two films are non-synchronous but the final film will include multiple sound tracks and may include limited dialog. Following production and post-production of the final project, students screen their work with their classmates, instructors, and invited guests.

Students will spend an additional ten to forty hours a week beyond class time on preproduction, production of their film projects. These hours are considered separate from the lab and lecture hours, however they are still necessary to successfully complete the program. The Academy recognizes, as should the students, that these hours will vary from student to student.

PROGRAM OBJECTIVES

The educational objectives in the Twelve-Week Evening Digital Filmmaking Certificate Program are to teach students the art and craft of filmmaking in the Digital format and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion programs to excel in the creative art of filmmaking.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of Digital video cameras and motion picture production
- The ability to write and pre-visualize a screenplay.
- In-depth experience working as a director, cinematographer, assistant cameraperson, gaffer, and boom operator on student productions.
- Sufficient mastery of Avid Digital editing software.
- Knowledge of and experience with practical application of aesthetic film theory.
PROJECT REQUIREMENTS

The 12-Week Evening Hi-Def Filmmaking Program requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1: Continuity Film
Project 2: Music Film
Project 3: Final Film

AREAS OF STUDY

DIRECTING

The core of the Twelve Week Evening program, this Area of Study introduces students to all major aspects of filmmaking. Students will learn concepts to help achieve maximum psychological impact by studying the director’s decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film scripts in terms of story and emotional beats, shot selection and composition, and budgeting and scheduling. This Area of Study will be the forum for preparing, screening and critiquing three short Digital films.

WRITING

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

HANDS-ON DIGITAL CAMERA & LIGHTING

In this Area of Study, students undergo intensive training in the use of the Digital video cameras and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they progress through the workshop, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles. In addition, students take a two-session sound recording tutorial where they are introduced to microphones and boom operation used in location sound recording.
HANDS-ON DIGITAL EDITING

This Area of Study presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate Avid Digital editing software which they will use to edit their own films. Classes are supplemented with individual consultations at the computer. This Area of Study prepares students for the challenges inherent in cutting a more complex narrative film with dialogue and multiple sound tracks. Finally, students will participate in a session entitled “Building the Reel.”
TWELVE-WEEK EVENING DIGITAL EDITING
(OFFERED AT THE N.Y. & L.A. CAMPUSES)

EDIT012
Total Credits Required: 4 Units

OVERVIEW

This program is designed to immerse students comprehensively in both the technical craft and the conceptual art of Digital postproduction. Students learn the fundamentals of non-linear editing on their own Avid Station.

During the first six weeks, students become acquainted with the basic project settings including logging and capturing of audio and video, and setting scratch disks. Each student will receive raw footage for scenes, which he/she will be working on throughout the program. Additional sessions will focus on editing within the timeline, toolbox functions, and advanced techniques such as the trim window.

Editorial concepts and theories such as match cuts, jump cuts, and temporal and spatial continuity will be covered in depth. Tools and techniques for building better performances as well as mood and effect will be examined in class exercises.

The second half of the program encompasses sound design, media management, output options, alternative media types, and other sophisticated tools.

The final component of the program consists of an in depth examination of the other programs contained within the Avid Studio system. This includes, DVD Studio Pro, Soundtrack Pro, Compressor and Motion. Students will also learn some fundamentals of Adobe Photoshop to assist in the creation of their final project, a professional-quality DVD that integrates projects created in Avid.

PROGRAM OBJECTIVES

The educational objectives in the Twelve-Week Evening Digital Editing Certificate Program are to teach students the art and craft of Digital editing and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of Digital editing.

EXPECTED LEARNING OUTCOMES

Students gain an in-depth understanding of Avid, DVD Studio Pro, Adobe Photoshop, Compressor, and Motion software. They gain hands-on experience in multiple aspects of the art and craft of Digital editing.

PROJECT REQUIREMENTS

The Twelve-Week Digital Editing Program requires successful completion of several editing assignments. Students will be thoroughly evaluated in their progress as artistic film editors. Students will complete assigned projects and export a reel to DVD in
partial fulfillment of the graduation requirements.

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**AREAS OF STUDY**

**DIGITAL EDITING THEORY & PRACTICE**

This Area of Study presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate Avid Digital editing software including DVD Studio Pro, Motion, Compressor, Soundtrack Pro and Adobe Photoshop. Advanced technical elements including sound design, color correction, DVD menu creation, and working with multiple media types will be investigated in depth. Classes are supplemented with individual consultation at the computer.
TWELVE-WEEK EVENING ACTING FOR FILM
(OFFERED AT THE N.Y & L.A. CAMPUSES)

ACT1012
Total Credits Required: 4 Units

OVERVIEW
This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

EXPECTED LEARNING OUTCOMES
Skills learned as a result of successful completion of this program include:

• Experience working independently and collaboratively in a high-pressure creative environment.
• Knowledge of and experience in the art and craft of acting for film.
• Exposure to multiple modern and classical approaches to performance, script interpretation and character formation.

PROJECT REQUIREMENTS
In the Twelve-Week Evening Acting for Film program students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

• Scene Study
• Technique
• Voice
• Movement
• Acting for Film

AREAS OF STUDY

ACTING FOR FILM
Acting for Film introduces students to an environment where they can begin to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students. In the Production Workshop, students experience on-set shoots in collaboration with student filmmakers. Students are introduced to a first-hand experience in set etiquette, shooting out of sequence and understanding the actor’s role in a shoot.

SCENE STUDY
Students learn the process of analyzing scripts and break them down into units or “beats”. They develop an initial foundation in
establishing a character based on their own experiences and imagination. Students incorporate all of the disparate disciplines learned in all other Areas of Study in their scenes for class work. Scheduled rehearsals average five hours per week.

ACTING TECHNIQUE

Students will practice the tools necessary to hone and focus their acting skills when they do not have a scene partner on which to rely. Students will work on monologues from theatre and film sources that will help them learn how to command attention at auditions and professional performances. Exercises will be taped for in-class critique.

VOICE AND MOVEMENT

This Area of Study is a studio experience exploring basic voice and movement techniques and concepts while addressing each individual student’s current physical and vocal states. A conceptual framework for critical analysis is presented along with basic voice and movement practice. In the “Voice” segment of this Area of Study, students learn to access the natural voice through relaxation exercises designed to improve alignment and alleviate habitual tension. During the “Movement” portion, students experiment with different ways of becoming physically “present” in their work. Elements of various approaches will be taught, such as modern dance, yoga, Viewpoints and Laban movement.

MONOLOGUES

Students will work on assigned and chosen monologues to practice text analysis, and character creation skills learned thus far. Students will understand the structure and particular elements that make a successful monologue and prepare pieces to be audition ready.
TWELVE-WEEK EVENING SCREENWRITING
(OFFERED AT THE N.Y. & L.A. CAMPUSES)

SCRE012
Total Credits Required: 4 Units

OVERVIEW
This program focuses on fundamental writing concepts and techniques. Topics covered during the Areas of Study include: classic screenplay structure, character arcs, heroes, dialogue, theme, conflict, flashbacks, voiceover, WGA format, subtext, style and tone, visualization, discipline, genre, dramaturgy, and cinematic syntax. During this time, students have the opportunity to develop a feature length screenplay idea under the supervision of a professional screenwriter. Students will engage in discussion and critique of their writing and their classmates’ writing at each workshop.

PROGRAM OBJECTIVES
The educational objectives in the Twelve-Week Evening Screenwriting Certificate Program are to fully immerse students in an intensive and focused Areas of Study, providing a solid structure for writing and meeting deadlines in addition to learning the craft of writing by gaining an understanding of concepts such as story, structure, character, conflict and dialogue.

EXPECTED LEARNING OUTCOMES
Students will gain knowledge of and hands-on experience with screenwriting, the process of revision, writing dialogue, the business of screenwriting, classic screenplay structure, character arcs, theme, conflict, flashbacks, voiceover, subtext, style and tone, visualization, discipline, genre, and WGA format.

PROJECT REQUIREMENTS
The Twelve-Week Evening Screenwriting Program requires that each student prepare a draft of an original screenplay in partial fulfillment of the graduation requirements.

AREAS OF STUDY

ELEMENTS OF SCREENWRITING
Through lectures, in-class exercises, outside readings, classroom discussions, and film viewings, this Area of Study introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and locations, and to develop action sequences. Topics will also include: Classic screenplay structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.
SCREENWRITING WORKSHOP

Screenwriting Workshop is a fast-paced, intensive workshop that introduces students to the fundamentals of screenwriting. The classes consist of in-class writing exercises, individual writing, reading aloud of student work in class, and workshop discussions. Students will apply knowledge gained from Elements of Screenwriting and apply it to the creation of their own feature-length scripts. Students will develop and write a first draft of a feature-length screenplay.
TWELVE-WEEK EVENING PRODUCING
(OFFERED AT THE N.Y. & L.A. CAMPUSES)

PROD012
Total Credits Required 4 Units

OVERVIEW

This program will provide an overview of the contemporary realities of the film and television production industry, while emphasizing creative thinking and strategic leadership skills. Topics covered during the Area of Study include Branding and Marketing, Directing, Entertainment Law, Final Cut Editing, Camera & Lighting, Producer’s Craft, Screenwriting Fundamentals and Sound Design. During this time, students have the opportunity to create both an MOS short, as well as a narrative project, focusing on the relationship between dialogue and dramatic action, utilizing skills learned in the Sound Design Area of Study.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

• Introduction to the roles, tasks and obstacles faced by film and television producers
• Analysis of key elements of effective producer’s craft.
• Introduction to filmmaking from the perspective of the screenwriter, director, editor, cinematographer and sound designer.
• Understanding of the basic principles of entertainment law.
• Explore branding and marketing

Students must successfully complete every Area of Study with a passing grade or better. In order to receive a Certificate of Completion, students must also adhere to the Academy’s Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The Twelve-Week Evening Producing Program does not provide for multiple tracks of study. All Areas of Study are mandatory. This is a highly specialized program, and there are no majors or minors. The program may not be completed in less than twelve weeks.

AREAS OF STUDY

PRODUCER’S CRAFT

Producer’s Craft serves as the mainstay of the creative producing program, introducing students to the language and practice of producing and filmmaking. Through a combination of lecture, screening and handouts, students learn the fundamental producing skills needed to begin to understand creative producing in an increasingly complex global marketplace. This pivotal class prepares students for each of their digital-film projects and is the venue for screening and critiquing their work. Students learn how to bring stories all the
way from development through post-production and beyond. The creative producers are afforded an opportunity to develop their skills and voices through their creative instincts, all the while developing their communication and problem-solving abilities. The basics of Pitching, Development, Schedules and Budgets along with Basic Finance, Distribution, Packaging and Marketing principles are studied. Also major industry news stories that impact production are discussed.

**SCREENWRITING FUNDAMENTALS**

The writing portion of the producing program adheres to the philosophy that good producers must have a basic understanding and familiarization with the elements of storytelling to enhance producing abilities. With respect to recognition of what elements are present and essential in a screenplay worthy of production, they must comprehend the dramatic structure, theme, tension and conflict, as well as an understanding of logline, film genre, structure, dialogue, character arc, and commerciality, all necessary to begin to understand the ever important screenplay “coverage” used in every film production company.

**HANSD ON CAMERA & LIGHTING**

Students learn fundamental skills in the art of cinematography. Students shoot and screen test for focus, exposure, lens perspective, slow/fast motion, contract and lighting during their first week of class.

**SOUND DESIGN**

In this class, producing student learn to incorporate voice-over, sound effects and music into their final film project. Students will have access to NYFA’s extensive library of sound effects and sound recording equipment.

**EDITING**

Students will learn the language of editing and the organization of film and sound material. Films are shot digitally and edited digitally with Avid on Apple computers. While students learn to use the nonlinear editing software, the emphasis is on the craft of editing which challenges students to create cogent sequences that best serve the story.

**DIRECTING FOR PRODUCERS**

Through directing exercises, this class will allow producers to understand how directors organize their vision. Students learn the necessity of shot lists, storyboards, floor plans and working with actors. In crews, students develop, prep, shoot and edit two three-minute short films. Through immersion in the director’s craft, student producers quickly understand and confront the complexity and commitment required of this discipline, and complete the Area of Study with the ability to recognize those qualities that are necessary in directors to get the best out of any screenplay.

**ENTERTAINMENT LAW**

Entertainment Law explores the legal and business issues related to film and television for creative producers. Students will study legal issues regarding television, films,
recording, live performances and other aspects of the entertainment industry. Topics include copyright law, intellectual property and talent representation.

BRANDING/MARKETING FOR PRODUCERS

Branding/Marketing for Producers provides students with the managerial and administrative skills necessary to be a creative and conceptual professional. Students will work with finance, marketing and distribution. Students will learn to discern the type of work he or she wants to make and where in the world of film and television this work will fit creatively and fiscally.
ONE-WEEK HI-DEF FILMMAKING
(OFFERED AT THE L.A. CAMPUS ONLY)

DIGI001
Total Credits Required: 1 Unit

OVERVIEW

This program begins with an intensive study in filmmaking, which encompasses both directing and screenwriting, and cinematography. Each student will write, direct, and edit his/her own project. They will also assist their classmates as key crew members on theirs. These individual film projects are edited on Avid under the supervision of an instructor.

Following production and post-production, students screen their work with their classmates, instructors, and invited guests and engage in critiques and discussion.

PROGRAM OBJECTIVES

The educational objectives in the One-Week Hi-Def Filmmaking Program are to introduce students to the art and craft of filmmaking and to instruct students through a strict regimen of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

EXPECTED LEARNING OUTCOMES

Skills learned as a result of successful completion of this program include:

• Experience working independently and collaboratively in a high-pressure creative environment

• Knowledge of Digital cameras and motion picture production
• In-depth experience working as both director and cinematographer on student production
• Experience with Avid Digital editing software
• Knowledge of aesthetic film theory and experience with practical application of the same

PROJECT REQUIREMENTS

The One-Week Hi-Def Filmmaking Program requires that each student complete one film project in partial fulfillment of the graduation requirements.

AREAS OF STUDY

FILMMAKING

The core of the One Week Program, Filmmaking introduces students to the basic principles of writing and directing the short film. As writers, students will shepherd a story from initial idea through the treatment, outline, and finally shooting script. As directors, students will focus on the fundamentals of visual storytelling. They will learn concepts to help achieve maximum psychological impact by studying the director’s decisions in camera placement, blocking, staging, and visual image design. Students will be challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production. Using their own film projects as prototypes, students will learn to break down their film
scripts in terms of story and emotional beats as well as shot selection and composition. This Area of Study will be the forum for preparing, screening and critiquing one short film.

HANDS-ON CAMERA AND LIGHTING

In this Area of Study, students undergo intensive training in the use of Digital video cameras and their accessories. Through hands-on workshops and film tests, they will also learn fundamental lighting techniques. As they progress, they learn how to support the mood of the story with lighting choices and they experiment with expressive lighting styles.

HANDS-ON EDITING

This Area of Study presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The Area of Study will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate Avid editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.
ONE-WEEK ACTING FOR FILM
(OFFERED AT THE N.Y. & L.A. CAMPUSSES)

ACTI001
Total Credits Required: 1 Unit

OVERVIEW
This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

EXPECTED LEARNING OUTCOMES
Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Knowledge of and experience in the art and craft of acting for film.
- Exposure to multiple modern and classical approaches to performance, script interpretation and character formation.

PROJECT REQUIREMENTS
In the One-Week Acting for Film Program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique

- Voice
- Movement
- Acting for Film

AREAS OF STUDY

ACTING FOR FILM
Acting for Film introduces students to an environment where they can begin to get comfortable acting in front of the camera. The primary emphasis of the class is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Film set terminology and etiquette are also addressed. Students participate in Production Workshop with film students.

SPECIAL TOPICS
Special Topics offers students the opportunity to explore key acting topics in an in-depth lecture format. Topics covered relate to the craft and/or industry and give students current insights to apply to a career or further studies.
DIRECTORY

CAMPUS HOURS & ADDRESS

Front Desk 9 am - 9 pm, Monday - Saturday
Administrative Offices 9 am - 6 pm, Monday - Friday
Library 9 am - 10 pm, Monday - Friday
12 pm - 5 pm, Saturday

Main Campus & Mailing Address:

“Riverside Building”
3300 W. Riverside Dr.
Burbank, CA 91505
Telephone: 818-333-3558
Fax: 818-333-3557

Satellite Locations:

“Barham/Glass Building”
3800 Barham Blvd.
Los Angeles, CA 90068
Telephone: 323-850-0830
Equipment (Barham): 818-333-3595

“Post-Production Building”
210 Pass Ave.
Burbank, CA 91505
Telephone: 818-333-3583

“Equipment”
210 W. Olive Ave.
Burbank, CA 91506
Telephone: 818-306-5410

ONLINE PUBLICATIONS

Institutional Website: www.nyfa.edu
LA Course Catalog: http://catalogs.nyfa.edu
Digital Room Boards: board.nyfa.edu/la.html
Academic Calendar: http://www.nyfa.edu/admissions/school-calendar
FAQ’s: http://www.nyfa.edu/about/faq.php

STUDENT SERVICES

Academic Support: http://www.nyfa.edu/bfa/academic-support.php
Rooms & Schedules: http://board.nyfa.edu
Housing Information: http://www.nyfa.edu/admissions/housing.php
BFA Resources: www.nyfa.edu/bfa/resources.php
International Students: http://www.nyfa.edu/admissions/international_student.php
Veteran Affairs: http://www.nyfa.edu/veterans
Transfer Students: http://www.nyfa.edu/admissions/transfer-students.php
PRODUCTION RESOURCES

Production Handbook: http://www.nyfa.edu/students/resources
Collaborations Board: http://laprojects.nyfa.edu
Job Opportunities Board: net.nyfa.edu/jobs
NYFA Events: http://net.nyfa.edu/events/industry
Headshots Database: http://headshots.nyfa.edu

Username: filmmaker
Password: nyfacasting123

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Instructors at the New York Film Academy teach across various departments, and are listed below under the department they teach most classes in.

**FILMMAKING**

Jason Amos, MA, Creative Writing  
Demian Barba Toledo  
Blake Barrie  
Cheryl Bedford, MFA, Producing  
James Buglewicz, MFA, Directing  
Susana Casares, MFA, Production/Directing  
Betsy Chasse  
Nathan Chitayat, MFA, Directing  
Rick Dahl, BA, English Literature  
Beth DeAraujo, MFA, Screenwriting  
Jeannie Donohoe, MFA, Film  
Nicole Ettinger, JD, Producing  
Sean Fau-Burnitz, BA, Film & Video Production  
Kelly Gardner, MFA, Film Directing  
Eva Gardos, MA, Education  
Michele Gendelman, ABD, Film & Television Studies  
Rick Greenwood, MFA, Film Production  
Andrew Guerdat, MA, Film & Television Studies  
Scott Hartmann, MFA, Film Production  
Sharri Hefner, MFA, Film Production  
Abraham Heisler, MFA, Filmmaking  
Arthur Helterbran Jr., MFA, Film Direction  
Travis Hoffman, MFA, Photography Theory  
Matt Kohnen, MFA, Film Production  
Igor Kovacevich, MFA, Film  
Jeffrey Lengyel, MFA, Directing  
Paz Leon, MFA, Directing  
Jefferson Loftfield, MFA, Film & Video Production  
Greg Marcks, MFA, Film & TV Production  
Alison Marek, MFA, Film Directing  
Alonso Mayo, MFA, Directing  
Gil McDonald, MFA, Screenwriting  
Moon Molson, BA, Film: Screenwriting & Directing  
Steve Morrison, MFA, Screenwriting  
Ron Moskovitz, MFA, Cinema-Television Production  
David Newman, BS, Broadcasting/Film  
Adam Nimoy, JD  
Tim Nuttall, MFA, Cinematography  
Nick Ozecki, MFA, Film Production  
Asaph Polonsky, Directing  
Jonathan Pope Evans, MFA, Filmmaking  
Kevin Richey, MFA, Radio/TV/Film  
James Rowe, MFA, Directing  
Leander Sales  
Ryan Schwartz, MFA, Film Production  
Justin Seibl, MFA, Film Production  
Andrew Shearer, MFA, Film Production  
Nick Sivakumaran, MFA, Film Production  
Jack Daniel Stanley, MFA, Directing: Theater  
Zachary Stoff, BA, Film and Television  
Graham Stoff, BA, Film and Television  
James Thompson, MFA, Production Design  
Ed Timpe, MFA, Cinematography  
Igor Torgeson, MFA, Film  
David Wexler, MFA, Cinematography  
Toby Yates, MFA, Film  
Veronica Zabrocki, MFA, Film Production/ Sound Design

**ACTING FOR FILM**

Jordan Auten, MFA, Directing in Film and Production  
Sile Bermingham, The Actors Studio  
Michael Bershad, University of Maryland  
Andrew Bloch, MFA, Acting/Directing  
Simon Brooke, MFA, Theatre Arts
David Brooks, BA, English
Gail Bryson, BA, Theater
Jennice Butler, MFA, Acting
Christopher Cass, BA, Theatre
Mary Cobb, San Diego State University
Anastasia Coon, MFA, Acting
Cynthia DeCure, MFA, Acting
Claude Deering, BFA, Theatre
Maria Del Bagno, American Academy of Dramatic Arts
Debra Dragotto, MFA, Screenwriting
Bruce Ducat, MFA, Directing
Jamie Elvey, MFA, Acting
Cathy Giannone, BFA, Theatre
Rupert Hitzig, BA, English
Travis Holder, Pasadena Playhouse College of Theatre Arts
Jack Huang, MFA, Music
Eddie Kehler, Meisner Program at William Esper Studio
Suzanne Kent, The Groundlings, American School of Dance
Rick Kostenick, AS, Communications
Ken Lerner, Brooklyn College
Bob Lipton
Justin Lujan, MFA, Acting
Scott Marshall, MFA, Directing
Michael McCartney, BS, Theatre
Denis McCourt, MFA, Acting
George McGrath, Fordham University
Kelley Meeks, MFA, Acting
Anthony Montes, AA, Liberal Arts & Sciences
Anne Moore, BA, Theatre
Giovanni Ortega, MFA, Theater, Film, & TV
Rachel Payne, MFA, Production Design
Corey Pepper, BA, Theater
Jerry Prell, BA, Acting/Theatre Pedagogy
George Russo, George Morrison Studios
Yolanda Sanders, MFA, Acting
Matt Sarnoff, MFA, Film & TV
Jim Senti, MFA, Acting/Theatre History
Sage Simpson, MFA, Acting
John Sterneman, AA, Film/TV Production

Eric Stevens
Yoshie Taniguchi, BA, Physical Education
Jerri Tubbs, MFA, Acting
Johnny Walker, BA, History and Political Science
Cliff Weissman, BA, Theatre
Ryan Welsh, MFA, Acting
Alan Woolf, MFA, Acting
Michael Zelniker, Diploma of College Studies, Professional Theatre

SCREENWRITING

Nunzio DeFilippis, MFA, Screenwriting
Rachel Goldberg, MFA, Directing
Matt Harry, MFA, Film Production
Dan Kay, BAS, English
John Marsh, MFA, Dramatic Writing
Adam Moore, MFA, Screenwriting
Eric Nelson, MFA, Screenwriting
David O'Leary, BA, Film and Cognitive Sciences
Ehren Parks, MFA, Screenwriting
David Radcliff, MFA, Theater, Film, and Television
Cricket Rumley, MFA, Film
Jerry Shandy, MFA, Screenwriting
Liz Werner, MFA, Writing for Screen and Television

PRODUCING

Frank Angones, MFA, Film
David Bresenham, JD
David Brind, MFA, Screenwriting
Wes Cardino, MFA, Cinematography
Denise Carlson, MA, Counseling Psychology
Marie Colabelli, MFA, Producing
Adam Finer, BS, Business Management
Rick Greenwood, MFA, Filmmaking: Directing & Cinematography
Mitchell Gutman, MFA, Film Production
Greg Hemstreet, BS, Business Administration
Richard Jefferson, JD
Kwesi Johnson, MFA, Film Directing
Michael Klein, BS, Communications
Ken Kristensen, MFA, Writing/Directing/Producing
Jonathan London, MFA, Film Production: Directing
Stephen Miele, JD
Sean Mullin, MFA, Filmmaking
Barbara Multer-Wellin, BFA, Theater
Sean O’Brien, MFA, Film Production
Christine Shin, MFA, Film & TV Producing
Ian Valentine, MBA, MFA, Motion Picture Production
Rachel Vine, MFA, Producing

PHOTOGRAPHY

Allan Barnes, MA, Visual Communication
Paul Bennet
Lisa Carney, BA Photography; BA, Art History/Drawing and Painting
Sharon Cavanagh, Diploma of Illustrative Photography
Francesca Di Leo, Glendale City College
Andrew Furnevel
Max Gerber, BA, Philosophy/Music and Studio Art
Will Hare, BA, Photography
David Jackle, AA, Business
Mel Johnson, MFA, Creative Photography
Scott Klinger, MFA, Studio Art
Kathleen Laraia Mclaughlin, MFA, Photography and Film
Linda Lewis, BA, Studio Art
Astor Morgan
Lynn Robb, BA, Fine Art Studio Studies
John Thawley, BA, Photography
Ming Tshing, Certificate in Photography

CINEMATOGRAPHY

Tom Boyd, BBA, Business Administration
Tony Cucchiari, BFA, Film & Television

DOCUMENTARY

Wendy Apple, BFA, Filmmaking
Ashley Bank, BA, Film, Politics, and Journalism
Denise Hamilton, MA, Education
Ehren Parks, MFA, Screenwriting
David Sonnenschein, MFA, Cinema/TV: Directing & Sound

GAME DESIGN

Jeremy Bernstein, MFA, Screenwriting
Richard Wyckoff, BA, English and Experimental Music
Colin Windmuller, BA, Interactive Entertainment
Steve Weese, MS, Computer Information Technology

3-D ANIMATION

Al Hallak, BS, Multimedia Design
Matt Galuppo, BA, Film Production
Jonelle Picket, BA, Education
Richard Suchy, BA, Multi-Media Design
Kelley Williams, BS, Business Administration
LIBERAL ARTS & SCIENCES

Burak Arcan, MA, Archaeology
Zareh Arevshatian, MA, Film History &
Criticism
Brian Beery, MFA, Screenwriting
Megan Breen, MFA, Dramatic Writing
Maria Elena Carreras, Ph.D, Film &
Television Studies
Aly Convington, Health Administration
David D’Andrade, MFA, Painting
Ros Gentle, BDA NIDA, Acting
Phildon Huffaker, MA, Philosophy
Rhonda Hyatt, Ed. D
Doris Kaufman, MS, Exercise Physiology
Daniel Keegan, Ph. D, Theatre
Louis Klonsky, MS, Geology
Daniel Kwon, Ph.D, Philosophy
Kathleen Lairaia McLaughlin, MFA,
Photography and Film
Paul Laverack, MA, Journalism
David Melbye, Ph.D, Critical Studies
Matteo Nurizzo, MS, Industrial Design and
Fashion Management
Mary Samuelson, Ph.D, Cinema and Media
Studies
Fred Sigel, CSULB Teaching Credential
Diana Stanich, ABD Ph. D, Women in
Leadership Roles within Organizations
Belinda Starkie, MFA, Film and Television
& Digital Media
John Swain, Ph.D, Theatre and Critical
Studies
Julie Taiwo Oni, MFA, Theatre
Rajiv Uttamchandani, MS, Physics,
Astrophysics
Brenda Varda, MFA, Creative Writing
Amelia Wayne, MA, Interdisciplinary Studies
Rob Watts, LMU Pre-Med