



# NEW YORK

FALL 2022 - SUMMER 2022

NYFA New York  
Course Catalog

VOLUME:ONE

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

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

All information contained in this catalog is factual as of August 22, 2022 and expires on August 28, 2023, or when the Fall 2023 Course Catalog is published.

Institutional Regulatory Information can be found at:

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

or requested by email at: [ocueinfo@nysed.gov](mailto:ocueinfo@nysed.gov)

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

or requested by mail at:

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

Certified true and correct in content and policy

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

Michael Young  
President

**Students must review this approved catalog for all information and policies.**

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 Eight-Week Broadcast Journalism  
 Eight-Week Filmmaking  
 Eight-Week Musical Theatre  
 Eight-Week Photography  
 Eight-Week Producing  
 Eight-Week Screenwriting  
 Eight-Week Cinematic Virtual Reality  
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 Six-Week Filmmaking  
 Four-Week Acting For Film  
 Four-Week Broadcast Journalism  
 Four-Week Digital Editing  
 Four-Week Filmmaking  
 Four-Week Musical Theatre  
 Four-Week Photography  
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# INTRODUCTION

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## HISTORY

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

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## MISSION

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

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## STATEMENT OF PURPOSE

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

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## VISION/CONTEXT

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

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

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

advancement of society, and institutions that hope to educate and train visual storytellers play an essential role in that same mission.

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## OBJECTIVES

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NYFA has set the following objectives to fulfill:

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

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## CORE VALUES

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

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

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

### ***Integrity:***

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

### ***Excellence:***

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

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

In an increasingly interconnected global society, the New York Film Academy is committed to graduating global citizens with the communication, collaboration, and critical skills necessary to address issues facing our modern world. To this end, the New York Film Academy seeks to offer

programming to the widest possible array of global populations, with a physical presence in as many locations as possible while continuing to deliver visual storytelling education of the highest quality.

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## BOARD OF DIRECTORS

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

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## LICENSING & APPROVALS

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

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

Telephone:  
510.748.9001

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

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



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

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## STUDENT ACCESS TO STAFF & FACULTY

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

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## STUDENT INTERACTION

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

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## ABOUT THE CATALOG

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This is the document of authority for NYFA students commencing their programs at the New York campus starting from the Fall 2022 semester up until the next Campus Catalog and/or a Catalog Addendum is published.

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

# 2022 - 2023

## ACADEMIC CALENDAR

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### BACHELOR OF FINE ARTS IN FILMMAKING

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#### *Fall 2020*

7th Semester: 8/29/22 - 12/10/22  
8th Semester: 1/9/23 - 4/22/23  
9th Semester: 5/1/23 - 8/12/23

#### *Spring 2021*

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

#### *Summer 2021*

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

#### *Fall 2021*

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

#### *Spring 2022*

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

#### *Summer 2022:*

2nd Semester: 8/29/22 - 12/13/22  
3rd Semester: 1/9/23 - 4/22/23  
4th Semester: 5/1/23 - 8/12/23  
5th Semester: 8/28/23 - 12/12/23  
6th Semester: 1/8/24 - 4/20/24  
7th Semester: 4/29/24 - 8/10/24  
8th Semester: 8/26/24 - 12/10/24  
9th Semester: 1/13/25 - 4/26/25

#### *Fall 2022*

Registration: 8/22/22  
1st Semester: 8/29/22 - 12/13/22  
2nd Semester: 1/9/23 - 4/22/23  
3rd Semester: 5/1/23 - 8/12/23  
4th Semester: 8/28/23 - 12/12/23  
5th Semester: 1/8/24 - 4/20/24  
6th Semester: 4/29/24 - 8/10/24  
7th Semester: 8/26/24 - 12/10/24  
8th Semester: 1/13/25 - 4/26/25  
9th Semester: 5/5/25 - 8/16/25

#### *Spring 2023*

Registration: 1/3/23  
1st Semester: 1/9/23 - 4/22/23  
2nd Semester: 5/1/23 - 8/12/23  
3rd Semester: 8/28/23 - 12/12/23  
4th Semester: 1/8/24 - 4/20/24  
5th Semester: 4/29/24 - 8/10/24  
6th Semester: 8/26/24 - 12/10/24  
7th Semester: 1/13/25 - 4/26/25  
8th Semester: 5/5/25 - 8/16/25  
9th Semester: 9/1/25 - 12/16/25

#### *Summer 2023*

Registration: 4/24/23  
1st Semester: 5/1/23 - 8/12/23  
2nd Semester: 8/28/23 - 12/12/23  
3rd Semester: 1/8/24 - 4/20/24  
4th Semester: 4/29/24 - 8/10/24  
5th Semester: 8/26/24 - 12/10/24  
6th Semester: 1/13/25 - 4/26/25  
7th Semester: 5/5/25 - 8/16/25

8th Semester: 9/1/25 - 12/16/25  
9th Semester: 1/12/26 - 4/25/26

### ***Fall 2023***

Registration: 8/21/23  
1st Semester: 8/28/23 - 12/12/23  
2nd Semester: 1/8/24 - 4/20/24  
3rd Semester: 4/29/24 - 8/10/24  
4th Semester: 8/26/24 - 12/10/24  
5th Semester: 1/13/25 - 4/26/25  
6th Semester: 5/5/25 - 8/16/25  
7th Semester: 9/1/25 - 12/16/25  
8th Semester: 1/12/26 - 4/25/26  
9th Semester: 5/4/26 - 8/15/26

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## BACHELOR OF FINE ARTS IN ACTING FOR FILM

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### ***Fall 2020***

7th Semester: 8/29/22 - 12/10/22  
8th Semester: 1/9/23 - 4/22/23

### ***Spring 2021***

6th Semester: 8/29/22 - 12/13/22  
7th Semester: 1/9/23 - 4/22/23  
8th Semester: 5/1/23 - 8/12/23

### ***Summer 2021***

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

### ***Fall 2021***

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

### ***Spring 2022***

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

### ***Summer 2022***

Registration: 4/25/22  
1st Semester: 5/2/22 - 8/13/22  
2nd Semester: 8/29/22 - 12/13/22  
3rd Semester: 1/9/23 - 4/22/23  
4th Semester: 5/1/23 - 8/12/23  
5th Semester: 8/28/23 - 12/12/23  
6th Semester: 1/8/24 - 4/20/24  
7th Semester: 4/29/24 - 8/10/24  
8th Semester: 8/26/24 - 12/10/24

### ***Fall 2022***

Registration: 8/22/22  
1st Semester: 8/29/22 - 12/13/22  
2nd Semester: 1/9/23 - 4/22/23  
3rd Semester: 5/1/23 - 8/12/23  
4th Semester: 8/28/23 - 12/12/23  
5th Semester: 1/8/24 - 4/20/24  
6th Semester: 4/29/24 - 8/10/24  
7th Semester: 8/26/24 - 12/10/24  
8th Semester: 1/13/25 - 4/26/25

### ***Spring 2023***

Registration: 1/3/23  
1st Semester: 1/9/23 - 4/22/23  
2nd Semester: 5/1/23 - 8/12/23  
3rd Semester: 8/28/23 - 12/12/23  
4th Semester: 1/8/24 - 4/20/24  
5th Semester: 4/29/24 - 8/10/24  
6th Semester: 8/26/24 - 12/10/24  
7th Semester: 1/13/25 - 4/26/25  
8th Semester: 5/5/25 - 8/16/25

### ***Summer 2023***

Registration: 4/24/23  
1st Semester: 5/1/23 - 8/12/23  
2nd Semester: 8/28/23 - 12/12/23  
3rd Semester: 1/8/24 - 4/20/24  
4th Semester: 4/29/24 - 8/10/24  
5th Semester: 8/26/24 - 12/10/24  
6th Semester: 1/13/25 - 4/26/25  
7th Semester: 5/5/25 - 8/16/25  
8th Semester: 9/1/25 - 12/16/25

### ***Fall 2023***

Registration: 8/21/23  
1st Semester: 8/28/23 - 12/12/23

2nd Semester: 1/8/24 - 4/20/24  
3rd Semester: 4/29/24 - 8/10/24  
4th Semester: 8/26/24 - 12/10/24  
5th Semester: 1/13/25 - 4/26/25  
6th Semester: 5/5/25 - 8/16/25  
7th Semester: 9/1/25 - 12/16/25  
8th Semester: 1/12/26 - 4/25/26

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## BACHELOR OF FINE ARTS IN ENTERTAINMENT MEDIA

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\*Depending on the student's concentration

### *Fall 2022*

Registration: 8/22/22  
1st Semester: 8/29/22 - 12/13/22  
2nd Semester: 1/9/23 - 4/22/23  
3rd Semester: 5/1/23 - 8/12/23  
4th Semester: 8/28/23 - 12/12/23  
5th Semester: 1/8/24 - 4/20/24  
6th Semester: 4/29/24 - 8/10/24  
7th Semester: 8/26/24 - 12/10/24  
8th Semester: 1/13/25 - 4/26/25  
9th Semester: 5/5/25 - 8/16/25

### *Spring 2023*

Registration: 1/3/23  
1st Semester: 1/9/23 - 4/22/23  
2nd Semester: 5/1/23 - 8/12/23  
3rd Semester: 8/28/23 - 12/12/23  
4th Semester: 1/8/24 - 4/20/24  
5th Semester: 4/29/24 - 8/10/24  
6th Semester: 8/26/24 - 12/10/24  
7th Semester: 1/13/25 - 4/26/25  
8th Semester: 5/5/25 - 8/16/25  
9th Semester: 9/1/25 - 12/16/25

### *Summer 2023*

Registration: 4/24/23  
1st Semester: 5/1/23 - 8/12/23  
2nd Semester: 8/28/23 - 12/12/23  
3rd Semester: 1/8/24 - 4/20/24  
4th Semester: 4/29/24 - 8/10/24  
5th Semester: 8/26/24 - 12/10/24  
6th Semester: 1/13/25 - 4/26/25  
7th Semester: 5/5/25 - 8/16/25  
8th Semester: 9/1/25 - 12/16/25

9th Semester: 1/12/26 - 4/25/26

### *Fall 2023*

Registration: 8/21/23  
1st Semester: 8/28/23 - 12/12/23  
2nd Semester: 1/8/24 - 4/20/24  
3rd Semester: 4/29/24 - 8/10/24  
4th Semester: 8/26/24 - 12/10/24  
5th Semester: 1/13/25 - 4/26/25  
6th Semester: 5/5/25 - 8/16/25  
7th Semester: 9/1/25 - 12/16/25  
8th Semester: 1/12/26 - 4/25/26  
9th Semester: 5/4/26 - 8/15/26

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## TWO YEAR ACTING FOR FILM

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### *Fall 2021*

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

### *Spring 2022*

Registration: 1/03/22 - 1/08/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22  
4th Semester: 1/9/23 - 4/22/23

### *Fall 2022*

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

### *Spring 2023*

Registration: 1/3/23  
1st Semester: 1/9/23 - 4/22/23  
2nd Semester: 5/1/23 - 8/12/23  
3rd Semester: 8/28/23 - 12/12/23  
4th Semester: 1/8/24 - 4/20/24

### *Fall 2023*

Registration: 8/21/23

1st Semester: 8/28/23 - 12/12/23  
2nd Semester: 1/8/24 - 4/20/24  
3rd Semester: 4/29/24 - 8/10/24  
4th Semester: 8/26/24 - 12/10/24

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## TWO YEAR FILMMAKING

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### *Fall 2021*

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

### *Spring 2022*

Registration: 1/03/22 - 1/08/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22  
4th Semester: 1/9/23 - 4/22/23  
5th Semester: 5/1/23 - 8/12/23  
6th Semester: 8/28/23 - 12/12/23

### *Fall 2022*

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

### *Spring 2023*

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

### *Fall 2023*

Registration: 8/21/23  
1st Semester: 8/28/23 - 12/12/23  
2nd Semester: 1/8/24 - 4/20/24  
3rd Semester: 4/29/24 - 8/10/24

4th Semester: 8/26/24 - 12/10/24  
5th Semester: 1/13/25 - 4/26/25  
6th Semester: 5/5/25 - 8/16/25

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## TWO YEAR MUSICAL THEATRE

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### *Fall 2021*

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

### *Spring 2022*

Registration: 1/03/22 - 1/08/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22  
4th Semester: 1/9/23 - 4/22/23

### *Fall 2022*

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

### *Spring 2023*

Registration: 1/3/23  
1st Semester: 1/9/23 - 4/22/23  
2nd Semester: 5/1/23 - 8/12/23  
3rd Semester: 8/28/23 - 12/12/23  
4th Semester: 1/8/24 - 4/20/24

### *Fall 2023*

Registration: 8/21/23  
1st Semester: 8/28/23 - 12/12/23  
2nd Semester: 1/8/24 - 4/20/24  
3rd Semester: 8/26/24 - 12/10/24  
4th Semester: 1/13/25 - 4/26/25

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## TWO YEAR PHOTOGRAPHY

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### *Fall 2021*

Registration: 8/23/21 - 8/28/21  
1st Semester: 8/30/21 - 12/14/21

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

### ***Spring 2022***

Registration: 1/03/22 - 1/08/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22  
4th Semester: 1/9/23 - 4/22/23

### ***Fall 2022***

Registration: 8/22/22  
1st Semester: 8/29/22 - 12/13/22  
2nd Semester: 1/9/23 - 4/22/23  
3rd Semester: 5/1/23 - 8/12/23  
4th Semester: 8/28/23 - 12/12/23

### ***Spring 2023***

Registration: 1/3/23  
1st Semester: 1/9/23 - 4/22/23  
2nd Semester: 5/1/23 - 8/12/23  
3rd Semester: 8/28/23 - 12/12/23  
4th Semester: 1/8/24 - 4/20/24

### ***Summer 2023***

Registration: 4/24/23  
1st Semester: 5/1/23 - 8/12/23  
2nd Semester: 8/28/23 - 12/12/23  
3rd Semester: 1/8/24 - 4/20/24  
4th Semester: 4/29/24 - 8/10/24

### ***Fall 2023***

Registration: 8/21/23  
1st Semester: 8/28/23 - 12/12/23  
2nd Semester: 1/8/24 - 4/20/24  
3rd Semester: 4/29/24 - 8/10/24  
4th Semester: 8/26/24 - 12/10/24

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## ONE-YEAR 3D ANIMATION & VISUAL EFFECTS

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### ***Fall 2021***

Registration: 8/23/21 - 8/28/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22

### ***Spring 2022***

Registration: 1/03/22 - 1/08/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22

### ***Summer 2022***

Registration: 4/25/22 - 4/30/22  
1st Semester: 5/2/22 - 8/13/22  
2nd Semester: 8/29/22 - 12/13/22

### ***Fall 2022***

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

### ***Spring 2023***

Registration: 1/3/23  
1st Semester: 1/9/23 - 4/22/23  
2nd Semester: 5/1/23 - 8/12/23  
3rd Semester: 8/28/23 - 12/12/23

### ***Summer 2023***

Registration: 4/24/23  
1st Semester: 5/1/23 - 8/12/23  
2nd Semester: 8/28/23 - 12/12/23  
3rd Semester: 1/8/24 - 4/20/24

### ***Fall 2023***

Registration: 8/21/23  
1st Semester: 8/28/23 - 12/12/23  
2nd Semester: 1/8/24 - 4/20/24  
3rd Semester: 4/29/24 - 8/10/24

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## ONE-YEAR BROADCAST JOURNALISM

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### ***Fall 2021***

Registration: 8/23/21 - 8/28/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22

### ***Spring 2022***

Registration: 1/03/22 - 1/08/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22

**Summer 2022**

Registration: 4/25/22 - 4/30/22  
1st Semester: 5/2/22 - 8/13/22  
2nd Semester: 8/29/22 - 12/13/22

**Fall 2022**

Registration: 8/22/22  
1st Semester: 8/29/22 - 12/13/22  
2nd Semester: 1/9/23 - 4/22/23

**Spring 2023**

Registration: 1/3/23  
1st Semester: 1/9/23 - 4/22/23  
2nd Semester: 5/1/23 - 8/12/23

**Summer 2023**

Registration: 4/24/23  
1st Semester: 5/1/23 - 8/12/23  
2nd Semester: 8/28/23 - 12/12/23

**Fall 2023**

Registration: 8/21/23  
1st Semester: 8/28/23 - 12/12/23  
2nd Semester: 1/8/24 - 4/20/24

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**ONE-YEAR  
ACTING FOR FILM**

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**Summer 2021**

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

**Fall 2021**

Registration: 8/23/21 - 8/28/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22

**Spring 2022**

Registration: 1/03/22 - 1/08/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22

**Summer 2022**

Registration: 4/25/22 - 4/30/22  
1st Semester: 5/2/22 - 8/13/22  
2nd Semester: 8/29/22 - 12/13/22

**Fall 2022**

Registration: 8/22/22

1st Semester: 8/29/22 - 12/13/22  
2nd Semester: 1/9/23 - 4/22/23

**Spring 2023**

Registration: 1/3/23  
1st Semester: 1/9/23 - 4/22/23  
2nd Semester: 5/1/23 - 8/12/23

**Summer 2023**

Registration: 4/24/23  
1st Semester: 5/1/23 - 8/12/23  
2nd Semester: 8/28/23 - 12/12/23

**Fall 2023**

Registration: 8/21/23  
1st Semester: 8/28/23 - 12/12/23  
2nd Semester: 1/8/24 - 4/20/24

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**ONE-YEAR FILMMAKING**

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**Spring 2021**

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

**Summer 2021**

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

**Fall 2021**

Registration: 8/23/21 - 8/28/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22  
3rd Semester: 5/2/22 - 8/13/22

**Spring 2022**

Registration: 1/03/22 - 1/08/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22  
3rd Semester: 8/29/22 - 12/13/22

**Summer 2022**

Registration: 4/25/22 - 4/30/22  
1st Semester: 5/2/22 - 8/13/22  
2nd Semester: 8/29/22 - 12/13/22  
3rd Semester: 1/09/23 - 4/22/23

**Fall 2022**

Registration: 8/22/22

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

### ***Spring 2023***

Registration: 1/3/23  
1st Semester: 1/9/23 - 4/22/23  
2nd Semester: 5/1/23 - 8/12/23  
3rd Semester: 8/28/23 - 12/12/23

### ***Summer 2023***

Registration: 4/24/23  
1st Semester: 5/1/23 - 8/12/23  
2nd Semester: 8/28/23 - 12/12/23  
3rd Semester: 1/8/24 - 4/20/24

### ***Fall 2023***

Registration: 8/21/23  
1st Semester: 8/28/23 - 12/12/23  
2nd Semester: 1/8/24 - 4/20/24  
3rd Semester: 4/29/24 - 8/10/24

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## ONE-YEAR SCREENWRITING

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### ***Fall 2021***

Registration: 8/23/21 - 8/28/21  
1st Semester: 8/30/21 - 12/14/21  
2nd Semester: 1/10/22 - 4/23/22

### ***Spring 2022***

Registration: 1/03/22 - 1/08/22  
1st Semester: 1/10/22 - 4/23/22  
2nd Semester: 5/2/22 - 8/13/22

### ***Summer 2022***

Registration: 4/25/22 - 4/30/22  
1st Semester: 5/2/22 - 8/13/22  
2nd Semester: 8/29/22 - 12/13/22

### ***Fall 2022***

Registration: 8/22/22  
1st Semester: 8/29/22 - 12/13/22  
2nd Semester: 1/9/23 - 4/22/23

### ***Spring 2023***

Registration: 1/3/23  
1st Semester: 1/9/23 - 4/22/23

2nd Semester: 5/1/23 - 8/12/23

### ***Summer 2023***

Registration: 4/24/23  
1st Semester: 5/1/23 - 8/12/23  
2nd Semester: 8/28/23 - 12/12/23

### ***Fall 2023***

Registration: 8/21/23  
1st Semester: 8/28/23 - 12/12/23  
2nd Semester: 1/8/24 - 4/20/24

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## ONE-YEAR PRODUCING

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### ***Fall 2021***

Registration: 8/23/21 - 8/28/  
1st Semester: 8/30/21 - 12/18/21  
2nd Semester: 1/10/22 - 4/30/22

### ***Spring 2022***

Registration 1/3/2022  
1st Semester: 1/10/22 - 4/30/22  
2nd Semester: 5/2/22 - 8/27/22

### ***Fall 2022***

Registration: 8/22/22  
1st Semester: 8/29/22 - 12/17/22  
2nd Semester: 1/9/23 - 4/29/23

### ***Spring 2023***

Registration: 1/3/23  
1st Semester: 1/9/23 - 4/29/23  
2nd Semester: 5/1/23 - 8/26/23

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## ONE-YEAR DOCUMENTARY FILMMAKING

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### ***Spring 2021***

2nd Semester: 5/10/21 - 12/14/21

### ***Fall 2021***

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



2nd Semester: 1/10/22 - 8/13/22

***Spring 2022***

Registration: 1/03/22 - 1/08/22

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

2nd Semester: 5/2/22 - 12/13/22

***Fall 2022***

Registration: 8/22/22

1st Semester: 8/29/22 - 12/13/22

2nd Semester: 1/9/23 - 4/22/23

3rd Semester: 5/1/23 - 8/12/23

***Spring 2023***

Registration: 1/3/23

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

2nd Semester: 5/1/23 - 8/12/23

3rd Semester: 8/28/23 - 12/12/23

***Summer 2023***

Registration: 4/24/23

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

2nd Semester: 8/28/23 - 12/12/23

3rd Semester: 1/8/24 - 4/20/24

***Fall 2023***

Registration: 8/21/23

1st Semester: 8/28/23 - 12/12/23

2nd Semester: 1/8/24 - 4/20/24

3rd Semester: 4/29/24 - 8/10/24

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## ONE-YEAR PHOTOGRAPHY

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***Fall 2021***

Registration: 8/23/21 - 8/28/21

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

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

***Spring 2022***

Registration: 1/03/22 - 1/08/22

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

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

***Summer 2022***

Registration: 4/25/22 - 4/30/22

1st Semester: 5/2/22 - 8/13/22

2nd Semester: 8/29/22 - 12/13/22

***Fall 2022***

Registration: 8/22/22

1st Semester: 8/29/22 - 12/13/22

2nd Semester: 1/9/23 - 4/22/23

***Spring 2023***

Registration: 1/3/23

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

2nd Semester: 5/1/23 - 8/12/23

***Summer 2023***

Registration: 4/24/23

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

2nd Semester: 8/28/23 - 12/12/23

***Fall 2023***

Registration: 8/21/23

1st Semester: 8/28/23 - 12/12/23

2nd Semester: 1/8/24 - 4/20/24

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## ONE-YEAR CINEMATOGRAPHY

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***Fall 2021***

Registration: 8/23/21 - 8/28/21

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

2nd Semester: 1/10/22 - 7/09/22

***Spring 2022***

Registration 1/3/2022

1st Semester: 1/10/22 - 4/30/22

2nd Semester: 5/2/22 - 11/05/22

***Fall 2022***

Registration: 8/22/22

1st Semester: 8/29/22 - 12/13/22

2nd Semester: 1/9/23 - 7/8/23

***Spring 2023***

Registration: 1/3/23

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

2nd Semester: 5/1/23 - 11/4/23

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## ONE-YEAR MUSICAL THEATRE

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### *Fall 2021*

Registration: 8/23/21 - 8/28/21  
 1st Semester: 8/30/21 - 12/14/21  
 2nd Semester: 1/10/22 - 4/23/22

### *Spring 2022*

Registration: 1/03/22 - 1/08/22  
 1st Semester: 1/10/22 - 4/23/22  
 2nd Semester: 5/2/22 - 8/13/22

### *Summer 2022*

Registration: 4/25/22 - 4/30/22  
 1st Semester: 5/2/22 - 8/13/22  
 2nd Semester: 8/29/22 - 12/13/22

### *Fall 2022*

Registration: 8/22/22  
 1st Semester: 8/29/22 - 12/13/22  
 2nd Semester: 1/9/23 - 4/22/23

### *Spring 2023*

Registration: 1/3/23  
 1st Semester: 1/9/23 - 4/22/23  
 2nd Semester: 5/1/23 - 8/12/23

### *Summer 2023*

Registration: 4/24/23  
 1st Semester: 5/1/23 - 8/12/23  
 2nd Semester: 8/28/23 - 12/12/23

### *Fall 2023*

Registration: 8/21/23  
 1st Semester: 8/28/23 - 12/12/23  
 2nd Semester: 1/8/24 - 4/20/24

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## SHORT-TERM ACTING FOR FILM

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|   |                 |                 |            |            |
|---|-----------------|-----------------|------------|------------|
| Aug 2022: 4 Week Acting for Film          | Acting for Film | 4 Week          | 08/01/2022 | 08/27/2022 |
| Aug 2022: 1 Week Acting for Film          | Acting for Film | 1 Week          | 08/08/2022 | 08/13/2022 |
| Sep 2022: 4 Week Acting for Film          | Acting for Film | 4 Week          | 09/12/2022 | 10/08/2022 |
| Sep 2022: 8 Week Acting for Film          | Acting for Film | 8 Week          | 09/12/2022 | 11/05/2022 |
| Sep 2022: 12 Week Evening Acting for Film | Acting for Film | 12 Week Evening | 09/19/2022 | 12/10/2022 |
| Oct 2022: 1 Week Acting for Film          | Acting for Film | 1 Week          | 10/10/2022 | 10/15/2022 |
| Oct 2022: 4 Week Acting for Film          | Acting for Film | 4 Week          | 10/10/2022 | 11/05/2022 |
| Dec 2022: 6 Week Acting for Film          | Acting for Film | 6 Week          | 11/28/2022 | 01/21/2023 |
| Jan 2023: 1 Week Acting for Film          | Acting for Film | 1 Week          | 01/09/2023 | 01/14/2023 |
| Jan 2023: 12 Week Evening Acting for Film | Acting for Film | 12 Week Evening | 01/09/2023 | 04/01/2023 |
| Jan 2023: 4 Week Acting for Film          | Acting for Film | 4 Week          | 01/09/2023 | 02/04/2023 |
| Jan 2023: 8 Week Acting for Film          | Acting for Film | 8 Week          | 01/09/2023 | 03/04/2023 |
| Feb 2023: 4 Week Acting for Film          | Acting for Film | 4 Week          | 02/06/2023 | 03/04/2023 |
| Feb 2023: 8 Week Acting for Film          | Acting for Film | 8 Week          | 02/06/2023 | 04/01/2023 |
| Mar 2023: 12 Week Evening Acting for Film | Acting for Film | 12 Week Evening | 03/06/2023 | 05/27/2023 |
| Mar 2023: 4 Week Acting for Film          | Acting for Film | 4 Week          | 03/06/2023 | 04/01/2023 |

|   |                 |                 |            |            |
|---|-----------------|-----------------|------------|------------|
| Mar 2023: 8 Week Acting for Film                          | Acting for Film | 8 Week          | 03/06/2023 | 04/29/2023 |
| Apr 2023: 4 Week Acting for Film                          | Acting for Film | 4 Week          | 04/03/2023 | 04/29/2023 |
| May 2023: 1 Week Acting for Film                          | Acting for Film | 1 Week          | 05/08/2023 | 05/13/2023 |
| May 2023: 4 Week Acting for Film                          | Acting for Film | 4 Week          | 05/08/2023 | 06/03/2023 |
| May 2023: 8 Week Acting for Film                          | Acting for Film | 8 Week          | 05/08/2023 | 07/01/2023 |
| Jun 2023: 1 Week Acting for Film                          | Acting for Film | 1 Week          | 06/05/2023 | 06/10/2023 |
| Jun 2023: 12 Week Evening Acting for Film                 | Acting for Film | 12 Week Evening | 06/05/2023 | 08/26/2023 |
| Jun 2023: 4 Week Acting for Film                          | Acting for Film | 4 Week          | 06/05/2023 | 07/01/2023 |
| Jul 2023: 4 Week Acting for Film                          | Acting for Film | 4 Week          | 07/03/2023 | 07/29/2023 |
| Jul 2023: 8 Week Acting for Film                          | Acting for Film | 8 Week          | 07/03/2023 | 08/26/2023 |
| Jul 2023: 1 Week Acting for Film                          | Acting for Film | 1 Week          | 07/10/2023 | 07/15/2023 |
| Aug 2023: 1 Week Acting for Film                          | Acting for Film | 1 Week          | 08/07/2023 | 08/12/2023 |
| Aug 2023: 4 Week Acting for Film                          | Acting for Film | 4 Week          | 08/07/2023 | 09/02/2023 |
| Sep 2023: 12 Week Evening Acting for Film                 | Acting for Film | 12 Week Evening | 09/11/2023 | 12/02/2023 |
| Sep 2023: 4 Week Acting for Film                          | Acting for Film | 4 Week          | 09/11/2023 | 10/07/2023 |
| Sep 2023: 8 Week Acting for Film                          | Acting for Film | 8 Week          | 09/11/2023 | 11/04/2023 |
| Oct 2023: 1 Week Acting for Film                          | Acting for Film | 1 Week          | 10/02/2023 | 10/7/2023  |
| Oct 2023: 4 Week Acting for Film                          | Acting for Film | 4 Week          | 10/09/2023 | 10/28/2023 |
| Nov 2023: 6 Week Special Holiday Acting for Film Workshop | Acting for Film | 6 Week          | 11/27/2023 | 01/20/2024 |
| Dec 2023: 6 Week Acting for Film                          | Acting for Film | 6 Week          | 11/27/2023 | 01/20/2024 |

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## SHORT-TERM ANIMATION

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|                            |           |        |            |            |
|----------------------------|-----------|--------|------------|------------|
| Sep 2022: 4 Week Animation | Animation | 4 Week | 09/12/2022 | 10/08/2022 |
| Jan 2023: 4 Week Animation | Animation | 4 Week | 01/09/2023 | 02/04/2023 |
| Jul 2023: 4 Week Animation | Animation | 4 Week | 07/03/2023 | 07/29/2023 |
| Sep 2023: 4 Week Animation | Animation | 4 Week | 09/11/2023 | 10/07/2023 |

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## SHORT-TERM BROADCAST JOURNALISM

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|                                       |                      |        |            |            |
|---------------------------------------|----------------------|--------|------------|------------|
| Sep 2022: 4 Week Broadcast Journalism | Broadcast Journalism | 4 Week | 09/12/2022 | 10/08/2022 |
| Sep 2022: 8 Week Broadcast Journalism | Broadcast Journalism | 8 Week | 09/12/2022 | 11/05/2022 |

|  |                      |                 |            |            |
|--|----------------------|-----------------|------------|------------|
| Sep 2022: 12 Week Evening Broadcast Journalism | Broadcast Journalism | 12 Week Evening | 09/19/2022 | 12/10/2022 |
| Jan 2023: 12 Week Evening Broadcast Journalism | Broadcast Journalism | 12 Week Evening | 01/09/2023 | 04/01/2023 |
| Jan 2023: 4 Week Broadcast Journalism          | Broadcast Journalism | 4 Week          | 01/09/2023 | 02/04/2023 |
| Jan 2023: 4 Week Broadcast Journalism          | Broadcast Journalism | 4 Week          | 01/09/2023 | 02/04/2023 |
| Jan 2023: 8 Week Broadcast Journalism          | Broadcast Journalism | 8 Week          | 01/09/2023 | 03/04/2023 |
| Mar 2023: 12 Week Evening Broadcast Journalism | Broadcast Journalism | 12 Week Evening | 03/06/2023 | 05/27/2023 |
| May 2023: 8 Week Broadcast Journalism          | Broadcast Journalism | 8 Week          | 05/08/2023 | 07/01/2023 |
| Jun 2023: 12 Week Evening Broadcast Journalism | Broadcast Journalism | 12 Week Evening | 06/05/2023 | 08/26/2023 |
| Jul 2023: 4 Week Broadcast Journalism          | Broadcast Journalism | 4 Week          | 07/03/2023 | 07/29/2023 |
| Jul 2023: 8 Week Broadcast Journalism          | Broadcast Journalism | 8 Week          | 07/03/2023 | 08/26/2023 |
| Sep 2023: 12 Week Evening Broadcast Journalism | Broadcast Journalism | 12 Week Evening | 09/11/2023 | 12/02/2023 |
| Sep 2023: 4 Week Broadcast Journalism          | Broadcast Journalism | 4 Week          | 09/11/2023 | 10/07/2023 |
| Sep 2023: 8 Week Broadcast Journalism          | Broadcast Journalism | 8 Week          | 09/11/2023 | 11/04/2023 |

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## SHORT-TERM DOCUMENTARY FILMMAKING

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|                              |                        |        |            |            |
|------------------------------|------------------------|--------|------------|------------|
| Sep 2022: 6 Week Documentary | Documentary Filmmaking | 6 Week | 09/12/2022 | 10/22/2022 |
| Feb 2023: 6 Week Documentary | Documentary Filmmaking | 6 Week | 02/06/2023 | 03/21/2023 |
| May 2023: 6 Week Documentary | Documentary Filmmaking | 6 Week | 05/08/2023 | 06/20/2023 |
| Jul 2023: 6 Week Documentary | Documentary Filmmaking | 6 Week | 07/03/2023 | 08/15/2023 |
| Sep 2023: 6 Week Documentary | Documentary Filmmaking | 6 Week | 09/11/2023 | 10/24/2023 |

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## SHORT-TERM EDITING

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|                                   |         |                 |            |            |
|-----------------------------------|---------|-----------------|------------|------------|
| Sep 2022: 12 Week Evening Editing | Editing | 12 Week Evening | 09/19/2022 | 12/10/2022 |
| Oct 2022: 4 Week Digital Editing  | Editing | 4 Week          | 10/10/2022 | 11/05/2022 |
| Jan 2023: 12 Week Evening Editing | Editing | 12 Week Evening | 01/09/2023 | 04/01/2023 |
| Jan 2023: 12 Week Evening Editing | Editing | 12 Week Evening | 01/09/2023 | 04/01/2023 |
| Feb 2023: 4 Week Digital Editing  | Editing | 4 Week          | 02/06/2023 | 03/04/2023 |
| Mar 2023: 12 Week Evening Editing | Editing | 12 Week Evening | 03/06/2023 | 05/27/2023 |

|   |         |                 |            |            |
|---|---------|-----------------|------------|------------|
| Jun 2023: 12 Week Evening Digital Editing | Editing | 12 Week Evening | 06/05/2023 | 08/26/2023 |
| Jun 2023: 4 Week Digital Editing          | Editing | 4 Week          | 06/05/2023 | 07/01/2023 |
| Jun 2023: 4 Week Editing                  | Editing | 4 Week          | 06/05/2023 | 07/01/2023 |
| Jul 2023: 4 Week Avid Digital Editing     | Editing | 4 Week          | 07/03/2023 | 07/29/2023 |
| Jul 2023: 4 Week Editing                  | Editing | 4 Week          | 07/03/2023 | 07/29/2023 |
| Aug 2023: 4 Week Digital Editing          | Editing | 4 Week          | 08/07/2023 | 09/02/2023 |
| Aug 2023: 4 Week Editing                  | Editing | 4 Week          | 08/07/2023 | 09/02/2023 |
| Sep 2023: 12 Week Evening Editing         | Editing | 12 Week Evening | 09/11/2023 | 12/02/2023 |
| Oct 2023: 4 Week Digital Editing          | Editing | 4 Week          | 10/09/2023 | 10/28/2023 |

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## SHORT-TERM FILMMAKING

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|  |            |                 |            |            |
|--|------------|-----------------|------------|------------|
| Sep 2022: 4 Week Filmmaking              | Filmmaking | 4 Week          | 09/12/2022 | 10/08/2022 |
| Sep 2022: 4 Week Filmmaking              | Filmmaking | 4 Week          | 09/12/2022 | 10/08/2022 |
| Sep 2022: 8 Week Filmmaking              | Filmmaking | 8 Week          | 09/12/2022 | 11/05/2022 |
| Sep 2022: 8 Week Narrative VR Filmmaking | Filmmaking | 8 Week          | 09/12/2022 | 11/05/2022 |
| Sep 2022: 12 Week Evening Filmmaking     | Filmmaking | 12 Week Evening | 09/19/2022 | 12/10/2022 |
| Oct 2022: 1 Week Filmmaking              | Filmmaking | 1 Week          | 10/10/2022 | 10/15/2022 |
| Oct 2022: 4 Week Filmmaking              | Filmmaking | 4 Week          | 10/10/2022 | 11/05/2022 |
| Oct 2022: 8 Week Filmmaking              | Filmmaking | 8 Week          | 10/10/2022 | 12/10/2022 |
| Dec 2022: 6 Week Filmmaking              | Filmmaking | 6 Week          | 11/28/2022 | 01/21/2023 |
| Jan 2023: 12 Week Evening Filmmaking     | Filmmaking | 12 Week Evening | 01/09/2023 | 04/01/2023 |
| Jan 2023: 8 Week Filmmaking              | Filmmaking | 8 Week          | 01/09/2023 | 03/04/2023 |
| Jan 2023: 1 Week Filmmaking              | Filmmaking | 1 Week          | 01/09/2023 | 01/14/2023 |
| Jan 2023: 4 Week Filmmaking              | Filmmaking | 4 Week          | 01/09/2023 | 02/04/2023 |
| Jan 2023: 4 Week Music Video             | Filmmaking | 4 Week          | 01/09/2023 | 02/04/2023 |
| Jan 2023: 4 Week Music Video             | Filmmaking | 4 Week          | 01/09/2023 | 02/04/2023 |
| Feb 2023: 4 Week Filmmaking              | Filmmaking | 4 Week          | 02/06/2023 | 03/04/2023 |
| Feb 2023: 8 Week Filmmaking              | Filmmaking | 8 Week          | 02/06/2023 | 04/01/2023 |
| Mar 2023: 8 Week Narrative VR Filmmaking | Filmmaking | 8 Week          | 03/06/2023 | 04/29/2023 |
| Mar 2023: 8 Week Narrative VR Filmmaking | Filmmaking | 8 Week          | 03/06/2023 | 04/29/2023 |
| Mar 2023: 1 Week Filmmaking              | Filmmaking | 1 Week          | 03/06/2023 | 03/11/2023 |

|  |            |                 |            |            |
|--|------------|-----------------|------------|------------|
| Mar 2023: 4 Week Filmmaking              | Filmmaking | 4 Week          | 03/06/2023 | 04/01/2023 |
| Mar 2023: 8 Week Filmmaking              | Filmmaking | 8 Week          | 03/06/2023 | 04/29/2023 |
| Mar 2023: 12 Week Evening Filmmaking     | Filmmaking | 12 Week Evening | 03/06/2023 | 05/27/2023 |
| Apr 2023: 4 Week Filmmaking              | Filmmaking | 4 Week          | 04/03/2023 | 04/29/2023 |
| Apr 2023: 8 Week Filmmaking              | Filmmaking | 8 Week          | 04/03/2023 | 05/27/2023 |
| May 2023: 1 Week Filmmaking              | Filmmaking | 1 Week          | 05/08/2023 | 05/13/2023 |
| May 2023: 8 Week Interactive VR          | Filmmaking | 8 Week          | 05/08/2023 | 07/01/2023 |
| May 2023: 8 Week Narrative VR Filmmaking | Filmmaking | 8 Week          | 05/08/2023 | 07/01/2023 |
| May 2023: 4 Week Filmmaking              | Filmmaking | 4 Week          | 05/08/2023 | 06/03/2023 |
| May 2023: 8 Week Filmmaking              | Filmmaking | 8 Week          | 05/08/2023 | 07/01/2023 |
| May 2023: 4 Week Music Video             | Filmmaking | 4 Week          | 05/08/2023 | 06/03/2023 |
| Jun 2023: 1 Week Filmmaking              | Filmmaking | 1 Week          | 06/05/2023 | 06/10/2023 |
| Jun 2023: 12 Week Evening Filmmaking     | Filmmaking | 12 Week Evening | 06/05/2023 | 08/26/2023 |
| Jun 2023: 4 Week Filmmaking              | Filmmaking | 4 Week          | 06/05/2023 | 07/01/2023 |
| Jun 2023: 8 Week Filmmaking              | Filmmaking | 8 Week          | 06/05/2023 | 07/29/2023 |
| Jun 2023: 6 Week Filmmaking              | Filmmaking | 6 Week          | 06/05/2023 | 07/15/2023 |
| Jul 2023: 4 Week Filmmaking              | Filmmaking | 4 Week          | 07/03/2023 | 07/29/2023 |
| Jul 2023: 4 Week Music Video             | Filmmaking | 4 Week          | 07/03/2023 | 07/29/2023 |
| Jul 2023: 8 Week Filmmaking              | Filmmaking | 8 Week          | 07/03/2023 | 08/26/2023 |
| Jul 2023: 8 Week Narrative VR Filmmaking | Filmmaking | 8 Week          | 07/03/2023 | 08/26/2023 |
| Jul 2023: 6 Week Filmmaking              | Filmmaking | 6 Week          | 07/03/2023 | 08/12/2023 |
| Jul 2023: 1 Week Filmmaking              | Filmmaking | 1 Week          | 07/10/2023 | 07/15/2023 |
| Aug 2023: 4 Week Filmmaking              | Filmmaking | 4 Week          | 08/07/2023 | 09/02/2023 |
| Aug 2023: 8 Week Filmmaking              | Filmmaking | 8 Week          | 08/07/2023 | 09/30/2023 |
| Aug 2023: 1 Week Filmmaking              | Filmmaking | 1 Week          | 08/07/2023 | 08/12/2023 |
| Sep 2023: 4 Week Filmmaking              | Filmmaking | 4 Week          | 09/11/2023 | 10/07/2023 |
| Sep 2023: 8 Week Filmmaking              | Filmmaking | 8 Week          | 09/11/2023 | 11/04/2023 |
| Sep 2023: 4 Week Filmmaking              | Filmmaking | 4 Week          | 09/11/2023 | 10/07/2023 |
| Sep 2023: 12 Week Evening Filmmaking     | Filmmaking | 12 Week Evening | 09/11/2023 | 12/02/2023 |
| Sep 2023: 8 Week Narrative VR Filmmaking | Filmmaking | 8 Week          | 09/11/2023 | 11/04/2023 |
| Oct 2023: 1 Week Filmmaking              | Filmmaking | 1 Week          | 10/02/2023 | 10/7/2023  |
| Oct 2023: 4 Week Filmmaking              | Filmmaking | 4 Week          | 10/09/2023 | 10/28/2023 |
| Oct 2023: 8 Week Filmmaking              | Filmmaking | 8 Week          | 10/09/2023 | 11/22/2023 |

|                             |            |        |            |            |
|-----------------------------|------------|--------|------------|------------|
| Dec 2023: 6 Week Filmmaking | Filmmaking | 6 Week | 11/27/2023 | 01/20/2024 |
|-----------------------------|------------|--------|------------|------------|

## SHORT-TERM MUSICAL THEATRE

|                                  |                 |        |            |            |
|----------------------------------|-----------------|--------|------------|------------|
| Oct 2023: 1 Week Musical Theatre | Musical Theatre | 1 Week | 10/02/2023 | 10/7/2023  |
| Sep 2023: 4 Week Musical Theatre | Musical Theatre | 4 Week | 09/11/2023 | 10/07/2023 |
| Jan 2022: 1 Week Musical Theatre | Musical Theatre | 1 Week | 01/10/2022 | 01/15/2022 |
| Jan 2022: 1 Week Musical Theatre | Musical Theatre | 1 Week | 01/10/2022 | 01/15/2022 |
| May 2022: 4 Week Musical Theatre | Musical Theatre | 4 Week | 05/09/2022 | 06/03/2022 |
| May 2022: 1 Week Musical Theatre | Musical Theatre | 1 Week | 05/09/2022 | 05/13/2022 |
| Jun 2022: 4 Week Musical Theatre | Musical Theatre | 4 Week | 06/06/2022 | 07/02/2022 |
| Jun 2022: 1 Week Musical Theatre | Musical Theatre | 1 Week | 06/13/2022 | 06/18/2022 |
| Jul 2022: 4 Week Musical Theatre | Musical Theatre | 4 Week | 07/05/2022 | 07/30/2022 |
| Sep 2022: 4 Week Musical Theatre | Musical Theatre | 4 Week | 09/12/2022 | 10/08/2022 |
| Oct 2022: 1 Week Musical Theatre | Musical Theatre | 1 Week | 10/10/2022 | 10/15/2022 |

## SHORT-TERM PHOTOGRAPHY

|                                       |             |                 |            |            |
|---------------------------------------|-------------|-----------------|------------|------------|
| Sep 2023: 4 Week Fashion Photography  | Photography | 4 Week          | 09/11/2023 | 10/07/2023 |
| Sep 2023: 8 Week Photography          | Photography | 8 Week          | 09/11/2023 | 11/04/2023 |
| Jan 2022: 4 Week Fashion Photography  | Photography | 4 Week          | 01/03/2022 | 01/29/2022 |
| Mar 2022: 4 Week Fashion Photography  | Photography | 4 Week          | 03/07/2022 | 04/02/2022 |
| May 2022: 4 Week Photography          | Photography | 4 Week          | 05/02/2022 | 05/28/2022 |
| Jun 2022: 12 Week Evening Photography | Photography | 12 Week Evening | 06/13/2022 | 09/03/2022 |
| Jul 2022: 4 Week Photography          | Photography | 4 Week          | 07/05/2022 | 07/30/2022 |
| Jul 2022: 8 Week Photography          | Photography | 8 Week          | 07/05/2022 | 08/27/2022 |
| Jul 2022: 4 Week Fashion Photography  | Photography | 4 Week          | 07/05/2022 | 07/30/2022 |
| Sep 2022: 4 Week Fashion Photography  | Photography | 4 Week          | 09/12/2022 | 10/08/2022 |
| Sep 2022: 4 Week Photography          | Photography | 4 Week          | 09/12/2022 | 10/08/2022 |
| Sep 2022: 8 Week Photography          | Photography | 8 Week          | 09/12/2022 | 11/05/2022 |
| Sep 2022: 8 Week Photography          | Photography | 8 Week          | 09/12/2022 | 11/05/2022 |
| Sep 2022: 12 Week Evening Photography | Photography | 12 Week Evening | 09/19/2022 | 12/10/2022 |

## SHORT-TERM PRODUCING

|                                     |           |                 |            |            |
|-------------------------------------|-----------|-----------------|------------|------------|
| Sep 2023: 4 Week Producing          | Producing | 4 Week          | 09/11/2023 | 10/07/2023 |
| Sep 2023: 12 Week Evening Producing | Producing | 12 Week Evening | 09/11/2023 | 12/02/2023 |
| Oct 2023: 4 Week Producing          | Producing | 4 Week          | 10/09/2023 | 10/28/2023 |
| Jun 2023: 8 Week Producing          | Producing | 8 Week          | 06/05/2023 | 07/29/2023 |
| Sep 2023: 8 Week Producing          | Producing | 8 Week          | 09/11/2023 | 11/04/2023 |
| Apr 2022: 4 Week Producing          | Producing | 4 Week          | 04/04/2022 | 04/30/2022 |
| May 2022: 4 Week Producing          | Producing | 4 Week          | 05/09/2022 | 06/03/2022 |
| Jun 2022: 4 Week Producing          | Producing | 4 Week          | 06/06/2022 | 07/02/2022 |
| Jun 2022: 8 Week Producing          | Producing | 8 Week          | 06/06/2022 | 07/30/2022 |
| Jun 2022: 12 Week Evening Producing | Producing | 12 Week Evening | 06/13/2022 | 09/03/2022 |
| Jul 2022: 4 Week Producing          | Producing | 4 Week          | 07/05/2022 | 07/30/2022 |
| Aug 2022: 4 Week Producing          | Producing | 4 Week          | 08/01/2022 | 08/27/2022 |
| Sep 2022: 4 Week Producing          | Producing | 4 Week          | 09/12/2022 | 10/08/2022 |
| Sep 2022: 8 Week Producing          | Producing | 8 Week          | 09/12/2022 | 11/05/2022 |
| Sep 2022: 12 Week Evening Producing | Producing | 12 Week Evening | 09/19/2022 | 12/10/2022 |
| Oct 2022: 4 Week Producing          | Producing | 4 Week          | 10/10/2022 | 11/05/2022 |

## SHORT-TERM SCREENWRITING

|   |               |                 |            |            |
|---|---------------|-----------------|------------|------------|
| Sep 2023: 12 Week Evening Screenwriting | Screenwriting | 12 Week Evening | 09/11/2023 | 12/02/2023 |
| Sep 2023: 8 Week Screenwriting          | Screenwriting | 8 Week          | 09/11/2023 | 11/04/2023 |
| Mar 2022: 8 Week Screenwriting          | Screenwriting | 8 Week          | 03/07/2022 | 04/30/2022 |
| May 2022: 8 Week Screenwriting          | Screenwriting | 8 Week          | 05/09/2022 | 07/01/2022 |
| Jun 2022: 12 Week Evening Screenwriting | Screenwriting | 12 Week Evening | 06/13/2022 | 09/03/2022 |
| Jul 2022: 8 Week Screenwriting          | Screenwriting | 8 Week          | 07/05/2022 | 08/27/2022 |
| Sep 2022: 8 Week Screenwriting          | Screenwriting | 8 Week          | 09/12/2022 | 11/05/2022 |
| Sep 2022: 12 Week Evening Screenwriting | Screenwriting | 12 Week Evening | 09/19/2022 | 12/10/2022 |

## SHORT-TERM GAME DESIGN



|                                 |             |        |            |            |
|---------------------------------|-------------|--------|------------|------------|
| Sep 2022: 8 Week VR Game Design | Game Design | 8 Week | 09/12/2022 | 11/05/2022 |
| Mar 2023: 8 Week VR Game Design | Game Design | 8 Week | 03/06/2023 | 04/29/2023 |
| May 2023: 8 Week VR Game Design | Game Design | 8 Week | 05/08/2023 | 07/01/2023 |
| Jul 2023: 8 Week VR Game Design | Game Design | 8 Week | 07/03/2023 | 08/26/2023 |
| Sep 2023: 8 Week VR Game Design | Game Design | 8 Week | 09/11/2023 | 11/04/2023 |

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## ACADEMIC BREAKS

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Dec 14, 2022 - Jan 8<sup>th</sup>, 2023\*

Dec 13, 2023 - Jan 7, 2024\*

Dec 11, 2024 - Jan 12, 2025\*

Dec 17, 2025 - Jan 11, 2026\*

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

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## NATIONAL HOLIDAY BREAKS:

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**Labor Day:** Monday, September 5, 2022

**Rosh Hashanah:** Starts 5pm Sun. Sept. 25, 2022  
all day Mon. Sept. 26

**Yom Kippur:** Starts 5pm Tues. Oct. 4, 2022, all  
day Wed. Oct. 5

**Veterans Day:** Friday, November 11, 2022

**Thanksgiving:** Thursday, November 24, 2022 -  
Friday, November 25

**Holiday Break:** December 14, 2022 - January 8,  
2023

\*\*(NYFA is open administratively but there are  
no classes.)

**Martin Luther King, Jr. Day:** Monday, January  
16, 2023

**Good Friday:** Friday, April 7, 2023\*\*

\*\*(NYFA is open administratively but there are no classes.)

**Memorial Day:** Monday, May 29, 2023

**Juneteenth Day:** Monday, June 19, 2023

**Fourth of July:** Tuesday, July 4, 2023

**Labor Day:** Monday, September 4, 2023

**Rosh Hashanah:** Starts 5pm Fri. Sept. 15, 2023  
all day Mon. Sept. 16

**Yom Kippur:** Starts 5pm Sunday. Sept. 24,  
2023, all day Mon. Sept. 25

**Veterans Day:** Saturday, November 11, 2023  
(Observed Friday, November 10)

**Thanksgiving:** Thursday, November 23, 2023 -  
Friday, November 24

**Holiday Break:** December 13, 2023 - January 7,  
2024

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# STUDENT AFFAIRS POLICIES

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# STUDENT CODE OF CONDUCT

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## INTRODUCTION

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

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

## STUDENT CONDUCT POLICIES

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

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

### A. JURISDICTION

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

The NYFA Student Conduct Code shall apply to a student's conduct even if the student withdraws from NYFA while a disciplinary matter is pending. The Dean of Students, using their

sole discretion, shall decide whether the Student Conduct Code shall be applied to conduct occurring off campus on a case-by-case basis.

## **B. TYPES OF MISCONDUCT**

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

### **1. Academic Dishonesty**

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

### **2. Cheating**

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

### **3. Plagiarism**

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

### **4. Fabrication**

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

### **5. Multiple Submissions**

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

### **6. Unauthorized Assistance**

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

whether in draft or final form.

#### **7. Solicitation**

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

#### **8. Forgery**

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

#### **9. Falsifying Information**

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

#### **10. Theft**

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

#### **11. Vandalism, Damage, or Destruction of NYFA Property**

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

#### **12. Trespassing or Unauthorized Entry**

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

#### **13. Misuse of NYFA Property, Materials, or Resources**

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

#### **14. Housing Conduct**

Violations of policy set forth by NYFA affiliated, operated, or leased housing facilities or other housing facilities.

### **15. Parking Conduct**

Violations of policy regarding NYFA parking services or NYFA operated parking facilities.

### **16. Event Conduct**

Event conduct includes, but is not limited to, displaying a lack of respect, civility, professionalism, and proper etiquette at NYFA activities and functions.

### **17. NYFA Identification**

NYFA Identification includes, but is not limited to, abiding by policies, regulations, or rules related to use of NYFA identification cards, NYFA credentials, and representation of one's identity or misrepresentation of one's own or another's identity.

### **18. Defamation**

Defamation includes, but is not limited to, false statements of fact that injure the reputation of a member of the NYFA community, either written or spoken.

### **19. Conduct that Threatens Health or Safety**

Conduct that threatens the health or safety of any person including, but not limited to, physical assault, threats that cause a person reasonably to be in fear for one's own safety or the safety of their immediate family, incidents involving the use or display of a weapon, and intoxication or impairment through the use of alcohol or controlled substances to the point one is unable to exercise care for one's own safety, or other conduct that threatens the health or safety of any person.

### **20. Sexual Misconduct**

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

### **21. Stalking**

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

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

### **22. Harassment**

Harassment includes, but is not limited to, unwelcome conduct that is sufficiently severe, persistent, and/or pervasive, whether or not intended. The objectively offensive conduct could be considered by a reasonable person to limit a students' ability to participate in or benefit from NYFA services, activities, or opportunities.

For violations involving sexual harassment, see *NYFA's Title IX Grievance Policy and Procedure and/or NYFA's Sexual Misconduct Policy*.

### **23. Hazing**

Hazing includes, but is not limited to, any method of initiation or pre-initiation into a recognized or unrecognized student organization in which the conduct, or conspired conduct, is likely to cause serious bodily injury, physical harm, or personal degradation or disgrace resulting in physical or mental harm.

NYFA complies with California, New York, and Florida statutes that prohibit hazing in connection with initiation of new members into student organizations.

### **24. Retaliation**

Retaliation includes, but is not limited to, threats, intimidation, reprisals, and/or adverse actions taken against a member of the NYFA community, in relation to reporting student misconduct, participating in a student conduct-related investigation, or assisting with a student conduct-related matter.

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

### **25. Bullying and Intimidation**

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

### **26. Discrimination**

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

### **27. Fraternalization**

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

### **28. Disorderly, Disruptive, or Obstructionary Behavior**

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

### **29. Failure to Comply**

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

### **30. Controlled Substances**

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

### **31. Alcohol**

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

### **32. Smoking**

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

### **33. Professional Courtesy**

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

### **34. Weapons**

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

### **35. Expectation of Privacy**

Making a video recording, audio recording, taking photographs, or streaming audio/video of any person in a location where the person has a reasonable expectation of privacy, without that person's knowledge or express consent. This includes non-public conversations and/or meetings, looking through a hole or opening into the interior of a private location. This provision may not



be utilized to infringe upon the lawful exercise of constitutionally protected rights of freedom of speech or assembly.

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

**36. Encouraging, Permitting, or Assisting with a Violation**

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

**37. Student Guests**

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

**38. Guest Speakers**

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

**39. Unauthorized Vehicles or Devices**

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

**40. Personal Care**

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

**41. NYFA Production and Locations**

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

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

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

**43. Violations of Law**

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

#### **44. Violation of Disciplinary Conditions**

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

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## STUDENT CONDUCT PROCEDURES

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

NYFA Email is the mechanism for official student conduct procedure communications.

### A. REPORTING COMPLAINTS

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Complaints involving alleged misconduct by students must be submitted in writing to the Dean of Students via email and/or the filing of the Student Conduct Incident Report Form or the Student Academic Integrity Incident Report Form, both accessible on [The NYFA Hub](#). Complaints must be made within one year following discovery of the alleged misconduct, unless an exception is granted by the Dean of Students. Complaints of student conduct will be investigated and resolved by the Dean of Students or designee. Complaints of Academic Integrity will be investigated and resolved by the Department Chair, the Dean of Students, or their designees. The Dean of Students, the Department Chair, or their designees are hereafter referred to as the Student Conduct Administrator.

### B. INITIAL INVESTIGATION

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Upon receiving a report regarding alleged violation(s), the Student Conduct Administrator will consider information acquired from the reporting party and may conduct further investigation.

### C. NOTICE OF INVESTIGATION

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Upon the Student Conduct Administrator determining that there is sufficient information to proceed with the student conduct process, the Student Conduct Administrator will give notice to the student alleged of violating the Student Conduct Code. Notice shall include the following:

- The nature of the conduct in question and the basis for the allegation.

- Information on how to access a full version of NYFA’s Student Conduct Code.
- Notification of the student’s right to be accompanied by a Support Person.
- An amount of time by which the student is expected to respond to the notice. NYFA allows for up to three (3) days from the date of notice for the student to respond to the Student Conduct Administrator for the purpose of scheduling an initial meeting.
- If the Student Conduct Administrator fails to hear from the student within the three (3) day period, or if the student fails to attend any scheduled appointment, NYFA allows the Student Conduct Administrator to place a Hold on the student’s NYFA records. The student will be notified that this action has been taken. The placement of a Hold on the student’s NYFA records may prevent the student from registering and/or from obtaining transcripts, verifications, or a degree from NYFA. The Hold will be removed only when the student attends a scheduled meeting, responds to the allegations, or upon resolution of the student conduct procedures.

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

#### D. MEETING(S) WITH THE STUDENT CONDUCT ADMINISTRATOR & STUDENT RIGHTS

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

- Ensure that the student has been provided information on how to access NYFA’s Student Conduct Code.
- Discuss privacy; inform the student that the content of meeting and student conduct proceedings will be kept private, per Family Educational Rights and Privacy Act regulations, unless privacy is waived by the student.
- Explain the purpose of the meeting, which is to determine if there has been a violation and to gather information about appropriate resolution and/or disciplinary sanctions.
- Describe to the student the nature of the conduct in question, and sections of the Student Conduct Code that have allegedly been violated.
- Allow the student to have an opportunity to be heard and to respond to the allegations.
- Provide the student with information about the student’s right to review documents relevant to the case. (Note: documents may be redacted to comply with state and federal laws and regulations and NYFA policies.)
- Describe potential outcomes and/or a range of sanctions.
- Disclose the length of time NYFA keeps record of disciplinary matters.

If a student requires any reasonable accommodation(s) to attend their meeting, the student must contact the Student Conduct Administrator in advance of the meeting. The Student Conduct

Administrator may work with NYFA's Accessibility Services to account for any reasonable accommodation(s).

#### E. STANDARD OF PROOF

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

#### F. RESOLUTION BY THE STUDENT CONDUCT ADMINISTRATOR

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

##### 1. **Insufficient Information**

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

##### 2. **Imposing Sanctions**

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

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

##### 3. **Resolution Agreement**

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

A Resolution Agreement will include, at minimum:

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

A Resolution Agreement may also include:

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

#### 4. Decisions in Absentia

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

### G. SANCTIONS AND ADDITIONAL NYFA ACTIONS

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

#### a. Warning

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

- i. A warning carries no transcript notation.

#### b. Disciplinary Probation

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

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

#### c. Deferred Suspension

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

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

**d. Suspension**

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

- i. After the period of Suspension, the student will be reinstated if:
  - o The student has complied with all conditions imposed as part of the suspension.
  - o The student is academically eligible.
  - o The student meets all requirements for reinstatement including, but not limited to, removal of Holds on records, and payment of restitution where payment is a requirement of reinstatement.
  - o The student meets the deadlines for filing all necessary applications, including those for readmission, registration, and enrollment.
  - o Students are required to apply for readmission following a suspension of more than one academic term and must meet all requirements for readmission.
- ii. If a student is suspended for less than one academic term, a transcript notation will be temporarily noted, indicating the duration of the suspension. When the suspension period is concluded, the transcript notation is removed.
- iii. If a student is suspended for more than one academic term, a transcript notation will be permanently noted, indicating the duration of the suspension.

**e. Deferred Expulsion**

A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Student Conduct Administrator and/or may be a

period in which expulsion from NYFA is deferred or delayed until a later date. Further violations of NYFA's Student Conduct Code or failure to complete any assigned conditions will result in immediate expulsion.

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

**f. Expulsion**

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

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

**g. Revocation of Awarding Degree or Certificate**

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

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

**h. Educational Sanctions**

Educational sanctions are intended to help students learn from their decisions and reflect on what they want to get out of their educational experience. Educational sanctions may include, but are not limited to:

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

● **Additional Actions**

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

- Exclusion from entering specified areas, or all areas, of NYFA property
  - Loss of privileges and/or exclusion from NYFA activities
- **Limits on Sanctions**  
The loss of NYFA employment or removal from paid student positions will not be a form of sanction under NYFA's Student Conduct Code. However, when maintaining student status or good disciplinary standing is a condition of employment or the paid position, the loss of student status or good disciplinary standing will result in termination of the student's employment or removal from the paid student position.

## 2. PARALLEL CONDUCT PROCEEDINGS

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

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

## 3. APPEALS PROCESS

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

Acceptable reasons for appeal include:

- The student disagrees with the types of misconduct the student is being held responsible for violating.
- The student disagrees with the sanctions, and believes the sanctions assigned are disproportionate to the severity of the violation, or are excessive, insufficient, or inappropriate.
- The student has new evidence, which is sufficient enough to alter the Student Conduct Administrator's determination and was not available during the Student Conduct Administrator's investigation process.
- The Student Conduct Administrator failed to follow the student conduct proceedings.

All appeals must be directed to the Campus Dean, or designee, via the Campus Dean's email (elli@nyfa.edu). All appeals must be written and should clearly articulate and support the basis



for appeal. Appeals must be received within five (5) days of the date of the Resolution Agreement. Appeals must be sent from the student's official NYFA e-mail.

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

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

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

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

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## INTERIM AND/OR EMERGENCY MEASURES

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The Student Conduct Administrator, the Campus Dean, or designees, may authorize interim and/or emergency measures against a student or organization, pending student conduct proceedings, whenever there is evidence that deems interim measures are reasonable and necessary to protect the personal safety of person(s) within the NYFA community, or NYFA property, and/or to ensure the maintenance of order. Interim and/or emergency measures may include, but are not limited to No Contact directives, limitations on hours of attendance at certain events or in certain NYFA facilities, exclusion from certain events or NYFA activities, or a Procedural Hold.

### A. PROCEDURAL HOLD

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The Student Conduct Administrator may impose a Procedural Hold, pending student conduct proceedings, where there is reasonable cause to believe that separation of a student is necessary to protect the personal safety of person(s) within the NYFA community, or NYFA property, and/or to ensure the maintenance of order.

A Procedural Hold may include exclusion from classes, or from specified NYFA activities, or from NYFA property.

1. Within twenty-four (24) hours after the imposition of the Procedural Hold, the Campus Dean or designee will review the information upon which the Procedural Hold was based. The Procedural Hold will stand unless the Campus Dean denounces the Procedural Hold within twenty-four (24) hours of its imposition. If the Campus Dean rescinds the Procedural Hold, the action will be deemed vacated and a reasonable effort will be made to inform the student that the Procedural Hold is vacated.

Should the Procedural Hold be vacated, that will have no bearing on NYFA's student conduct proceedings arising from the conduct, which prompted the Procedural Hold.

2. Upon imposition of the Procedural Hold, the Student Conduct Administrator will notify the student of the alleged violation(s), the length and conditions of the Procedural Hold, and the opportunity for a review with the Campus Dean or designee to challenge the Procedural Hold.
3. Review of the Procedural Hold will have scheduling priority. The student may be accompanied by a Support Person. The student may present information to contest the Procedural Hold, or to demonstrate that the Procedural Hold is unnecessary or that the conditions of the Procedural Hold should be modified. The Campus Dean is authorized to investigate the facts, which prompted the Procedural Hold and may lift the Procedural Hold or modify its conditions. Within three (3) days of the conclusion of the review, the Campus Dean will determine:
  - a) If the Procedural Hold is necessary
  - b) If the conditions of the Procedural Hold should be modified.

The result of the Procedural Hold review will have no bearing on NYFA's student conduct proceedings arising from the conduct, which prompted the Procedural Hold.

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## PRIVACY AND RECORDS RETENTION

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Student records are confidential. The disclosure of information from such records is subject to California, Florida, and New York Information Practices statutes, and to the Family Educational Rights and Privacy Act (FERPA), to which NYFA adheres.

In cases where the final outcome is deferred expulsion, expulsion, or suspension, NYFA's Registrar's Office retains the student conduct records permanently.

In all other cases when there has been violations of the Student Conduct Code, student conduct records will be retained for seven (7) years from the date of the final outcome.

Upon receipt of a request from professional schools, graduate programs, employers, or others, for the disciplinary records of a student, and after the student provides a waiver authorizing the release of information, NYFA's Registrar Office will only report and/or release records where

violations resulted in a sanction of deferred suspension, suspension, deferred expulsion, and/or expulsion.

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## AMENDMENT AND MODIFICATION

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

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## DEFINED TERMS

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### **A. NYFA**

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

### **B. Faculty Member**

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

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

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

### **D. NYFA Property**

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

### **E. NYFA Activities**

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

### **F. Student Conduct Administrator**

A NYFA official authorized by the Dean of Students to implement NYFA's student conduct procedures and impose sanctions upon any student found in violation of the Student Conduct Code. The term "Student Conduct Administrator" is an internal designation and is not an official title. For the New York campus, this may be a Designee a Department Chair, or an Academic Advisor.

### **G. Complainant**

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

#### **H. Respondent**

A Respondent is a NYFA student or third party who has been alleged to have violated the Student Conduct Code.

#### **I. Working Days**

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

#### **J. Notice**

Whenever written notice to a student is required by the Student Conduct Code, it will be conclusively presumed to have been furnished if the notice is sent to the student by NYFA email or the email address most recently filed with the Registrar's office.

#### **K. Student**

The term "student" includes all persons enrolled in or registered for courses at NYFA, either full-time or part-time, pursuing a degree or certificate program. Persons who withdraw after allegedly violating the Student Conduct Code, who are not officially enrolled for a particular term but who have a continuing relationship with NYFA, or who have applied for admission are considered "students." Additionally, persons who have previously been enrolled and are eligible to return following a voluntary medical withdrawal, involuntary withdrawal, withdrawal, leave of absence, or vacation break are considered "students." The Student Conduct Code also applies to former students who committed violations of the Student Conduct Code during their time as a student.

#### **L. Student Organization**

Any number of persons from the NYFA community who have created a group or organization which has met NYFA's requirements of recognition.

#### **M. Support Person**

Any individual accompanying a student during any stage of the student conduct procedures. The Support Person may be any person, including an advocate, attorney, friend, parent, NYFA staff, or NYFA faculty member who is not otherwise affiliated with the investigation. The role of the Support Person is only to provide support. The Support Person is not permitted to speak on behalf of the student or participate in any meeting or proceeding that is part of the Student Conduct Procedures and may not in any way disrupt any meeting or proceeding.

#### **N. Witness**

Any person that may have information relevant to a case under review through the student conduct procedures. A "witness" may participate in student conduct procedures in person, by video, audio, or other forms of electronic communication, or through a written statement prepared for the purposes of a student conduct procedure.

# SEXUAL MISCONDUCT POLICY

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## INTRODUCTION

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

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

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

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

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Prior to August 14, 2020, NYFA’s Sex-Based Discrimination and Sexual Misconduct Policy was used to investigate and resolve all complainants of a sex-based discrimination and sexual misconduct experienced by a member of the NYFA community, regardless of when or where the alleged conduct occurred. This Policy was written and enforced in accordance with Title IX of the Education Amendments of 1972, prior to the effective date of the Final Rule on August 14, 2020.

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

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

NYFA created the **Title IX Grievance Policy and Procedure**, to comply with the Final Rule under Title IX of the Education Amendments of 1972. NYFA is committed to creating and maintaining

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

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

# THE SEXUAL MISCONDUCT POLICY

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## GENERAL RULES OF APPLICATION

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### EFFECTIVE DATE

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

### POLICY APPLICATION

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This Sexual Misconduct Policy covers sexual misconduct that falls outside the Title IX Grievance Policy and Procedure, but covers sexual misconduct that would interfere with an individual's ability to equally access NYFA educational activities and programs, or for employees and staff, work activities. This Policy applies in its entirety to NYFA students, student groups, faculty, and staff.

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

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

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

This Sexual Misconduct Policy covers sexual misconduct that falls outside the Title IX Grievance Policy and Procedure. NYFA also prohibits other forms of discrimination, harassment, and retaliation. NYFA does not discriminate on the basis of sex or gender in its educational programs

and activities, including admissions, financial aid, and/or other types of NYFA programs or NYFA-related activities. NYFA's policies and procedures outside of the Sexual Misconduct Policy and the Title IX Grievance Policy, including NYFA's Diversity and Non-Discrimination Policy, NYFA's Student Grievance Review & Resolution Process, NYFA's Student Code of Conduct, and NYFA's Employee Prohibition Against Harassment, Discrimination & Retaliation, address such conduct if a member of the NYFA community has experienced discrimination, harassment, or retaliation on the basis of race, ethnicity, nationality, disability, gender, age, sexual orientation, religion, political beliefs, military status, or any basis protected by law.

## NON-DISCRIMINATION IN APPLICATION

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

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

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

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

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## OTHER RELEVANT NYFA POLICIES AND PROCEDURES

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



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## DEFINITIONS

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### AFFIRMATIVE CONSENT

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

1. Consent can be given by words or actions, as long as those words or actions create clear permission regarding willingness to engage in sexual activity.
2. Silence or lack of resistance, in and of itself, does not demonstrate consent.
3. Consent to any sexual act or prior consensual sexual activity between or with any Party does not necessarily constitute consent to any other sexual act.
4. Consent is active, not passive, and cannot be assumed. If there is confusion or ambiguity, individuals need to stop sexual activity and communicate about each person’s willingness to continue.
5. Consent is required regardless of whether the person initiating the act is under the influence of drugs and/or alcohol.
6. Consent may be initially given but withdrawn at any time.
  - a. When consent is withdrawn or can no longer be given, sexual activity must stop.
7. Consent cannot be given when a person is incapacitated, which occurs when an individual lacks the ability to knowingly choose to participate in sexual activity.
  - a. Incapacitation may be caused by the lack of consciousness or being asleep, being involuntarily restrained, or if an individual otherwise cannot consent.
  - b. Depending on the degree of intoxication, someone who is under the influence of alcohol, drugs, or other intoxicants may be incapacitated and therefore unable to consent.
8. Consent cannot be given when it is the result of any coercion, intimidation, force, or threat of harm.

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

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## DEFINITIONS OF PROHIBITED CONDUCT

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### SEXUAL MISCONDUCT

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For the purposes of this Sexual Misconduct Policy, sexual misconduct is a broad term encompassing any unwelcome and/or unwanted behavior of a sexual nature that is committed without consent, creates a hostile environment, and/or has the purpose or effect of threatening, intimidating, or coercing a person. Sexual misconduct may vary in severity and may consist of a range of behaviors or attempted behaviors. It can occur between strangers or acquaintances, including people involved in an intimate or sexual relationship. Sexual misconduct can occur between members of the same or different sex or gender.

### 1. Sexual Assault

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

### 2. Dating Violence

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

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

### 3. Domestic Violence

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

### 4. Stalking

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

- a. Fear for their safety or the safety of others; or
- b. Suffer substantial emotional distress.

Acts are considered stalking when there are two or more acts that include directly, indirectly, or through third parties, monitoring, observing, surveilling, threatening, or communicating to or about a person, or interfering with a person's property. These repeated acts cause the victim mental suffering or anguish that may (but does not necessarily) require medical or other professional treatment or counseling.

## 5. Sexual Harassment

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

- a. It is implicitly or explicitly suggested that submission to or rejection of the conduct will be a factor in academic or employment decisions, evaluations, or permission to participate in a NYFA activity; or
- b. The conduct is sufficiently severe, pervasive, and/or objectively offensive that it unreasonably interferes with, denies or limits an individual's ability to receive access to education.

The terms in this prohibited conduct are defined as follows:

- a. Conduct of a sexual nature: This includes conduct that is verbal, visual, or physical. Conduct of a sexual nature may either be explicitly sexual or may involve conduct that derives its sexual nature from the circumstance in which the conduct occurs or when combined with other conduct that occurs in a sexual context. Conduct does not need to express any sexual desire or be directed to a specific person and can include conduct that attempts to demean, control, or stereotype others on the basis of their sex.
- b. Unwelcome conduct: Conduct is considered "unwelcome" if, under the totality of the circumstances, it is 1) neither solicited nor incited, and 2) is regarded by the recipient as undesirable or offensive.
- c. Objectively Offensive: Conduct that would be offensive to reasonable persons under similar circumstances and with similar identities; considering the totality of the known circumstances.

## 6. Sex-Based Discrimination

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

## 7. Sexual Battery

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

## 8. Sexual Exploitation

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

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

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## RETALIATION

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For the purposes of this Sexual Misconduct Policy, retaliation is defined as any adverse action taken against anyone for reporting, supporting, or assisting in the reporting and/or adjudication of any of the behaviors prohibited in this Policy, or against anyone perceived to be involved in any of these actions, whether or not the alleged conduct involves sexual misconduct. No person may intimidate, threaten, coerce, or discriminate against any individual because the individual has made a report or complaint, testified, assisted, or participated or refused to participate in any manner in an investigation, proceeding or hearing under this Policy. Retaliation is a violation of this policy whether or not the underlying complaint is found to be a violation of policy.

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## BAD FAITH COMPLAINT OF SEXUAL MISCONDUCT

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

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## OTHER RELEVANT POLICY DEFINITIONS

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### FORMAL COMPLAINT

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

### COMPLAINANT

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

## RESPONDENT

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For the purposes of this Sexual Misconduct Policy, Respondent means any individual who has been reported to be the perpetrator of conduct that could constitute covered sexual harassment as defined under this policy.

## PRIVACY VS. CONFIDENTIALITY

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

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

## STUDENT

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A student is defined as any person enrolled in or registered for courses at NYFA, either full-time or part-time, pursuing a degree or certificate program. Persons who withdraw after allegedly violating this Policy, who are not officially enrolled for a particular term but who have a continuing relationship with NYFA, or who have applied for admission are considered students. Additionally, this Policy defines a student as a person who has previously been enrolled and is eligible to return following a voluntary or involuntary medical withdrawal, leave of absence, or vacation break. This Policy also applies to former students who committed violations of this Policy during their time as a student.

## EMPLOYEE

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

## STUDENT GROUP

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

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

## THIRD PARTY

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

## WORKING DAYS

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

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## DISABILITY ACCOMMODATIONS

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This Policy does not alter any institutional obligations under federal disability laws including the Americans with Disabilities Act of 1990, and Section 504 of the Rehabilitation Act of 1973. The Complainant and Respondent (Parties) and Witnesses may request reasonable accommodations for disclosed disabilities to the Title IX Coordinator at any point before or during this Sexual Misconduct Policy that do not fundamentally alter the process or procedures. The Title IX Coordinator will not affirmatively provide disability accommodations that have not been specifically requested by the Parties or Witnesses, even where the Parties or Witnesses may be receiving accommodations in other institutional programs and activities.

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## TITLE IX COORDINATORS AND MAKING A REPORT

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

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

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## CONTACT INFORMATION FOR THE TITLE IX COORDINATOR(S)

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### New York Campus and Online Programs

Carlye Bowers

Director of Campus Life & Title IX Coordinator

17 Battery Place, 5th Floor, Suite 501

New York, NY 10004

[NYtitle9@nyfa.edu](mailto:NYtitle9@nyfa.edu)

[NY Title IX Online Reporting Tool](#)

212-674-4300, ext. 1121

Los Angeles Campus

Susan Ashe

Dean of Students & Interim Title IX Coordinator

3300 Riverside Drive, 2nd Floor, Suite 220

Burbank, CA 91505

[LAtitle9@nyfa.edu](mailto:LAtitle9@nyfa.edu)

[LA Title IX Online Reporting Tool](#)

818-333-3558, ext. 1134

South Beach Campus

Carlye Bowers

Interim Title IX Coordinator

17 Battery Place, 5th Floor, Suite 501

New York, NY 10004

[SBtitle9@nyfa.edu](mailto:SBtitle9@nyfa.edu)

[SB Title IX Online Reporting Tool](#)

212-674-4300, ext. 1211

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

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## CONFIDENTIAL REPORTING

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

New York Campus - Counseling Services

Jacquelyn Hunt, LCSW

17 Battery Place, 1st Floor

New York, NY 10004

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

212-674-4300

Los Angeles Campus - Counseling Services

Stanley Tam, PsyD

Kathia Rabelo, LMFT

3300 W. Riverside Drive, 4th Floor

Burbank, CA 91505  
CounselingLA@nyfa.edu  
818-333-3558

### South Beach Campus - Counseling Services

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

Faculty and staff Complainants, Respondents, and Witnesses may seek confidential consultation through NYFA's Employee Assistance Program. Faculty and staff can log into their online Paycom account for information on how to access this program and/or contact Human Resources for more information.

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

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## COMMUNITY RESOURCES AND NATIONAL HOTLINES

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

### NEW YORK CITY

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- Mount Sinai Beth Israel Victim Services Program: <https://www.mountsinai.org/locations/beth-israel/support/social-work/victim-services>
- New York State Domestic Hotline: <http://www.opdv.ny.gov/help/dvhotlines.html>
- Office for the Prevention of Domestic Violence: <http://www.opdv.ny.gov/help/index.html>
- Legal Momentum: <https://www.legalmomentum.org/>
- NYSCASA: <http://nyscasa.org/>
- NYSCADV: <http://www.nyscadv.org/>
- Anti-Violence Project: <http://www.avp.org>
- Safe Horizons: <http://www.safehorizon.org/>
- New York City Family Justice Centers:  
• <http://www1.nyc.gov/site/ocdv/programs/family-justice-centers.page>



## LOS ANGELES / BURBANK

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- Peace Over Violence: <https://www.peaceoverviolence.org>
- Strength United: <https://www.csun.edu/eisner-education/strength-united/services>
- Rape Treatment Center, UCLA Medical Center:  
<https://www.uclahealth.org/santa-monica/rape-treatment>
- YWCA Los Angeles: <https://ywcagla.org/what-we-do/programs/sexual-assault/>
- YWCA Glendale, DV Project; <https://www.glendaleywca.org>
- Victim Assistance Program: <https://www.help4crimevictims.org>
- Family Violence Program Burbank: <https://familyserviceagencyofburbank.org/>
- Rainbow Services: <http://rainbowservicesdv.org/>
- Jewish Family Services of Los Angeles: <https://www.jfsla.org>
- 1736 Family Crisis Center: <http://www.1736familycrisiscenter.org/>

## SOUTH BEACH / MIAMI

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

## NATIONAL HOTLINES

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

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## INFORMATION ON REPORTING

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### TIMELY WARNINGS

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When an incident of sexual misconduct is reported to NYFA and involves an alleged crime that constitutes a serious or active threat to the campus community, NYFA will evaluate each incident on a case-by-case basis to determine if a timely warning notice will be distributed to the community to protect the health and safety of the community, in a manner consistent with the requirements of the Clery Act. In these instances, NYFA will not release personally identifying information about persons involved in an incident, unless identification of a Respondent is

required by the timely warning for the safety of the campus community or is required by law. In addition, Counseling Services (confidential resources at NYFA) may submit anonymous statistical information for Clery Act purposes, unless they believe it would be harmful to their client, patient, or student.

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

## PRESERVING INFORMATION

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

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

## REPORTING TO HOSPITALS AND MEDICAL PROFESSIONALS

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

As time passes, evidence may dissipate or become unavailable, therefore it is recommended to obtain a sexual assault forensic exam as soon as possible following the alleged incident. Individuals are encouraged to not bathe, douche, smoke, use the toilet, or clean the location

where the alleged incident occurred. Items that were worn during or sheets and towels used during the alleged incident should be placed in a paper bag and brought to the forensic exam.

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

New York City

Beth Israel Medical Center, Manhattan  
281 1st Avenue  
New York, NY 1000310 Nathan D Perlman Pl,  
212-420-2000

NYC Health + Hospitals/Gotham Health, Fort GreeneBrooklyn  
295 Flatbush Avenue Extension  
Brooklyn, New York 11201  
718-388-5889

Los Angeles/ Burbank

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

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

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

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

South Beach/ Miami

Jackson Memorial Hospital

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

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

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## REPORTING TO LAW ENFORCEMENT

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

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

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

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

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

1. Answer questions about it, including information from the order about the Respondent's obligation to stay away from the person(s) seeking protection.
2. Explain the consequences for violating a restraining order or protection order, including but not limited to arrest, Student Conduct violations, Procedural Hold, or Administrative Leave.

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## REPORTING TO THE TITLE IX OFFICE

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

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

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

NYFA encourages prompt reporting to allow for the collection and preservation of evidence that may be helpful during an investigation or criminal proceeding. A delay in filing a complaint may limit the Title IX Coordinator's ability to respond.

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

1. Notify NYFA Security (LA), local law enforcement, and/or state police;
2. Have emergency access to a Title IX Coordinator or other appropriate official trained in interviewing victims of sexual assault who shall be available upon the first instance of disclosure by a reporting individual to provide information regarding options to proceed, and, where applicable, the importance of preserving evidence and obtaining a sexual assault forensic examination as soon as possible, and detailing that the criminal justice process utilizes different standards of proof and evidence and that any questions about whether a specific incident violated the penal law should be addressed to law enforcement or to the district attorney. The Title IX Coordinator or other appropriate official shall explain their abilities or limitations regarding confidentiality or privacy, and shall inform the reporting individual of other reporting options;
3. Privately disclose the incident to NYFA Counseling Services, who may offer confidentiality pursuant to applicable laws and can assist in obtaining services for reporting individuals;
4. Privately disclose the incident and obtain services from the state or local government;
5. Privately disclose the incident to NYFA staff who can offer privacy or confidentiality, as appropriate, and can assist in obtaining resources for reporting individuals;

6. File a report of sexual misconduct and the right to consult the Title IX Coordinator and other appropriate NYFA staff for information and assistance. Reports shall be investigated in accordance with this Policy and a reporting individual's identity shall remain private upon request;
7. Privately disclose, if the accused is a NYFA employee, the incident to the Director of Human Resources or designee or the right to request that a confidential or private employee assist in reporting to the Director of Human Resources or designee;
8. Receive assistance from the Title IX Coordinator or NYFA Security (LA) in initiating legal proceedings in family court or civil court; and
9. Withdraw a complaint or involvement at any time.

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## REQUEST FOR ANONYMITY OR NOT TO PROCEED

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

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

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

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

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

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## TIMEFRAME FOR REPORTING

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

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

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## DOCUMENTATION AND RECORDS RETENTION

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NYFA will create and maintain the following records for a period of seven (7) years: records of any actions, including any supportive measures, taken in response to a report or Formal Complaint of sexual misconduct; records of investigations, including any determination regarding responsibility and any audio or audiovisual recording(s) or transcript(s) created, any disciplinary sanctions imposed on the Respondent, and any remedies provided to the Complainant, Respondent, or Witnesses; any appeal and the result of that appeal; and any informal or alternative resolution, and the result of such resolution processes. Records may be kept longer than seven (7) years in cases with outcomes that include suspension, expulsion, or termination, in accordance with NYFA records policies. Records will be maintained in accordance with the privacy protections set forth in Title IX, Title VII, the Clery Act, FERPA, and applicable state law regarding the privacy of personnel records.

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## AMNESTY FOR STUDENTS WHO REPORT OR PARTICIPATE AS WITNESSES

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

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## STUDENT BILL OF RIGHTS

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

1. Make a report to local law enforcement and/or state police;
2. Have disclosures of domestic violence, dating violence, stalking, and sexual assault treated seriously;
3. Make a decision about whether or not to disclose a crime or violation and participate in the judicial or conduct process and/or criminal justice process free from pressure by the institution;
4. Participate in a process that is fair, impartial, and provides adequate notice and a meaningful opportunity to be heard;
5. Be treated with dignity and to receive from NYFA courteous, fair, and respectful health care and counseling services, where available;
6. Be free from any suggestion that the reporting individual is at fault when these crimes and violations are committed, or should have acted in a different manner to avoid such crimes or violations;
7. Describe the incident to as few NYFA representatives as practicable and not be required to unnecessarily repeat a description of the incident;
8. Be protected from retaliation by NYFA, any student, the accused and/or the Respondent, and/or their friends, family and acquaintances within the jurisdiction of NYFA;
9. Have access to at least one level of appeal of a determination;
10. Be accompanied by an Advisor of their choice who may assist and advise a reporting individual, accused, or respondent throughout the judicial or conduct process including during all meetings and hearings related to such process; and
11. Exercise civil rights and practice of religion without interference by the investigative, criminal justice, or judicial or conduct process of NYFA.

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## SUPPORTIVE AND PROTECTIVE MEASURES

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### SUPPORTIVE MEASURES

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

Complainants who report allegations that could constitute sexual misconduct under this Policy have the right to and shall be offered supportive measures from NYFA regardless of whether they desire to file a complaint. Students, faculty, and staff who are Complainants, Respondents, or Witnesses



can make requests to the Title IX Coordinator, who will help identify available options, determine the best course of action, and coordinate effective implementation of supportive measures.

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

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

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

1. Academic assistance: transferring to another section or class time slot, rescheduling an assignment or test, extensions of deadlines or other course-related adjustments, accessing academic support such as tutoring, arranging for incompletes, a leave of absence or withdrawal from course(s), preserving eligibility for financial aid, needs-based or talent-based discounts, or international student visas
2. Mental health services, such as counseling
3. Providing resources available for medical assessment, treatment, and crisis response
4. Change in housing: switching residence hall rooms or assistance in finding alternative third-party housing
5. Providing resources and options available for contacting law enforcement
6. Providing an escort for the student to move safely between NYFA classes and programs
7. Providing increased security and monitoring of certain areas of the campus
8. Transportation and parking assistance
9. Assistance in identifying additional resources off campus
10. No Contact Order (NCO)

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

1. Change in the nature or terms of employment, such as adjustments to working schedule, change in supervisor, or taking a leave of absence
2. Mental health services through NYFA's Employee Assistance Program or through employee health insurance
3. Providing an escort for the employee to move safely between NYFA classes and programs
4. Providing increased security and monitoring of certain areas of the campus
5. Transportation and parking assistance
6. Assistance in identifying additional support resources
7. No Contact Order (NCO)

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## EMERGENCY PROTECTIVE MEASURES

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

### Procedural Hold for Student Respondents

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

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

1. Within twenty-four (24) hours after the imposition of the Procedural Hold, the Campus Dean or designee will review the information upon which the Procedural Hold was based. The Procedural Hold will stand unless the Campus Dean rescinds the Procedural Hold within twenty-four (24) hours of its imposition. If the Campus Dean rescinds the Procedural Hold, the action will be deemed vacated and every reasonable effort will be made to inform the Complainant and Respondent that the Procedural Hold is vacated.
  - a. Should the Procedural Hold be vacated, that will have no bearing on the Title IX Grievance proceedings arising from the conduct which prompted the Procedural Hold.
2. Upon imposition of the Procedural Hold, the Title IX Coordinator or designee will notify the Respondent of the allegations, the length and conditions of the Procedural Hold, and the opportunity for a review with the Campus Dean or designee to challenge the Procedural Hold.
3. Review of the Procedural Hold will have scheduling priority. The Respondent may be accompanied by an Advisor. The Respondent may present information to contest the Procedural Hold, or to demonstrate that the Procedural Hold is unnecessary or that the conditions of the Procedural Hold should be modified. The Campus Dean is authorized to investigate the facts which prompted the Procedural Hold and may lift the Procedural Hold or modify its conditions. Within three (3) working days of the conclusion of the Procedural Hold review, the Campus Dean will determine:
  - a. If the Procedural Hold is necessary
  - b. If the conditions of the Procedural Hold should be modified

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

### Administrative Leave for Employee Respondents

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

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

1. Within twenty-four (24) hours after the imposition of the Administrative Leave, the Campus Dean or designee will review the information upon which the Administrative Leave was based. The Administrative Leave will stand unless the Campus Dean rescinds the Administrative Leave within twenty-four (24) hours of its imposition. If the Campus Dean rescinds the Administrative Leave, the action will be deemed vacated and every reasonable effort will be made to inform the Complainant and Respondent that the Administrative Leave is vacated.
  - a. Should the Administrative Leave be vacated, that will have no bearing on the Title IX Grievance proceedings arising from the conduct which prompted the Administrative Leave.
2. Upon imposition of the Administrative Leave, the Title IX Coordinator or designee will notify the Respondent of the allegations, the length and conditions of the Administrative Leave, and the opportunity for a review with the Campus Dean or designee to challenge the Administrative Leave.
3. Review of the Administrative Leave will have scheduling priority. The Respondent may be accompanied by an Advisor. The Respondent may present information to contest the Administrative Leave, or to demonstrate that the Administrative Leave is unnecessary or that the conditions of the Administrative Leave should be modified. The Campus Dean is authorized to investigate the facts which prompted the Administrative Leave and may lift the Administrative Leave or modify its conditions. Within three (3) working days of the conclusion of the Administrative Leave review, the Campus Dean will determine:
  - a. If the Administrative Leave is necessary
  - b. If the conditions of the Administrative Leave should be modified

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

## **Education and Prevention**

### **EDUCATION AND PREVENTION PROGRAMS**

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In an effort to uphold the goals of this Policy and the Title IX Grievance Policy, NYFA conducts prevention and awareness training for students, faculty, and staff. NYFA engages in

comprehensive, intentional, and integrated programming, initiatives, strategies, and campaigns intended to end dating violence, domestic violence, sexual assault, stalking, and all other forms of sexual misconduct. Our prevention and awareness training programs:

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

Primary and ongoing prevention and awareness programming for students, faculty, and staff provides information regarding:

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

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## BYSTANDER INTERVENTION

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

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

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

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

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

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

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

## **RISK REDUCTION**

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

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

1. Be aware of your surroundings. Knowing where you are and who is around you may help you to find a way to get out of a bad situation.
2. Try to avoid isolated areas. It is more difficult to get help if no one is around.
3. Walk with purpose. Even if you don’t know where you are going, act like you do.
4. Trust your instincts. If a situation or location feels unsafe or uncomfortable, it probably isn’t the best place to be.
5. Try not to load yourself down with packages or bags as this can make you appear more vulnerable.
6. Make sure your cell phone is with you and charged and that you have money for a taxi or ride-share.
7. Don't allow yourself to be isolated with someone you don't trust or someone you don't know.
8. Avoid putting music headphones in both ears so that you can be more aware of your surroundings, especially if you are walking alone.
9. When you go to a social gathering, go with a group of friends. Arrive together, check in with each other throughout the evening, and leave together. Knowing where you are and who is around you may help you to find a way out of a bad situation.
10. If you feel unsafe in any situation, trust your instincts. If you see something suspicious, contact law enforcement immediately (local authorities can be reached by calling 911 in most areas of the U.S.).

11. Don't leave your drink unattended while talking, dancing, using the restroom, or making a phone call. If you've left your drink alone, just get a new one.
12. Don't accept drinks from people you don't know or trust. If you choose to accept a drink, go with the person to the bar to order it, watch it being poured, and carry it yourself. At parties, don't drink from punch bowls or other large, common open containers.
13. Watch out for your friends, and vice versa. If a friend seems out of it, is too intoxicated, or is acting out of character, get your friend to a safe place immediately.
14. If you suspect you or a friend has been drugged, contact law enforcement immediately (local authorities can be reached by calling 911 in most areas of the U.S.). Be explicit with doctors so they can give you the correct tests (you will need a urine test and possibly others).
15. If you need to get out of an uncomfortable or scary situation here are some things that you can try:
16. Remember that being in this situation is not your fault. You did not do anything wrong, it is the person who is making you uncomfortable that is to blame.
17. Be true to yourself. Don't feel obligated to do anything you don't want to do. "I don't want to" is a good enough reason. Do what feels right to you and what you are comfortable with.
18. Have a code word with your friends or family so that if you don't feel comfortable you can call them and communicate your discomfort without the person you are with knowing. Your friends or family can then come to get you or make up an excuse for you to leave.
19. Lie. If you don't want to hurt the person's feelings it is better to lie and make up a reason to leave than to stay and be uncomfortable, scared, or worse. Some excuses you could use are: needing to take care of a friend or family member, not feeling well, having somewhere else that you need to be, etc.
20. Try to think of an escape route. Consider answering these questions about your surroundings: How would you get out of the room? Where are the doors? Windows? Are there people around who might be able to help you? Is there an emergency phone nearby?
21. If you and/or the other person have been drinking, you can say that you would rather wait until you both have your full judgment before doing anything you may regret later.

# THE SEXUAL MISCONDUCT POLICY PROCEDURES

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## FILING A FORMAL COMPLAINT

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

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

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

## RECEIPT AND OUTREACH

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

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

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

## INTAKE

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Any individual who reports an allegation by a NYFA community member may make an appointment with the Title IX Coordinator by phone, email, or in person. This first meeting is called an intake

and serves to provide an opportunity for the Title IX Coordinator to gather more information about the incident and assess the need for supportive measures. Supportive measures may be taken prior to an investigation or in the absence of an investigation. The Complainant may ask questions about this Policy and investigative process during intake. The Complainant may also bring an Advisor to intake. Translation services are offered, if requested and reasonably available.

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## INITIAL ASSESSMENT

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

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

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## DISMISSAL OF A FORMAL COMPLAINT

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

1. If a Complainant notifies the Title IX Coordinator in writing that they would like to withdraw the Formal Complaint or any allegations raised in the Formal Complaint.
2. If specific circumstances prevent NYFA from gathering evidence sufficient to reach a determination regarding the Formal Complaint or allegations within the Formal Complaint.
3. If the allegation does not rise to the level of a violation of this Policy, or if there is not sufficient information to investigate the matter.

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

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## MULTI-PARTY SITUATIONS

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



## ALLEGATIONS POTENTIALLY FALLING UNDER TWO POLICIES

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

## PENDING CRIMINAL INVESTIGATION AND/OR PROCEEDING

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

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## INFORMAL RESOLUTION

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

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

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

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

### 1. Determination to Approve Entry into Informal Resolution

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

Factors that the Title IX Coordinator or other designated official may weigh in considering the appropriateness of the informal resolution process include, but are not limited to, the gravity of the allegations, whether there is an ongoing threat of harm to or the safety of students, faculty and staff,

whether the Respondent is a repeat offender and whether the Parties are participating in good faith. This determination is not subject to appeal. Informal resolution processes may never be applied where the allegations include sexual assault.

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

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

## 2. Role of the Facilitator

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

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

## 3. Confidentiality

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

## 4. Informal Resolution Options

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

### a. *Administrative Resolution*

Should the Parties mutually determine to enter the informal resolution process, and the Respondent elects to accept responsibility for the allegations of the Formal Complaint at any

point during the informal resolution process, NYFA may administratively resolve the Formal Complaint.

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

b. *Mediation*

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

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

During mediation, a Facilitator will guide a discussion between the Parties. In circumstances where the Parties do not wish to meet face to face, either Party can request "caucus" mediation, and the Facilitator will conduct separate meetings. Whether or not the Parties agree to meet face to face, each Party will be permitted to bring an Advisor of their choice to any meetings who may be, but is not required to be, an attorney.

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

c. *Restorative Justice*

A restorative justice ("RJ") Conference is a dialogue, facilitated by a trained NYFA employee intended to restore relationships and repair harm after a conflict has occurred. Both the

responsible Party and the individuals affected by the conflict come together to identify what harm was caused and, collaboratively, determine how conflict and trust might be, respectively, resolved and repaired.

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

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

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

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## NOTICE OF ALLEGATIONS

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

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

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

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### CONTENTS OF NOTICE

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The Notice of Allegations will include the following:

1. Notice of NYFA's Sexual Misconduct Policy, including any informal resolution process and a hyperlink to a copy of this Policy.

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

## NOTICE OF MEETINGS AND INTERVIEWS

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

## ROLE OF AN ADVISOR

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

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

An Advisor is prohibited from participating directly in any meeting or other proceeding, including contacting the Title IX Coordinator and speaking on behalf of the individual they are supporting. The Title IX Coordinator has the authority to determine what constitutes appropriate behavior of an Advisor and may take reasonable steps to ensure compliance of this Policy. If it has been determined that the Advisor's participation is interfering with the investigation or other proceeding, the Advisor may be removed.

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

## DELAY

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

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

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

## CONFLICTS OF INTEREST

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

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

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# INVESTIGATION

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## GENERAL PRINCIPLES

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

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

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

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

## FACT-FINDING

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

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

If a Complainant or Respondent is uncooperative and chooses not to participate in the fact-finding stage of the investigation, the Title IX Coordinator will continue with the investigation and adjudication process in their absence. Uncooperative Respondents are still subject to provisions under this Policy.

### Information Collection

Information, evidence, and material that is relevant to the alleged conduct will be collected and considered. The Title IX Coordinator will determine if information is relevant and whether information should be considered or excluded from an investigation. Additionally, expert witnesses may be obtained by the Title IX Coordinator to aid in the resolution of an investigation, or to help provide clarity about a scientific, technical, or professional matter.

Information that speaks to a Complainant's or Respondent's behavior or reputation that is not related to the conduct in question, otherwise known as character statements, will not be considered during an investigation.

A Complainant's, Respondent's, or Witness's prior sexual behavior will generally not be considered, unless it meets one of the two exceptions to the rape shield protections:

1. Exception one: Sexual behavior is considered to prove that someone other than the Respondent committed the conduct alleged by the Complainant.
2. Exception two: Specific incidents of the Complainant's prior sexual behavior with respect to the Respondent is considered to prove consent.

Note, the existence of a dating relationship or past sexual relations between Parties can never, by itself, be assumed to be an indicator of consent.

Information, evidence, and material obtained in the investigation that is determined in the reasoned judgment of the Title IX Coordinator not to be directly related to the allegations in the Formal Complaint will be included in the appendices to the Investigation Report.

## INFORMATION REVIEW

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At the conclusion of fact-finding, the Parties will have an equal opportunity to inspect and review the evidence obtained through the investigation. The purpose of the information review process is to allow each Party the equal opportunity to meaningfully respond to the evidence prior to conclusion of the investigation.

Evidence that will be available for the information review process will be any evidence that is directly related to the allegations raised in the Formal Complaint. It will include any:

1. Evidence that is relevant, even if that evidence does not end up being relied upon by NYFA in making a determination regarding responsibility;
2. Inculpatory or exculpatory evidence (i.e. evidence that tends to prove or disprove the allegations) that is directly related to the allegations, whether obtained from a Party or other source.

Exceptions to the above include all evidence which is privileged under federal or local state law (e.g., statements made to/from doctors, therapists, attorneys, student records or any item protected by Family Educational Rights and Privacy Act Regulations (FERPA)), evidence of prior sexual behavior unless it shows consent or that someone other than Respondent committed the alleged misconduct.

During the Information Review, the Complainant and Respondent each meet separately with the Title IX Coordinator. An Advisor may accompany the Complainant and Respondent to their respective meetings. The Complainant and Respondent can each bring a written statement to the Information Review, can share their responses to the information being reviewed, and will be given a reasonable deadline by which to request that the Title IX Coordinator gather additional relevant information, if applicable in the form of:

1. Requests for additional documentation from witnesses
2. New witnesses
3. Additional documentation under the control of NYFA



Requests to gather additional information may be denied, if deemed irrelevant by the Title IX Coordinator.

The Title IX Coordinator may ask questions during the Information Review, including questions submitted by the other party. The Title IX Coordinator may modify or exclude questions that they find to be unfairly prejudicial, confusing, argumentative, misleading, unnecessarily repetitive, not probative, or speak only to a Party's character or non-relevant prior sexual behavior.

Any new relevant and substantive information and/or materials provided by either Party will be shared with the other Party by the Title IX Coordinator. The Title IX Coordinator will schedule additional Information Review meetings to allow each Party to respond to the new information.

Additional information, such as new witnesses or materials, will not be considered unless it is shown by the providing Party that the witnesses or materials were unknown or unavailable to the Party prior to the initial Information Review.

The Title IX Coordinator may record Information Reviews through audio, audio-visual, or written notes. Any recordings will be property of NYFA. Complainants, Respondents, or Advisors may take their own written notes; however, they may not record, share, or stream any photography, video, or audio of the Information Review. Additionally, Respondents and Complainants may request to review the official recordings of their or the other Party's Information Review under the supervision of the Title IX Coordinator or designee.

The Parties and their Advisors must sign an agreement to respect the privacy of the Parties, the confidentiality of the proceedings, and not to disseminate any of the evidence subject to inspection and review or use such evidence for any purpose unrelated to this Sexual Misconduct Policy proceedings.

## INVESTIGATION REPORT

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After Information Reviews have concluded, the Title IX Coordinator will prepare the Investigation Report that fairly summarizes relevant evidence. The Title IX Coordinator will prepare the report promptly and make it available to the Complainant and Respondent (Parties when requested). The Title IX Coordinator will notify the Parties if an extension of this timeline is necessary.

The Investigation Report is not intended to catalog all evidence obtained by the Investigator, but only to provide a fair summary of that evidence. Only relevant evidence (including both inculpatory and exculpatory - i.e. tending to prove and disprove the allegations - relevant evidence) will be referenced in the Investigation Report.

The Investigation Report will include an analysis of all disputed information identified throughout the process, an analysis of policy, and conclusion of whether or not there is a preponderance of evidence that the Respondent violated NYFA policy.

The Investigator may redact irrelevant information from the Investigation Report when that information is contained in documents or evidence that is/are otherwise relevant.

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## DETERMINATION REGARDING RESPONSIBILITY

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### DECISION-MAKING

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The Title IX Coordinator or Investigator will send the Investigation Report, for review, to a trained Decision-maker. For NYFA, this may be a Title IX Coordinator at one of NYFA's other campuses. For example, if an Investigation Report is prepared by NYFA LA, the NYFA LA Title IX Coordinator may send the Investigation Report to the Title IX Coordinator at NYFA NY for review.

The Decision-maker will make a determination regarding the Respondent's responsibility for violations of NYFA policy and will make a determination about sanctioning.

The Decision-maker will make a determination of responsibility based upon evidence gathered throughout the process.

Where a Respondent faces a potentially severe sanction (such as a lengthy suspension or expulsion for a student, or termination for an employee) and if the determination depends on the credibility of involved Parties or Witnesses, then:

1. The Decision-maker shall have the ability to observe live, either in person or by other means, such as through a method like Skype or Zoom, the demeanor of those Parties and/or Witnesses in deciding which Parties and/or Witnesses are more credible.
2. The Decision-maker shall allow for the opportunity for the Parties to cross-examine each other and/or Witnesses, either directly through an advisor, or indirectly by the Decision-maker. The Decision-maker has the discretion to omit questions that are irrelevant, inflammatory, or argumentative. The cross-examination may occur at a forum in which the Parties and/or Witnesses appear in person or by other means, such as through a method like Skype or Zoom, so that the Decision-maker can independently find facts and make credibility assessments.

The possible outcomes for an alleged violation are:

1. Responsible
2. Not responsible
3. Inconclusive

### STANDARD OF PROOF

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NYFA uses the preponderance of the evidence standard for investigations and determinations regarding responsibility of Formal Complaints covered under this Policy. Preponderance of evidence means that a decision of responsibility for a policy violation will be made if it is more likely than not

that a violation occurred. The totality of the information gathered during the investigation will be used to determine the preponderance of evidence.

## GENERAL CONSIDERATIONS FOR EVALUATING EVIDENCE

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While the opportunity for information review is required in all Sexual Misconduct Policy proceedings, determinations regarding responsibility may be based in part, or entirely, on documentary, audiovisual, and digital evidence, as warranted in the reasoned judgment of the Title IX Coordinator. Formal rules of evidence, such as those applied in criminal or civil court, may be used as guidelines by the Decision-maker but are not controlling for this Policy.

### 1. Credibility

Title IX Coordinator shall not draw inferences regarding a Party or Witness' credibility based on the Party or Witness' status as a Complainant, Respondent, or Witness, nor shall it base its judgments in stereotypes about how a Party or Witness would or should act under the circumstances.

Generally, credibility judgments should rest on the demeanor of the Party or Witness, the plausibility of their statements, the consistency of their statements, and their reliability in light of corroborating or conflicting testimony or evidence.

Still, credibility judgments should not rest on whether a Party's or Witness's statements are non-linear or incomplete, or if the Party or Witness is displaying stress or anxiety.

Where a Party's or Witness's conduct or statements demonstrate that the Party or Witness is engaging in retaliatory conduct, including but not limited to witness tampering and intimidation, the Title IX Coordinator may draw an adverse inference as to that Party's or Witness's credibility.

### 2. Weight of Statements

Title IX Coordinator will afford the highest weight relative to other information to first-hand accounts by Parties and Witnesses regarding their own memory of specific facts that occurred. Both inculpatory and exculpatory (i.e. tending to prove or disprove the allegations) evidence will be weighed in equal fashion.

A Witness's testimony regarding third-party knowledge of the facts at issue will be allowed, but will generally be accorded lower weight than accounts regarding direct knowledge of specific facts that occurred.

### 3. Expert Witnesses

NYFA allows Parties to call upon "expert witnesses." While the expert witness will be allowed to submit information and will be subject to questioning, the Title IX Coordinator will afford lower weight to non-factual accounts of the expert relative to fact witnesses, and any expert account that is not directed to the specific facts that occurred in the case will be afforded lower weight relative to fact witnesses, regardless of whether the expert witness is the subject of questioning and regardless of whether all Parties present experts as witnesses.

## PRESUMPTION OF INNOCENCE

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NYFA applies the presumption of innocence principle to all Respondents involved in an investigation. Meaning, a Respondent is considered not responsible until determined responsible through NYFA's investigation and adjudication process.

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## DETERMINATION REGARDING SANCTIONING

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### MITIGATING AND AGGRAVATING FACTORS

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When making a determination about sanctioning, the Decision-maker may assess mitigating and aggravating factors including but not limited to:

1. Sanctions previously imposed by NYFA for the same or similar violation.
2. Severity of the offense, and the harm, or potential harm to the NYFA community or member of the campus community.
3. The actual or potential consequences of the behavior in question.
4. The Respondent's past disciplinary record.
5. The Respondent's age or grade level, as the expectation of awareness of the inappropriateness and consequences of the Respondent's behavior may be impacted by the Respondent's maturity or experience in the NYFA community.
6. Use of force, weapons, foreign objects, coercion, intimidation, threats, humiliation.
7. Serious physical injury and/or intent to cause physical injury.
8. Premeditated behavior, planning, and/or predatory behavior.
9. Violation of disciplinary sanctions, including disciplinary probation, suspension, no contact directives, and/or interference with emergency protective measures.

### SANCTIONING FOR STUDENTS

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One or more of the following sanctions or additional actions may be imposed on students for Policy violations:

1. Warning
  - a. Notice to the student that a violation of NYFA policies or regulations has occurred and that continued or repeated violations of NYFA policies or regulations may be cause for further disciplinary action.
  - b. A warning carries no transcript notation.
2. Disciplinary Probation
  - a. A status imposed for a specific period of time in which a student must demonstrate conduct that abides by NYFA's policies and expectations. Conditions restricting the student's privileges or eligibility for NYFA activities may be imposed. A temporary transcript notation may accompany the probationary period. Further misconduct during the probationary period or violation of any conditions of the probation may result in additional disciplinary action, including but not limited to, suspension or expulsion.

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

### 3. Deferred Suspension

- a. A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Title IX Coordinator and/or may be a period in which suspension from NYFA is deferred or delayed until a later date. Further violations of NYFA's policies, or failure to complete any assigned conditions may result in additional disciplinary action including, but not limited to, suspension or expulsion.
- b. Deferred suspension carries a temporary transcript notation that is only noted on the student's transcript during the duration of the deferred suspension. When the deferred suspension period concludes, the transcript notation is removed.

### 4. Suspension

- a. Suspension is the termination of a student's status for a specified period of time, including the remainder of an academic term or for several academic terms. Suspension may take effect at such time as the Title IX Coordinator determines.
- b. A suspended student will be ineligible to enroll in any NYFA courses at any NYFA campuses during the period of suspension. A suspended student may be prohibited from entering specified areas, or all areas, of NYFA property.
- c. During the period of suspension, the Title IX Coordinator may place a hold on the student's NYFA records which may prevent the student from registering, obtaining transcripts, verifications, or receiving a degree from NYFA.
- d. Further violations of NYFA's policies or expectations, or failure to complete any assigned conditions may result in additional disciplinary action including but not limited to further suspension or expulsion.
- e. After the period of Suspension, the student will be reinstated if:
  - i. The student has complied with all conditions imposed as part of the suspension.
  - ii. The student is academically eligible.
  - iii. The student meets all requirements for reinstatement including, but not limited to, removal of Holds on records, and payment of restitution where payment is a requirement of reinstatement.
  - iv. The student meets the deadlines for filing all necessary applications, including those for readmission, registration, and enrollment.
  - v. Students are required to apply for readmission following a suspension of more than one academic term and must meet all requirements for readmission.
- f. Notations for Suspension may be permanent. A transcript notation for Suspension may be removed one year following the date Suspension has concluded. A notation may only be removed if a request is made, in writing, to the Title IX Coordinator, one year after the terms of Suspension have been met.

### 5. Deferred Expulsion

- a. A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Title IX Coordinator and/or may be a period in which expulsion from NYFA is deferred or delayed until a later date. Further violations of NYFA's policies, or failure to complete any assigned conditions will result in additional disciplinary action including, but not limited to, immediate expulsion.
- b. Deferred expulsion carries a permanent transcript notation that indicates the duration of the deferred expulsion.

#### 6. Expulsion

- a. Expulsion is the permanent termination of a student's status. An expelled student will be ineligible to enroll in any NYFA courses at any NYFA campuses indefinitely. Expelled students may be prohibited from entering specified areas, or all areas of NYFA property, and/or may be excluded from NYFA activities.
- b. The student record of an expelled student may include a Hold on the student's NYFA records, which may prevent the student from registering, obtaining transcripts, verifications, or receiving a degree from NYFA.
- c. Expulsion carries a permanent transcript notation.

#### 7. Revocation of Awarding Degree or Certificate

- a. If, after a degree or certificate has been awarded, a degree or certificate recipient is found responsible for a policy violation while the student was an enrolled student, the Title IX Coordinator may impose, as a sanction, a revocation of the degree or certificate, subject to the following procedures:
  - i. The Title IX Coordinator will submit a recommendation of revocation of the degree or certificate to the Campus Dean.
  - ii. A Notice of Intent to Revoke Degree or Certificate shall be sent to the student. This notice shall include the details of the violation and the basis for the revocation.
  - iii. The student may submit a written appeal of the revocation to the Campus Dean within ten (10) working days from the date of the Notice of Intent to Revoke Degree or Certificate. The imposition of the revocation of degree or certificate will be deferred until the conclusion of the appeal. The decision of the Campus Dean is final.

#### 8. Educational Sanctions

- a. Educational sanctions are intended to help students learn from their decisions and reflect on what they want to get out of their educational experience. Educational sanctions may include, but are not limited to:
  - i. Reflective or research papers, presentations, or assignments
  - ii. Community Service
  - iii. Restitution
  - iv. Participation in designated educational programs, services, or activities
  - v. Letter of apology

## 9. Additional Actions

- a. Additional actions are intended to help repair any harm that resulted from a violation or protect the safety of the NYFA campus community. Additional actions may include, but are not limited to:
  - i. Exclusion from entering specified areas, or all areas, of NYFA property
  - ii. Loss of privileges and/or exclusion from NYFA activities

## 10. Limits on Sanctions

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

## TRANSCRIPT NOTATIONS

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Students that are found responsible for a policy violation may receive a notation on their transcript indicating a sanction of either Disciplinary Probation, Suspension, or Expulsion. Notations for Disciplinary Probation are temporary, and only appear during the duration of Disciplinary Probation. Notations for Suspension may be permanent. Notations for Expulsion are permanent. If findings of responsibility are vacated, any such transcript notation will be removed.

A transcript notation for Suspension, may be removed one year following the date Suspension concluded. A notation may only be removed if a request is made, in writing, to the Title IX Coordinator, one year after the terms of Suspension have been met. Transcript notations for Expulsion may not be removed.

Students who withdraw during an investigation may receive a notation on their transcript indicating the student withdrew with conduct charges pending.

## SANCTIONING FOR EMPLOYEES

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One or more of the following sanctions or additional actions may be imposed on employees for Policy violations:

1. Subbing or rescheduling an instructor from their class assignment(s)
2. Replacing an instructor from their class assignment(s)
3. Counseling session regarding Policy expectations
4. Verbal Warning
5. Written Warning
6. Final Written Warning
7. Suspension of employment status
8. Termination of employment status

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## FINAL OUTCOME

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### FINAL OUTCOME LETTER

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The Decision-maker will notify both the Complainant and Respondent, in writing, of the finding(s), any imposed sanctions, and the rationale for the decision(s) via a Final Outcome Letter. This information is communicated through each Party's NYFA email account, or other reasonable means as necessary, and will include:

1. Identification of the allegations potentially constituting sexual misconduct;
2. A description of the procedural steps taken from the receipt of the Formal Complaint through the determination, including any notifications to the Parties, interviews with Parties and Witnesses, site visits, methods used to gather other evidence, and hearings held;
3. Findings of fact supporting the determination;
4. Conclusions regarding which section of this Policy, if any, the Respondent has or has not violated.
5. For each allegation:
  - a. A statement of, and rationale for, a determination regarding responsibility;
  - b. A statement of, and rationale for, any disciplinary sanctions the recipient imposes on the Respondent; and
  - c. A statement of, and rationale for, whether remedies designed to restore or preserve equal access to the recipient's education program or activity will be provided by the recipient to the Complainant; and

The recipient's procedures and the permitted reasons for the Complainant and Respondent to appeal, as described in the Appeal section (below).

Upon receiving the Final Outcome Letter, the Complainant and Respondent may request, in writing, a redacted copy of the Investigation Report.

### FINALITY

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The determination regarding responsibility becomes final either on the date that NYFA provides the Parties with the written determination of the result of the appeal, if an appeal is filed consistent with the procedures and timeline outlined in the Appeals section (below), or if an appeal is not filed, the date on which the opportunity to appeal expires

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## APPEALS

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Each Party may appeal:

1. The dismissal of a Formal Complaint or any included allegations, and/or;
2. A determination regarding responsibility and/or sanctions.

To appeal, a Party must submit their written appeal within five (5) working days of being notified of the decision, indicating the grounds for the appeal.



The limited grounds for appeal available are as follows:

1. Procedural irregularity that affected the outcome of the matter (i.e. a failure to follow NYFA's own procedures).
2. New evidence that was not reasonably available at the time the determination regarding responsibility or dismissal was made, that could affect the outcome of the matter.
3. The Title IX Coordinator or Investigator had a conflict of interest or bias for or against an individual Party, or for or against Complainants or Respondents in general, that affected the outcome of the matter.
4. The severity of the sanctions is unfair compared to the severity of the conduct for which the Respondent was found responsible.

The submission of appeal stays any sanctions for the pendency of an appeal. Supportive measures and remote learning opportunities remain available during the pendency of the appeal.

If a Party appeals, NYFA will notify the other Party in writing of the appeal, however the time for appeal shall be offered equitably to both Parties and shall not be extended for any Party solely because the other Party filed an appeal.

Appeals should be submitted electronically to the Title IX Coordinator, who will forward to the Appeals Decision-panel. Appeals will be decided by an Appeals Decision-panel, who will be free of conflict of interest and bias, and will not serve as Investigator or Title IX Coordinator in the same matter. The Appeals Decision-panel may be made up of one or more trained individuals.

The outcome of appeal will be provided in writing simultaneously to both Parties, and include rationale for the decision.

*Published: August 14, 2020*

*Updated: November 19, 2021*

# TITLE IX GRIEVANCE POLICY AND PROCEDURE

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## INTRODUCTION

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

Consistent with this commitment and complying with all applicable laws and governmental regulations, this Policy establishes a standard of zero tolerance for sex-based discrimination in all its forms, as defined by the Final Rule under Title IX of the Educational Amendments of 1972. NYFA will promptly respond in a fair and impartial manner to all allegations of sex-based discrimination, provide assistance and support to those affected, and take appropriate disciplinary action upon finding a violation of this Policy.

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

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Title IX of the Educational Amendments of 1972 prohibits any person in the United States from being discriminated against on the basis of sex in seeking access to any educational program or activity receiving federal financial assistance. The U.S. Department of Education, which enforces Title IX, has long defined the meaning of Title IX's prohibition on sex discrimination broadly to include various forms of sexual harassment and sexual violence that interfere with a student's ability to equally access NYFA's educational programs and opportunities.

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

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

Based on the Final Rule, NYFA will implement the following Title IX Grievance Policy and Procedure, effective August 14, 2020. See, [85 Fed. Reg. 30026](#) (May 19, 2020). The full text of the Final Rule and its extensive Preamble are available here: <http://bit.ly/TitleIXReg>

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

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In recent years, “Title IX” cases have become a short-hand for any campus disciplinary process involving sex-based discrimination, including those arising from sexual harassment and sexual assault. But under the Final Rule, NYFA must narrow both the geographic scope of its authority to act under Title IX and the types of “sexual harassment” that it must subject to its Title IX investigation and adjudication process. *Only* incidents falling within the Final Rule’s definition of covered sexual harassment will be investigated pursuant to Title IX Rules and Regulations and, if appropriate, brought to a live hearing through the Title IX Grievance Policy defined below.

NYFA remains committed to addressing any violations of its policies, even those not meeting the narrow standards defined under the Title IX Final Rule addressed in **NYFA’s Title IX Grievance Policy and Procedure**. Specifically, **NYFA’s Student Code of Conduct** and **NYFA’s Employee Standards of Conduct** defines certain behavior as a violation of campus policy, also **NYFA’s Sexual Misconduct Policy** addresses the types of sex-based offenses constituting a violation of campus policy and the procedures for investigating and adjudicating those sex-based offenses that fall outside the scope of **NYFA’s Title IX Grievance Policy and Procedure**.

To the extent that alleged misconduct falls outside the Title IX Grievance Policy, or misconduct falling outside the Title IX Grievance Policy is discovered in the course of investigating covered Title IX misconduct, NYFA retains authority to investigate and adjudicate the allegations under the policies and procedures defined within the Sexual Misconduct Policy through a separate proceeding.

The process and procedures established in the Title IX Grievance Policy and Procedure under the Final Rule have no effect and are not applicable to any other NYFA policy for any violation of the Student Code of Conduct, Sexual Misconduct Policy, employment policies, or any civil rights violation except as narrowly defined in this Policy. However, if the alleged conduct includes conduct that would constitute covered sexual harassment and conduct that would not constitute covered sexual harassment, the Title IX Grievance Policy and Procedure will be applied in the investigation and adjudication of all of the allegations.

# THE TITLE IX GRIEVANCE POLICY

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## GENERAL RULES OF APPLICATION

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### EFFECTIVE DATE

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NYFA's Title IX Grievance Policy will become effective on August 14, 2020, and will only apply to alleged covered sexual harassment which occurs on or after August 14, 2020. Alleged covered sexual harassment that occurs prior to August 14, 2020 will be resolved through the policies or procedures in place at that time. The Title IX Grievance Policy and Procedures will not be applied retroactively.

### REVOCACTION BY OPERATION OF LAW

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Should any portion of the Title IX Final Rule, [85 Fed. Reg. 30026](#) (May 19, 2020), be stayed or held invalid by a court of law, or should the Title IX Final Rule be withdrawn or modified to not require the elements of this Policy, this Policy, or the invalidated elements of this Policy, will be deemed revoked as of the publication date of the opinion or order and for all reports after that date, as well as any elements of the process that occur after that date if a case is not complete by that date of opinion or order publication. Should the Title IX Grievance Policy be revoked in this manner, any conduct covered under the Title IX Grievance Policy shall be investigated and adjudicated under the Sexual Misconduct Policy.

### NON-DISCRIMINATION IN APPLICATION

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

Students, faculty, and staff at the New York City campus may contact:

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

Students, faculty, and staff at the Los Angeles campus may contact:

Office for Civil Rights U.S. Department of Education  
50 United Nations Plaza, San Francisco, CA, 94102  
Telephone: 415-486-5555; Fax: 415-486-5570; TDD: 800-877-8339

Email: OCR.SanFrancisco@ed.gov

Students, faculty, and staff at the South Beach campus may contact:

Office for Civil Rights U.S. Department of Education  
61 Forsyth St. S.W., Suite 19T10, Atlanta, GA, 30303-8927  
Telephone: 404-974-9406; Fax: 404-974-9471; TDD: 800-877-8339  
Email: OCR.Atlanta@ed.gov

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## OTHER RELEVANT NYFA POLICIES AND PROCEDURES

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- Sexual Misconduct Policy
- Student Code of Conduct
- Student Grievance and Resolution Process
- Employee Prohibition Against Harassment, Discrimination & Retaliation
- Employee Standards of Conduct
- Employee Grievance Policy

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## DEFINITIONS

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### COVERED SEXUAL HARASSMENT

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For the purposes of the Title IX Grievance Policy, “covered sexual harassment” includes any conduct on the basis of sex that satisfies one or more of the following:

1. An employee conditioning educational benefits on participation in unwelcome sexual conduct (i.e., quid pro quo);
2. Unwelcome conduct that a reasonable person would determine is so severe, pervasive, and objectively offensive that it effectively denies a person equal access to the educational institution’s education program or activity;
3. Sexual assault (as defined in the Clery Act), which includes any sexual act directed against another person, without the consent of the victim including instances where the victim is incapable of giving consent;
4. Dating violence (as defined in the Violence Against Women Act (VAWA) amendments to the Clery Act), which includes any violence committed by a person:
  - a. Who is or has been in a social relationship of a romantic or intimate nature with the victim; and
  - b. Where the existence of such a relationship shall be determined based on a consideration of the following factors:
    - i. The length of the relationship;
    - ii. The type of relationship;
    - iii. The frequency of interaction between the persons involved in the relationship.
5. Domestic violence (as defined in the VAWA amendments to the Clery Act), which includes any felony or misdemeanor crimes of violence committed by a current or former spouse or intimate

partner of the victim, by a person with whom the victim shares a child in common, by a person who is cohabitating with or has cohabitated with the victim as a spouse or intimate partner, by a person similarly situated to a spouse of the victim under state domestic or family violence laws or by any other person against an adult or youth victim who is protected from that person's acts under the domestic or family violence laws of the state. For acts of domestic violence occurring at the New York campus, New York state law will apply; for the Los Angeles campus, California state law will apply; for the South Beach campus, Florida state law will apply.

6. Stalking (as defined in the VAWA amendments to the Clery Act), meaning engaging in a course of conduct directed at a specific person that would cause a reasonable person to:
  - a. Fear for their safety or the safety of others; or
  - b. Suffer substantial emotional distress.

Note that conduct that does not meet one or more of these criteria may still be prohibited under the Sexual Misconduct Policy.

## AFFIRMATIVE CONSENT

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For the purposes of the Title IX Grievance Policy and Procedure, “affirmative consent” means a knowing, voluntary, and mutual decision among all participants to engage in sexual activity.

1. Consent can be given by words or actions, as long as those words or actions create clear permission regarding willingness to engage in sexual activity.
2. Silence or lack of resistance, in and of itself, does not demonstrate consent.
3. Consent to any sexual act or prior consensual sexual activity between or with any Party does not necessarily constitute consent to any other sexual act.
4. Consent is active, not passive, and cannot be assumed. If there is confusion or ambiguity, individuals need to stop sexual activity and communicate about each person’s willingness to continue.
5. Consent is required regardless of whether the person initiating the act is under the influence of drugs and/or alcohol.
6. Consent may be initially given but withdrawn at any time.
  - a. When consent is withdrawn or can no longer be given, sexual activity must stop.
7. Consent cannot be given when a person is incapacitated, which occurs when an individual lacks the ability to knowingly choose to participate in sexual activity.
  - a. Incapacitation may be caused by the lack of consciousness or being asleep, being involuntarily restrained, or if an individual otherwise cannot consent.
  - b. Depending on the degree of intoxication, someone who is under the influence of alcohol, drugs, or other intoxicants may be incapacitated and therefore unable to consent.
8. Consent cannot be given when it is the result of any coercion, intimidation, force, or threat of harm.

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

## EDUCATION PROGRAM OR ACTIVITY

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For the purposes of the Title IX Grievance Policy, NYFA’s “education program or activity” includes:

1. Any on-campus premises.
2. Any off-campus premises that NYFA has substantial control over. This includes buildings or property owned or controlled by a recognized student organization.
3. Activity occurring within computer and internet networks, digital platforms, and computer hardware or software owned or operated by, or used in the operations of NYFA’s programs and activities over which the New York Film Academy has substantial control.
4. Any locations, events, or circumstances in which NYFA exercises substantial control over both the Respondent and the context in which the covered sexual harassment occurs.

## FORMAL COMPLAINT

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For the purposes of the Title IX Grievance Policy, “Formal Complaint” means a document – including an electronic submission - filed by a Complainant with a signature or other indication that the Complainant is the person filing the Formal Complaint, or signed by the Title IX Coordinator, alleging sexual harassment against a Respondent about conduct within NYFA’s education program or activity and requesting initiation of the procedures consistent with the Title IX Grievance Policy to investigate the allegation of covered sexual harassment.

## COMPLAINANT

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

## RESPONDENT

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For the purposes of the Title IX Grievance Policy, Respondent means any individual who has been reported to be the perpetrator of conduct that could constitute covered sexual harassment as defined under this Policy.

## RELEVANT EVIDENCE AND QUESTIONS

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Relevant evidence and questions refer to any questions and evidence that tends to make an allegation of sexual harassment more or less likely to be true.

“Relevant” evidence and questions do not include the following types of evidence and questions, which are deemed “irrelevant” at all stages of the Title IX Grievance Procedure:

Evidence and questions about the Complainant’s sexual predisposition or prior sexual behavior unless:

1. They are offered to prove that someone other than the Respondent committed the conduct alleged by the Complainant, or
2. They concern specific incidents of the Complainant’s prior sexual behavior with respect to the Respondent and are offered to prove consent. [34 C.F.R. § 106.45\(6\)\(i\)](#).

Evidence and questions that constitute, or seek disclosure of, information protected under a legally-recognized privilege.

Any Party’s medical, psychological, and similar records unless the Party has given voluntary, written consent. See, [85 Fed. Reg. 30026, 30294](#) (May 19, 2020).

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## PRIVACY VS. CONFIDENTIALITY

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

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

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## WORKING DAYS

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

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## DISABILITY ACCOMMODATIONS

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This Policy does not alter any institutional obligations under federal disability laws including the Americans with Disabilities Act of 1990, and Section 504 of the Rehabilitation Act of 1973. Parties may request reasonable accommodations for disclosed disabilities to the Title IX Coordinator at any point before or during the Title IX Grievance Procedure that do not fundamentally alter the Procedure. The Title IX Coordinator will not affirmatively provide disability accommodations that have not been specifically requested by the Parties, even where the Parties may be receiving accommodations in other NYFA programs and activities.

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## MAKING A REPORT REGARDING COVERED SEXUAL HARASSMENT TO NYFA

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Any person may report of covered sexual harassment (whether or not the person reporting is the person alleged to be the victim of conduct that could constitute covered sexual harassment), in



person, by mail, by telephone, or by electronic mail, using the contact information listed for the Title IX Coordinator, or by any other means that results in the Title IX Coordinator receiving the person's verbal or written report.

**Contact Information for the Title IX Coordinator(s):**

New York Campus and Online Programs

Carlye Bowers

Director of Campus Life & Title IX Coordinator

17 Battery Place, 5th Floor, Suite 501

New York, NY 10004

[NYtitle9@nyfa.edu](mailto:NYtitle9@nyfa.edu)

[NY Title IX Online Reporting Tool](#)

212-674-4300, ext. 1121

Los Angeles Campus

Susan Ashe

Dean of Students & Interim Title IX Coordinator

3300 Riverside Drive, 2nd Floor, Suite 220

Burbank, CA 91505

[LAtitle9@nyfa.edu](mailto:LAtitle9@nyfa.edu)

[LA Title IX Online Reporting Tool](#)

818-333-3558, ext. 1134

South Beach Campus

Carlye Bowers

Interim Title IX Coordinator

17 Battery Place, 5th Floor, Suite 501

New York, NY 10004

[SBtitle9@nyfa.edu](mailto:SBtitle9@nyfa.edu)

[SB Title IX Online Reporting Tool](#)

212-674-4300, ext. 1211

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

**CONFIDENTIAL REPORTING**

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

New York Campus - Counseling Services

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

Los Angeles Campus - Counseling Services

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

South Beach Campus - Counseling Services

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

Faculty and staff Complainants, Respondents, and Witnesses may seek confidential consultation through NYFA's Employee Assistance Program. Faculty and staff can log into their online Paycom account for information on how to access this program and/or contact Human Resources for more information.

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

COMMUNITY RESOURCES AND NATIONAL HOTLINES

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

NEW YORK CITY

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- Mount Sinai Beth Israel Victim Services Program: <https://www.mountsinai.org/locations/beth-israel/support/social-work/victim-services>
- New York State Domestic Hotline: <http://www.opdv.ny.gov/help/dvhotlines.html>
- Office for the Prevention of Domestic Violence: <http://www.opdv.ny.gov/help/index.html>

- Legal Momentum: <https://www.legalmomentum.org/>
- NYSCASA: <http://nyscasa.org/>
- NYSCADV: <http://www.nyscadv.org/>
- Anti-Violence Project: <http://www.avp.org>
- Safe Horizons: <http://www.safehorizon.org/>
- New York City Family Justice Centers:  
<http://www1.nyc.gov/site/ocdv/programs/family-justice-centers.page>

## LOS ANGELES / BURBANK

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

## SOUTH BEACH / MIAMI

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

## NATIONAL HOTLINES

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

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

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### SUPPORTIVE MEASURES

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Upon receipt of a complaint, the Title IX Coordinator will provide written information that identifies existing counseling, health, mental health, victim advocacy, legal assistance, visa and immigration assistance, and other services available on campus and within the community. The written notification will also describe options for available assistance in - and how to request changes to - academic, living, transportation, and working situations. Students, faculty, and staff may also contact the Title IX Coordinator to request information about the available options.

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

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

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

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

1. Academic assistance: transferring to another section or class time slot, rescheduling an assignment or test, extensions of deadlines or other course-related adjustments, accessing academic support such as tutoring, arranging for incompletes, a leave of absence or withdrawal from course(s), preserving eligibility for financial aid, needs-based or talent-based discounts, or international student visas
2. Mental health services, such as counseling
3. Providing resources available for medical assessment, treatment, and crisis response
4. Change in housing: switching residence hall rooms or assistance in finding alternative third-party housing
5. Providing resources and options available for contacting law enforcement
6. Providing an escort for the student to move safely between NYFA classes and programs
7. Providing increased security and monitoring of certain areas of the campus
8. Transportation and parking assistance

9. Assistance in identifying additional resources off campus
10. No Contact Order (NCO)

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

1. Change in the nature or terms of employment, such as adjustments to working schedule, change in supervisor, or taking a leave of absence
2. Mental health services through NYFA's Employee Assistance Program or through employee health insurance
3. Providing an escort for the employee to move safely between NYFA classes and programs
4. Providing increased security and monitoring of certain areas of the campus
5. Transportation and parking assistance
6. Assistance in identifying additional support resources
7. No Contact Order (NCO)

## EMERGENCY PROTECTIVE MEASURES

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

### Procedural Hold for Student Respondents

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

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

1. Within twenty-four (24) hours after the imposition of the Procedural Hold, the Campus Dean or designee will review the information upon which the Procedural Hold was based. The Procedural Hold will stand unless the Campus Dean rescinds the Procedural Hold within twenty-four (24) hours of its imposition. If the Campus Dean rescinds the Procedural Hold, the action will be deemed vacated and every reasonable effort will be made to inform the Complainant and Respondent that the Procedural Hold is vacated.
  - a. Should the Procedural Hold be vacated, that will have no bearing on the Title IX Grievance proceedings arising from the conduct which prompted the Procedural Hold.
2. Upon imposition of the Procedural Hold, the Title IX Coordinator or designee will notify the Respondent of the allegations, the length and conditions of the Procedural Hold, and

the opportunity for a review with the Campus Dean or designee to challenge the Procedural Hold.

3. Review of the Procedural Hold will have scheduling priority. The Respondent may be accompanied by an Advisor. The Respondent may present information to contest the Procedural Hold, or to demonstrate that the Procedural Hold is unnecessary or that the conditions of the Procedural Hold should be modified. The Campus Dean is authorized to investigate the facts which prompted the Procedural Hold and may lift the Procedural Hold or modify its conditions. Within three (3) working days of the conclusion of the Procedural Hold review, the Campus Dean will determine:
  - a. If the Procedural Hold is necessary
  - b. If the conditions of the Procedural Hold should be modified

The result of the Procedural Hold review will have no bearing on the Title IX Grievance proceedings arising from the conduct which prompted the Procedural Hold.

#### Administrative Leave for Employee Respondents

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

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

1. Within twenty-four (24) hours after the imposition of the Administrative Leave, the Campus Dean or designee will review the information upon which the Administrative Leave was based. The Administrative Leave will stand unless the Campus Dean rescinds the Administrative Leave within twenty-four (24) hours of its imposition. If the Campus Dean rescinds the Administrative Leave, the action will be deemed vacated and every reasonable effort will be made to inform the Complainant and Respondent that the Administrative Leave is vacated.
  - a. Should the Administrative Leave be vacated, that will have no bearing on the Title IX Grievance proceedings arising from the conduct which prompted the Administrative Leave.
2. Upon imposition of the Administrative Leave, the Title IX Coordinator or designee will notify the Respondent of the allegations, the length and conditions of the Administrative Leave, and the opportunity for a review with the Campus Dean or designee to challenge the Administrative Leave.
3. Review of the Administrative Leave will have scheduling priority. The Respondent may be accompanied by an Advisor. The Respondent may present information to contest the Administrative Leave, or to demonstrate that the Administrative Leave is unnecessary or that

the conditions of the Administrative Leave should be modified. The Campus Dean is authorized to investigate the facts which prompted the Administrative Leave and may lift the Administrative Leave or modify its conditions. Within three (3) working days of the conclusion of the Administrative Leave review, the Campus Dean will determine:

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

The result of the Administrative Leave review will have no bearing on the Title IX Grievance Policy proceedings arising from the conduct which prompted the Administrative Leave.

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## INFORMATION ON REPORTING

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### TIMELY WARNINGS

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When an incident of covered sexual harassment is reported to NYFA and involves an alleged crime that constitutes a possible threat to the campus community, NYFA will evaluate each incident on a case-by-case basis to determine if a timely warning notice will be distributed to the community in a manner consistent with the requirements of the Clery Act. NYFA will not release the name or identifying information about the Complainant.

### DOCUMENTATION AND RECORDS RETENTION

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NYFA will create and maintain the following records for a period of seven (7) years: records of any actions, including any supportive measures, taken in response to a report or Formal Complaint of sexual misconduct; records of investigations, including any determination regarding responsibility and any audio or audiovisual recording(s) or transcript(s) created, any disciplinary sanctions imposed on the Respondent, and any remedies provided to the Complainant, Respondent, or Witnesses; any appeal and the result of that appeal; and any informal or alternative resolution, and the result of such resolution processes. Records may be kept longer than seven (7) years in cases with outcomes that include suspension, expulsion, or termination, in accordance with NYFA records policies. Records will be maintained in accordance with the privacy protections set forth in Title IX, Title VII, the Clery Act, FERPA, and applicable state law regarding the privacy of personnel records.

### PRESERVING INFORMATION

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

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

## REPORTING TO HOSPITALS AND MEDICAL PROFESSIONALS

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

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

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

### New York City

Beth Israel Medical Center, Manhattan  
281 1st Avenue  
New York, NY 10003,  
212-420-2000

NYC Health + Hospitals/Gotham Health, Fort Greene  
295 Flatbush Avenue Extension  
Brooklyn, New York 11201  
718-388-5889



Los Angeles/ Burbank

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

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

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

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

South Beach/ Miami

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

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

REPORTING TO LAW ENFORCEMENT

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

agency. All Complainants will be informed of this reporting option and assured that the Title IX Coordinator will cooperate with any investigation to the extent possible under federal and local laws.

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

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

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

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

1. Answer questions about it, including information from the order about the Respondent's obligation to stay away from the person(s) seeking protection.
2. Explain the consequences for violating a restraining order or protection order, including but not limited to arrest, Student Conduct violations, Procedural Hold, or Administrative Leave.

## REPORTING TO THE TITLE IX OFFICE

NYFA encourages the campus community to report all incidents of covered sexual harassment, defined by the Final Rule under Title IX of the Educational Amendments of 1972, to the Title IX Coordinator.

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

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

NYFA encourages prompt reporting to allow for the collection and preservation of evidence that may be helpful during an investigation or criminal proceeding. A delay in filing a complaint may limit the Title IX Coordinator's ability to respond.

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

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

### AMNESTY FOR STUDENTS WHO REPORT OR PARTICIPATE AS WITNESSES

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

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## EDUCATION AND PREVENTION

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### EDUCATION AND PREVENTION PROGRAMS

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

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

Primary and ongoing prevention and awareness programming for students, faculty, and staff provides information regarding:

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

### BYSTANDER INTERVENTION

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

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

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

1. Notice potentially problematic situations

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

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

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

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

## RISK REDUCTION

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

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

1. Be aware of your surroundings. Knowing where you are and who is around you may help you to find a way to get out of a bad situation.
2. Try to avoid isolated areas. It is more difficult to get help if no one is around.
3. Walk with purpose. Even if you don't know where you are going, act like you do.
4. Trust your instincts. If a situation or location feels unsafe or uncomfortable, it probably isn't the best place to be.
5. Try not to load yourself down with packages or bags as this can make you appear more vulnerable.
6. Make sure your cell phone is with you and charged and that you have money for a taxi or ride-share.
7. Don't allow yourself to be isolated with someone you don't trust or someone you don't know.
8. Avoid putting music headphones in both ears so that you can be more aware of your surroundings, especially if you are walking alone.

9. When you go to a social gathering, go with a group of friends. Arrive together, check in with each other throughout the evening, and leave together. Knowing where you are and who is around you may help you to find a way out of a bad situation.
10. If you feel unsafe in any situation, trust your instincts. If you see something suspicious, contact law enforcement immediately (local authorities can be reached by calling 911 in most areas of the U.S.).
11. Don't leave your drink unattended while talking, dancing, using the restroom, or making a phone call. If you've left your drink alone, just get a new one.
12. Don't accept drinks from people you don't know or trust. If you choose to accept a drink, go with the person to the bar to order it, watch it being poured, and carry it yourself. At parties, don't drink from punch bowls or other large, common open containers.
13. Watch out for your friends, and vice versa. If a friend seems out of it, is too intoxicated, or is acting out of character, get your friend to a safe place immediately.
14. If you suspect you or a friend has been drugged, contact law enforcement immediately (local authorities can be reached by calling 911 in most areas of the U.S.). Be explicit with doctors so they can give you the correct tests (you will need a urine test and possibly others).
15. If you need to get out of an uncomfortable or scary situation here are some things that you can try:
  - a. Remember that being in this situation is not your fault. You did not do anything wrong, it is the person who is making you uncomfortable that is to blame.
  - b. Be true to yourself. Don't feel obligated to do anything you don't want to do. "I don't want to" is a good enough reason. Do what feels right to you and what you are comfortable with.
  - c. Have a code word with your friends or family so that if you don't feel comfortable you can call them and communicate your discomfort without the person you are with knowing. Your friends or family can then come to get you or make up an excuse for you to leave.
  - d. Lie. If you don't want to hurt the person's feelings it is better to lie and make up a reason to leave than to stay and be uncomfortable, scared, or worse. Some excuses you could use are: needing to take care of a friend or family member, not feeling well, having somewhere else that you need to be, etc.
16. Try to think of an escape route. Consider answering these questions about your surroundings: How would you get out of the room? Where are the doors? Windows? Are there people around who might be able to help you? Is there an emergency phone nearby?
17. If you and/or the other person have been drinking, you can say that you would rather wait until you both have your full judgment before doing anything you may regret later.

# THE TITLE IX GRIEVANCE PROCEDURE

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## FILING A FORMAL COMPLAINT

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

To file a Formal Complaint, a Complainant must provide the Title IX Coordinator a written, signed complaint (an electronic signature is sufficient) describing, in as much detail as possible, the facts of any incident(s) which give rise to the filing of the complaint. Complainants are only able to file a Formal Complaint under this Policy if they are currently participating in, or attempting to participate in, the education programs or activities of NYFA, including as an employee. For Complainants who do not meet this criteria, NYFA will deem the complaint as filed under the Sexual Misconduct Policy or one of NYFA's other relevant policies and procedures.

If a Complainant does not wish to make a Formal Complaint, the Title IX Coordinator may determine if a Formal Complaint is necessary. NYFA will inform the Complainant of this decision in writing, and the Complainant need not participate in the process further but will receive all notices issued under this Policy and Procedure.

Nothing in the Title IX Grievance Policy prevents a Complainant from seeking the assistance of state or local law enforcement alongside the appropriate on-campus process.

## INFORMAL RESOLUTION

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A Complainant who files a Formal Complaint may elect, at any time, to address the matter through the informal resolution process. Generally speaking, these resolution options are less time intensive than an investigation and live hearing, while still affording students an opportunity to actively participate in a process led by NYFA for resolution of their complaints.

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

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

The Parties may elect to leave the informal resolution process at any point until the informal resolution process is concluded. If a Party elects to leave the informal resolution process, the formal resolution process resumes. In participating in the informal resolution process, the Parties understand that the timeframes governing the formal process temporarily cease and only recommence upon reentry into the formal process.

### **1. Determination to Approve Entry into Informal Resolution Process**

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

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

Informal resolution is only permitted to address allegations of student-on-student sexual harassment, and is never allowed as an option to resolve allegations that an employee sexually harassed a student. See, [85 Fed. Reg. 30026, 30054](#) (May 19, 2020).

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

### **2. Role of the Facilitator**

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

All Facilitators must have training in the definition of sexual harassment under [34 C.F.R. § 106.30\(a\)](#), the scope of NYFA's education program or activity, how to conduct informal resolution processes, and how to serve impartially, including by avoiding prejudgment of the facts at issue, conflicts of interest, or bias.

### **3. Confidentiality**

In entering the informal resolution process, the Parties shall agree that any testimony and evidence (including admissions of responsibility) they share or receive during the informal resolution process concerning the allegations of the Formal Complaint is confidential while the Parties are participating in the informal resolution process. No evidence concerning the allegations obtained within the



informal resolution process may be disseminated to any person, provided that any Party to the informal resolution process may generally discuss the allegations under investigation with a parent, friend, Advisor, or other source of emotional support, or with an advocacy organization. Should the Parties withdraw from the informal resolution process, information disclosed or obtained for purposes of the informal resolution process may be incorporated into the formal investigation and live hearing, provided that this information is disclosed and reviewed by the Parties under the investigatory and hearing procedures described in the Title IX Grievance Procedure.

#### **4. Informal Resolution Options**

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

##### ***a. Administrative Resolution***

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

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

##### ***b. Mediation***

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

The mediation process will typically commence within ten (10) working days after the Title IX Office receives consent to mediate from both Parties, and will continue until concluded or terminated by either Party or the Title IX Office. During mediation, any potential investigation will halt, and calculations for time frames will be stayed. If the mediation results in a resolution, the disciplinary process will be concluded and the matter will be closed. If a

resolution cannot be reached, the matter will be referred to the Campus Dean to re-evaluate other options for resolution, including investigation.

During mediation, a Facilitator will guide a discussion between the Parties. In circumstances where the Parties do not wish to meet face to face, either Party can request “caucus” mediation, and the Facilitator will conduct separate meetings. Whether or not the Parties agree to meet face to face, each Party will be permitted to bring an Advisor of their choice to any meetings who may be, but is not required to be, an attorney.

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

*c. Restorative Justice*

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

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

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

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

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## MULTI-PARTY SITUATIONS

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

## DETERMINING JURISDICTION

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The Title IX Coordinator will determine if the Title IX Grievance Procedure should apply to a Formal Complaint. The Process will apply when all of the following elements are met, in the reasonable determination of the Title IX Coordinator:

1. The conduct is alleged to have occurred on or after August 14, 2020;
2. The conduct is alleged to have occurred in the United States;
3. The conduct is alleged to have occurred in NYFA's education program or activity; and
4. The conduct is alleged to constitute covered sexual harassment as defined in this Policy.

If all of the elements are met, NYFA will investigate the allegations according to the Title IX Grievance Procedure.

## ALLEGATIONS POTENTIALLY FALLING UNDER TWO POLICIES

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If the alleged conduct includes conduct that would constitute covered sexual harassment and conduct that would not constitute covered sexual harassment, the Title IX Grievance Procedure will be applied in the investigation and adjudication of all of the allegations.

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## FORMAL COMPLAINT DISMISSAL

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### MANDATORY DISMISSAL

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If any one of these elements are not met, the Title IX Coordinator will notify the Parties that the Formal Complaint is being dismissed for the purposes of the Title IX Grievance Policy. Either Party may appeal this dismissal using the procedure outlined in the Appeals section (below).

### DISCRETIONARY DISMISSAL

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

1. A Complainant notifies the Title IX Coordinator in writing that they would like to withdraw the Formal Complaint or any allegations raised in the Formal Complaint;
2. The Respondent is no longer enrolled or employed by NYFA; or,
3. If specific circumstances prevent NYFA from gathering evidence sufficient to reach a determination regarding the Formal Complaint or allegations within the Formal Complaint.

Any Party may appeal a dismissal determination using the process set forth in the Appeals section (below).

## NOTICE OF DISMISSAL

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Upon reaching a decision that the Formal Complaint will be dismissed, NYFA will promptly send written notice of the dismissal of the Formal Complaint or any specific allegation within the Formal Complaint, and the reason for the dismissal, simultaneously to the Parties through their NYFA email accounts. It is the responsibility of Parties to maintain and regularly check their NYFA email accounts.

## NOTICE OF REMOVAL OF FORMAL COMPLAINT FROM TITLE IX GRIEVANCE PROCEDURE

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Upon dismissal for the purposes of the Title IX Grievance Policy, NYFA retains discretion to utilize other relevant policies or procedures including the Student Code of Conduct and/or the Sexual Misconduct Policy to determine if a violation has occurred. If so, NYFA will promptly send written notice of the dismissal of the Formal Complaint under the Title IX Grievance Procedure.

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## NOTICE OF ALLEGATIONS

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

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

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

The Title IX Coordinator, or their designee, may determine that the Formal Complaint must be dismissed on the mandatory grounds identified above, and will issue a Notice of Dismissal. If such a determination is made, any Party to the allegations of covered sexual harassment identified in the Formal Complaint will receive the Notice of Dismissal in conjunction with, or in separate correspondence after, the Notice of Allegations.

## CONTENTS OF THE NOTICE OF ALLEGATIONS

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The Notice of Allegations will include the following:

1. Notice of NYFA's Title IX Grievance Policy and Procedure, including any informal resolution process and a hyperlink to a copy of the Policy and Procedure.

2. Notice of the allegations potentially constituting covered sexual harassment, and sufficient details known at the time the Notice is issued, such as the identities of the Parties involved in the incident, if known, including the Complainant; the conduct allegedly constituting covered sexual harassment; and the date and location of the alleged incident, if known.
3. Notice of the sanction or sanctions that may be imposed on the Respondent based upon the outcome of the Title IX Grievance Procedure.
4. A statement that the Respondent is presumed not responsible for the alleged conduct and that a determination regarding responsibility is made at the conclusion of the Title IX Grievance Procedure.
5. A statement that the Parties may have an Advisor of their choice, who may be, but is not required to be, an attorney, as required under [34 C.F.R. § 106.45\(b\)\(5\)\(iv\)](#);
6. A statement that before the conclusion of the investigation, the Parties may inspect and review evidence obtained as part of the investigation that is directly related to the allegations raised in the Formal Complaint, including the evidence upon which NYFA does not intend to rely in reaching a determination regarding responsibility, and evidence that both tends to prove or disprove the allegations, whether obtained from a Party or other source, as required under [34 C.F.R. § 106.45\(b\)\(5\)\(vi\)](#);
7. A statement to student Parties that the Student Conduct Code (see Item 9, “falsifying information”) prohibits knowingly making false statements or knowingly submitting false information during the Title IX Grievance Procedure; or a statement to employee Parties that the Employee Standards of Conduct has an expectation of honest cooperation and participation during the Title IX Grievance Procedure.

## ONGOING NOTICE

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If, in the course of an investigation, NYFA decides to investigate allegations about the Complainant or Respondent that are not included in the Notice of Allegations and are otherwise covered sexual harassment falling within the Title IX Grievance Policy, NYFA will notify the Parties whose identities are known of the additional allegations by their NYFA email accounts or other reasonable means.

The Parties will be provided sufficient time to review the additional allegations to prepare a response before any initial interview regarding those additional charges.

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## ADVISOR OF CHOICE AND PARTICIPATION OF ADVISORS

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

NYFA has a long-standing practice of requiring students to participate in the Procedure directly and not through an advocate or representative. Students participating as a Complainant or Respondent in this Procedure may be accompanied by an Advisor of their choice to any meeting or hearing to which they are required or are eligible to attend. The Advisor is not an advocate. Except where explicitly stated by this Policy, as consistent with the Final Rule, Advisors shall not participate directly

in the process as per NYFA's standard policy and practice. At hearings, Advisors are permitted to cross-examine the other Party and Witnesses, as described below.

NYFA will not intentionally schedule meetings or hearings on dates where the Advisors for all Parties are not available, provided that the Advisors act reasonably in providing available dates and work collegially to find dates and times that meet all schedules.

NYFA's obligations to investigate and adjudicate in a prompt timeframe under the Title IX Grievance Policy and other NYFA policies apply to matters governed under this Policy, and NYFA cannot agree to extensive delays solely to accommodate the schedule of an Advisor. The determination of what is reasonable shall be made by the Title IX Coordinator or designee. NYFA will not be obligated to delay a meeting or hearing under this process more than five (5) working days due to the unavailability of an Advisor, and may offer the Party the opportunity to obtain a different Advisor of their choice or utilize one provided by NYFA.

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## NOTICE OF MEETINGS AND INTERVIEWS

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NYFA will provide, to a Party whose participation is invited or expected, written notice of the date, time, location, participants, and purpose of all hearings, investigative interviews, or other meetings with a Party, with sufficient time for the Party to prepare to participate.

### DELAY

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

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

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

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## INVESTIGATION

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### GENERAL RULES OF INVESTIGATIONS

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The Title IX Coordinator and/or an investigator designated by the Title IX Coordinator will perform an investigation under a reasonably prompt timeframe of the conduct alleged to constitute covered sexual harassment after issuing the Notice of Allegations.

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

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

## INSPECTION AND REVIEW OF EVIDENCE

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Prior to the completion of the investigation, the Parties will have an equal opportunity to inspect and review the evidence obtained through the investigation. The purpose of the inspection and review process is to allow each Party the equal opportunity to meaningfully respond to the evidence prior to conclusion of the investigation.

Evidence that will be available for inspection and review by the Parties will be any evidence that is directly related to the allegations raised in the Formal Complaint. It will include any:

1. Evidence that is relevant, even if that evidence does not end up being relied upon by NYFA in making a determination regarding responsibility;
2. Inculpatory or exculpatory evidence (i.e. evidence that tends to prove or disprove the allegations) that is directly related to the allegations, whether obtained from a Party or other source.

Exceptions to the above include all evidence which is privileged under federal or local state law (e.g., statements made to/from doctors, therapists, attorneys, student records or any item protected by Family Educational Rights and Privacy Act Regulations (FERPA)), evidence of prior sexual behavior unless it shows consent or that someone other than Respondent committed the alleged misconduct.

All Parties must submit any evidence they would like the investigator to consider prior to when the Parties' time to inspect and review evidence begins. See, [85 Fed. Reg. 30026, 30307](#) (May 19, 2020).

NYFA will send the evidence made available for each Party and each Party's Advisor, if any, to inspect and review through an electronic format or a hard copy. NYFA is not under an obligation to use any specific process or technology to provide the evidence and shall have the sole discretion in terms of determining format and any restrictions or limitations on access.

The Parties will have ten (10) working days to inspect and review the evidence and submit a written response by email to the investigator. The investigator will consider the Parties' written responses before completing the Investigative Report.

NYFA will provide copies of the Parties' written responses of the review to all Parties and their Advisors, if any. See, [85 Fed. Reg. 30026, 30307](#) (May 19, 2020).

NYFA will provide the Parties five (5) working days after the initial inspection and review of evidence, and before the investigator completes the Investigative Report, to provide additional evidence in response to their inspection and review of the evidence, and then provide the Parties five (5) working days to inspect, review, and respond to the Party's additional evidence through a written response to the investigator. Those written responses will be disclosed to the Parties. See, [85 Fed. Reg. 30026, 30307](#) (May 19, 2020).

Any evidence subject to inspection and review will be available at any hearing.

The Parties and their Advisors must sign an agreement to respect the privacy of the Parties, the confidentiality of the proceedings, and not to disseminate any of the evidence subject to inspection and review or use such evidence for any purpose unrelated to the Title IX Grievance Procedure. See, [85 Fed. Reg. 30026, 30435](#) (May 19, 2020).

The Parties and their Advisors shall not photograph or otherwise copy the evidence. See, [85 Fed. Reg. 30026, 30435](#) (May 19, 2020).

## INCLUSION OF EVIDENCE NOT DIRECTLY RELATED TO THE ALLEGATIONS

Evidence obtained in the investigation that is determined in the reasoned judgment of the investigator not to be directly related to the allegations in the Formal Complaint will be included in the appendices to the investigative report.

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## INVESTIGATIVE REPORT

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The Title IX Coordinator and/or an investigator designated by the Title IX Coordinator will create an Investigative Report that fairly summarizes relevant evidence.

The Investigative Report is not intended to catalog all evidence obtained by the investigator, but only to provide a fair summary of that evidence.

Only relevant evidence (including both inculpatory and exculpatory - i.e. tending to prove and disprove the allegations - relevant evidence) will be referenced in the Investigative Report.

The investigator may redact irrelevant information from the Investigative Report when that information is contained in documents or evidence that is/are otherwise relevant. See, [85 Fed. Reg. 30026, 30304](#) (May 19, 2020).



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## HEARING

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### GENERAL RULES OF HEARINGS

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NYFA will not issue a disciplinary sanction arising from an allegation of covered sexual harassment without holding a live hearing, unless the Title IX Grievance Procedure has been resolved through one of the Informal Resolution Options referenced above.

The live hearing may be conducted with all Parties physically present in the same geographic location, or, at NYFA's discretion, any or all Parties, Witnesses, and other participants may appear at the live hearing virtually through Zoom, Skype, or similar technology. This technology will enable participants simultaneously to see and hear each other. At its discretion, NYFA may delay or adjourn a hearing based on technological errors not within a Party's control.

All proceedings will be recorded either through audio recording, audiovisual recording, or transcript. That recording or transcript will be made available to the Parties for inspection and review.

### CONTINUANCES OR GRANTING EXTENSIONS

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NYFA may determine that multiple sessions or a continuance (i.e. a pause on the continuation of the hearing until a later date or time) is needed to complete a hearing. If so, NYFA will notify all Parties and endeavor to accommodate all Parties' schedules and complete the hearing as promptly as practicable.

### PARTICIPANTS IN THE LIVE HEARING

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Live hearings are not public, and the only individuals permitted to participate in the hearing are as follows:

1. Complainant and Respondent (The Parties)
  - a. The Parties cannot waive the right to a live hearing.
  - b. NYFA may still proceed with the live hearing in the absence of a Party, and may reach a determination of responsibility in their absence.
  - c. NYFA will not threaten, coerce, intimidate or discriminate against the Party in an attempt to secure the Party's participation. *See*, [34 C.F.R. § 106.71](#); *see also*, [85 Fed. Reg. 30026, 30216](#) (May 19, 2020).
  - d. The Decision-maker cannot draw an inference about the determination regarding responsibility based solely on a Party's absence from the live hearing.
2. The Decision-maker
  - a. The hearing will be facilitated by and determined by a single Decision-maker.
  - b. The Title IX Coordinator and the Title IX investigator shall be excluded from being the Decision-maker.

- c. No Decision-maker may have a conflict of interest or bias in favor of or against Complainants or Respondents generally, or in favor or against the Parties to the particular case.
  - d. The Decision-maker will be trained on topics including how to serve impartially, issues of relevance, including how to apply the rape shield protections provided for Complainants, and any technology to be used at the hearing.
  - e. The Parties will have an opportunity to raise any objections regarding a Decision-maker's actual or perceived conflicts of interest or bias at the commencement of the live hearing.
3. Advisor of Choice
- a. The Parties have the right to select an Advisor of their choice, who may be, but does not have to be, an attorney. If a Party does not have an Advisor present at the live hearing, NYFA shall provide, without fee or charge, an Advisor, who shall be selected by NYFA.
  - b. The Advisor may accompany the Parties to any meeting or hearing they are permitted to attend, but may not speak for the Party, except for the purpose of cross-examination.
  - c. The Parties are permitted to conduct cross-examination, however if they choose, a Party may elect to have their Advisor conduct cross-examination. As a result, if a Party does not select an Advisor, NYFA will select an Advisor to serve in this role for the limited purpose of conducting the cross-examination at no fee or charge to the Party.
  - d. The Advisor is not prohibited from having a conflict of interest or bias in favor of or against Complainants or Respondents generally, or in favor or against the Parties to the particular case.
  - e. The Advisor is not prohibited from being a Witness in the matter.
  - f. If a Party does not attend the live hearing, the Party's Advisor may appear and conduct cross-examination on the absent Party's behalf. See, [85 Fed. Reg. 30026, 30340](#) (May 19, 2020).
  - g. Advisors and all persons present shall be subject to NYFA's Rules of Decorum, and may be removed upon violation of those Rules. See, Appendix A, Rules of Decorum.
4. Witnesses
- a. Witnesses cannot be compelled to participate in the live hearing, and have the right not to participate in the hearing free from retaliation. See, [85 Fed. Reg. 30026, 30360](#) (May 19, 2020).
  - b. Witnesses and all persons present shall be subject to NYFA's Rules of Decorum, and may be removed upon violation of those Rules. See, Appendix A, Rules of Decorum.

## HEARING PROCEDURES

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For all live hearings conducted under this Title IX Grievance Procedure, the process will be as follows:

1. The Decision-maker will open and establish rules and expectations for the hearing;
2. The Parties will each be given the opportunity to provide opening statements;
3. The Decision-maker will ask questions of the Parties and Witnesses;

4. Parties will be given the opportunity for live cross-examination after the Decision-maker conducts its initial round of questioning;
  - a. During the Parties' cross-examination, the Decision-maker will have the authority to pause cross-examination at any time for the purposes of asking follow up questions and any time necessary in order to enforce the established Rules of Decorum.
5. Should a Party or a Party's Advisor choose not to cross-examine a Party or Witness, the Party shall affirmatively waive cross-examination through a written or oral statement to the Decision-maker. A Party's waiver of cross-examination does not eliminate the ability of the Decision-maker to use statements made by the Party.
6. At the request of either Party, NYFA shall provide for the entire live hearing (including cross-examination) to occur with the Parties located in separate rooms with technology enabling the Parties to see and hear each other.
7. The Parties will be given a chance to make an impact statement during the part of the proceedings where the Decision-maker is deliberating on appropriate sanctions

## LIVE CROSS-EXAMINATION PROCEDURE

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Each Party's Advisor may conduct live cross-examination of the other Party or Parties and Witnesses. During this live-cross examination the Advisor may ask the other Party or Parties and Witnesses relevant questions and follow-up questions, including those challenging credibility directly, orally, and in real time.

Before any cross-examination question is answered, the Decision-maker will determine if the question is relevant. *See*, Appendix B, Guide for Determining Relevancy. Cross-examination questions that are duplicative of those already asked, including by the Decision-maker may be deemed irrelevant if they have been asked and answered.

## REVIEW OF RECORDING OR TRANSCRIPT

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The recording or transcript of the hearing will be available for review by the Parties within ten (10) working days, unless there are any extenuating circumstances. The recording or transcript of the hearing will not be provided to Parties or Advisors.

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## DETERMINATION REGARDING RESPONSIBILITY

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### STANDARD OF PROOF

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NYFA uses the preponderance of the evidence standard for investigations and determinations regarding responsibility of Formal Complaints covered under this Policy. This means that the investigation and hearing determines whether it is more likely than not that a violation of the Policy occurred.

## GENERAL CONSIDERATIONS FOR EVALUATING TESTIMONY AND EVIDENCE

While the opportunity for cross-examination is required in all Title IX hearings, determinations regarding responsibility may be based in part, or entirely, on documentary, audiovisual, and digital evidence, as warranted in the reasoned judgment of the Decision-maker.

### 1. Credibility

Decision-makers shall not draw inferences regarding a Party or Witness' credibility based on the Party or Witness' status as a Complainant, Respondent, or Witness, nor shall it base its judgments in stereotypes about how a Party or Witness would or should act under the circumstances.

Generally, credibility judgments should rest on the demeanor of the Party or Witness, the plausibility of their testimony, the consistency of their testimony, and its reliability in light of corroborating or conflicting testimony or evidence.

Still, credibility judgments should not rest on whether a Party's or Witness's testimony is non-linear or incomplete, or if the Party or Witness is displaying stress or anxiety.

Where a Party's or Witness's conduct or statements demonstrate that the Party or Witness is engaging in retaliatory conduct, including but not limited to witness tampering and intimidation, the Decision-maker may draw an adverse inference as to that Party's or Witness's credibility.

### 2. Weight of Testimony

Decision-makers will afford the highest weight relative to other testimony to first-hand testimony by Parties and Witnesses regarding their own memory of specific facts that occurred. Both inculpatory and exculpatory (i.e. tending to prove and disprove the allegations) evidence will be weighed in equal fashion.

Except where specifically barred by the Title IX Final Rule, a Witness' testimony regarding third-party knowledge of the facts at issue will be allowed, but will generally be accorded lower weight than testimony regarding direct knowledge of specific facts that occurred.

### 3. Expert Witnesses

The Final Rule requires that NYFA allow Parties to call "expert witnesses" for direct and cross examination. While the expert witness will be allowed to testify and will be subject to cross-examination as required by the Final Rule, the Decision-maker will be instructed to afford lower weight to non-factual testimony of the expert relative to fact witnesses, and any expert testimony that is not directed to the specific facts that occurred in the case will be afforded lower weight relative to fact witnesses, regardless of whether the expert witness testimony is the subject of cross examination and regardless of whether all Parties present experts as witnesses.

### 4. Character Witnesses

The Final Rule requires that NYFA allow Parties to call character witnesses to testify. NYFA does not provide for character witnesses in other proceedings. While the character witnesses will be

allowed to testify and be crossed as required by the Final Rule, the Decision-maker will be instructed to afford very low weight to any non-factual character testimony of any witness and may limit the evidence of the character witness.

#### 5. Polygraph Tests

The Final Rule requires that NYFA admit and allow testimony regarding polygraph tests (“lie detector tests”) and other procedures that are outside of standard use in academic and non-academic conduct processes. While the processes and testimony about them will be allowed to testify and be crossed as required by the Final Rule, the Decision-maker will afford lower weight to such processes relative to the testimony of fact witnesses.

### COMPONENTS OF THE DETERMINATION REGARDING RESPONSIBILITY

The written Determination Regarding Responsibility will be issued simultaneously to all Parties through their NYFA email account, or other reasonable means as necessary. The Determination will include:

1. Identification of the allegations potentially constituting covered sexual harassment;
2. A description of the procedural steps taken from the receipt of the Formal Complaint through the determination, including any notifications to the Parties, interviews with Parties and Witnesses, site visits, methods used to gather other evidence, and hearings held;
3. Findings of fact supporting the determination;
4. Conclusions regarding which section of the Policy, if any, the Respondent has or has not violated.
5. For each allegation:
  - a. A statement of, and rationale for, a determination regarding responsibility;
  - b. A statement of, and rationale for, any disciplinary sanctions the recipient imposes on the Respondent; and
  - c. A statement of, and rationale for, whether remedies designed to restore or preserve equal access to the recipient’s education program or activity will be provided by the recipient to the Complainant; and
6. The recipient’s procedures and the permitted reasons for the Complainant and Respondent to appeal, as described in the Appeal section(below).

### TIMELINE OF DETERMINATION REGARDING RESPONSIBILITY

If there are no extenuating circumstances, the determination regarding responsibility will be issued by NYFA within ten (10) working days of the completion of the hearing.

### TRANSCRIPT NOTATIONS

Students that are found responsible for a policy violation may receive a notation on their transcript indicating a sanction of either Disciplinary Probation, Suspension, or Expulsion. Notations for Disciplinary Probation are temporary, and only appear during the duration of Disciplinary

Probation. Notations for Suspension may be permanent. Notations for Expulsion are permanent. If findings of responsibility are vacated, any such transcript notation will be removed.

A transcript notation for Suspension, may be removed one year following the date Suspension concluded. A notation may only be removed if a request is made, in writing, to the Title IX Coordinator, one year after the terms of Suspension have been met. Transcript notations for Expulsion may not be removed.

Students who withdraw during an investigation may receive a notation on their transcript indicating the student withdrew with conduct charges pending.

## SANCTIONING FOR STUDENTS

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One or more of the following sanctions or additional actions may be imposed on students for Policy violations:

1. Warning
  - a. Notice to the student that a violation of NYFA policies or regulations has occurred and that continued or repeated violations of NYFA policies or regulations may be cause for further disciplinary action.
  - b. A warning carries no transcript notation.
2. Disciplinary Probation
  - a. A status imposed for a specific period of time in which a student must demonstrate conduct that abides by NYFA's policies and expectations. Conditions restricting the student's privileges or eligibility for NYFA activities may be imposed. A temporary transcript notation may accompany the probationary period. Further misconduct during the probationary period or violation of any conditions of the probation may result in additional disciplinary action, including but not limited to, suspension or expulsion.
  - b. Disciplinary probation carries a temporary transcript notation that is only noted on the student's transcript during the duration of the disciplinary probation. When the disciplinary probation period concludes, the transcript notation is removed.
3. Deferred Suspension
  - a. A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Title IX Coordinator and/or may be a period in which suspension from NYFA is deferred or delayed until a later date. Further violations of NYFA's policies, or failure to complete any assigned conditions may result in additional disciplinary action including, but not limited to, suspension or expulsion.
  - b. Deferred suspension carries a temporary transcript notation that is only noted on the student's transcript during the duration of the deferred suspension. When the deferred suspension period concludes, the transcript notation is removed.
4. Suspension
  - a. Suspension is the termination of a student's status for a specified period of time, including the remainder of an academic term or for several academic terms. Suspension may take effect at such time as the Title IX Coordinator determines.

- b. A suspended student will be ineligible to enroll in any NYFA courses at any NYFA campuses during the period of suspension. A suspended student may be prohibited from entering specified areas, or all areas, of NYFA property.
  - c. During the period of suspension, the Title IX Coordinator may place a hold on the student's NYFA records which may prevent the student from registering, obtaining transcripts, verifications, or receiving a degree from NYFA.
  - d. Further violations of NYFA's policies or expectations, or failure to complete any assigned conditions may result in additional disciplinary action including but not limited to further suspension or expulsion.
  - e. After the period of Suspension, the student will be reinstated if:
    - i. The student has complied with all conditions imposed as part of the suspension.
    - ii. The student is academically eligible.
    - iii. The student meets all requirements for reinstatement including, but not limited to, removal of Holds on records, and payment of restitution where payment is a requirement of reinstatement.
    - iv. The student meets the deadlines for filing all necessary applications, including those for readmission, registration, and enrollment.
    - v. Students are required to apply for readmission following a suspension of more than one academic term and must meet all requirements for readmission.
  - f. Notations for Suspension may be permanent. A transcript notation for Suspension may be removed one year following the date Suspension has concluded. A notation may only be removed if a request is made, in writing, to the Title IX Coordinator, one year after the terms of Suspension have been met.
5. Deferred Expulsion
- a. A status imposed for a specific period of time in which the student must successfully complete conditions outlined by the Title IX Coordinator and/or may be a period in which expulsion from NYFA is deferred or delayed until a later date. Further violations of NYFA's policies, or failure to complete any assigned conditions will result in additional disciplinary action including, but not limited to, immediate expulsion.
  - b. Deferred expulsion carries a permanent transcript notation that indicates the duration of the deferred expulsion.
6. Expulsion
- a. Expulsion is the permanent termination of a student's status. An expelled student will be ineligible to enroll in any NYFA courses at any NYFA campuses indefinitely. Expelled students may be prohibited from entering specified areas, or all areas, of NYFA property, and/or may be excluded from NYFA activities.
  - b. The student record of an expelled student may include a Hold on the student's NYFA records, which may prevent the student from registering, obtaining transcripts, verifications, or receiving a degree from NYFA.
  - c. Expulsion carries a permanent transcript notation.
7. Revocation of Awarding Degree or Certificate
- a. If, after a degree or certificate has been awarded, a degree or certificate recipient is found responsible for a policy violation while the student was an enrolled student, the Title IX

Coordinator may impose, as a sanction, a revocation of the degree or certificate, subject to the following procedures:

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

#### 8. Educational Sanctions

- a. Educational sanctions are intended to help students learn from their decisions and reflect on what they want to get out of their educational experience. Educational sanctions may include, but are not limited to:
  - i. Reflective or research papers, presentations, or assignments
  - ii. Community Service
  - iii. Restitution
  - iv. Participation in designated educational programs, services, or activities
  - v. Letter of apology

#### 9. Additional Actions

- a. Additional actions are intended to help repair any harm that resulted from a violation or protect the safety of the NYFA campus community. Additional actions may include, but are not limited to:
  - i. Exclusion from entering specified areas, or all areas, of NYFA property
  - ii. Loss of privileges and/or exclusion from NYFA activities

#### 10. Limits on Sanctions

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

## SANCTIONING FOR EMPLOYEES

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One or more of the following sanctions or additional actions may be imposed on employees for Policy violations:

1. Subbing or rescheduling an instructor from their class assignment(s)
2. Replacing an instructor from their class assignment(s)
3. Counseling session regarding Policy expectations
4. Verbal Warning
5. Written Warning
6. Final Written Warning



7. Suspension of employment status
8. Termination of employment status

## FINALITY

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The determination regarding responsibility becomes final either on the date that NYFA provides the Parties with the written determination of the result of the appeal, if an appeal is filed consistent with the procedures and timeline outlined in the Appeals section (below), or if an appeal is not filed, the date on which the opportunity to appeal expires.

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## APPEALS

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Each Party may appeal:

1. The dismissal of a Formal Complaint or any included allegations, and/or;
2. A determination regarding responsibility and/or sanctions.

To appeal, a Party must submit their written appeal within five (5) working days of being notified of the decision, indicating the grounds for the appeal.

The limited grounds for appeal available are as follows:

1. Procedural irregularity that affected the outcome of the matter (i.e. a failure to follow NYFA's own procedures).
2. New evidence that was not reasonably available at the time the determination regarding responsibility or dismissal was made, that could affect the outcome of the matter.
3. The Title IX Coordinator, investigator(s), or Decision-maker(s) had a conflict of interest or bias for or against an individual Party, or for or against Complainants or Respondents in general, that affected the outcome of the matter.
4. The severity of the sanctions is unfair compared to the severity of the conduct for which the Respondent was found responsible.

The submission of appeal stays any sanctions for the pendency of an appeal. Supportive measures and remote learning opportunities remain available during the pendency of the appeal.

If a Party appeals, NYFA will notify the other Party in writing of the appeal, however the time for appeal shall be offered equitably to all Parties and shall not be extended for any Party solely because the other Party filed an appeal.

Appeals should be submitted electronically to the Title IX Coordinator, who will forward to the Appeals Decision-panel. Appeals will be decided by an Appeals Decision-panel, who will be free of conflict of interest and bias, and will not serve as investigator, Title IX Coordinator, or hearing Decision-maker in the same matter. The Appeals Decision-panel may be made up of one or more trained individuals.

The outcome of appeal will be provided in writing simultaneously to both Parties, and include rationale for the decision

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## RETALIATION

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NYFA will keep confidential the identity of Complainants, Respondents and Witnesses, except as permitted by FERPA, *See*, [20 U.S.C. §1232g](#), or FERPA regulations, *See*, [34 C.F.R. §99](#), or as required by law, or to carry out the purposes of the Department of Education’s expectations related to sex-based discrimination, *See*, [34 C.F.R. §106](#), including the conduct of any investigation, hearing, or judicial proceeding under this Title IX Grievance Policy.

No person may intimidate, threaten, coerce, or discriminate against any individual for the purpose of interfering with any right or privilege secured by Title IX of the Education Amendments of 1972 or its implementing regulations, *See*, [85 Fed. Reg. 30026](#).

No person may intimidate, threaten, coerce, or discriminate against any individual because the individual has made a report or complaint, testified, assisted, or participated or refused to participate in any manner in an investigation, proceeding or hearing under this Title IX Grievance Policy.

Any intimidation, threats, coercion, or discrimination, for the purpose of interfering with any right or privilege secured by Title IX of the Education Amendments of 1972 or its implementing regulations, *See*, [85 Fed. Reg. 30026](#), constitutes retaliation, whether or not the alleged conduct involves covered sexual harassment. Complaints alleging retaliation by a student may be filed in accordance with NYFA’s Student Code of Conduct, and complaints alleging retaliation by an employee may be filed in accordance with NYFA’s Employee Standards of Conduct.

*Published: August 14, 2020*

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## APPENDIX A: RULES OF DECORUM

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### RULES OF DECORUM

#### PURPOSE OF THE RULES OF DECORUM

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Title IX hearings are not civil or criminal proceedings, and are not designed to mimic formal trial proceedings. They are primarily educational in nature, and the U.S. Department of Education, writing about Title IX in the Final Rule “purposefully designed these final regulations to allow recipients to retain flexibility to adopt rules of decorum that prohibit any Party Advisor or Decision-maker from questioning Witnesses in an abusive, intimidating, or disrespectful manner.” See, [85 Fed. Reg. 30026, 30319](#) (May 19, 2020).

To achieve this purpose, NYFA may provide for reasonable rules of order and decorum, which may be enforced through the removal of an Advisor who refuses to comply with the rules. See, [85 Fed. Reg. 30320](#)

At base, these Rules of Decorum require that all Parties, Advisors, and NYFA staff treat others who are engaged in the process with respect.

The rules and standards apply equally to all Parties and their Advisors regardless of sex, gender, or other protected class, and regardless of whether they are in the role of Complainant or Respondent.

### RULES OF DECORUM

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The following Rules of Decorum are to be observed in the hearing and applied equally to all Parties and Advisors:

1. Questions must be conveyed in a neutral tone.
2. Parties and Advisors will refer to other Parties, Witnesses, Advisors, and NYFA staff using the name and gender used by the person and shall not intentionally mis-name or mis-gender that person in communication or questioning.
3. No Party may act abusively or disrespectfully during the hearing toward any other Party or to Witnesses, Advisors, or Decision-makers.
4. While an Advisor may be an attorney, no duty of zealous advocacy should be inferred or enforced within this forum.
5. The Advisor may not yell, scream, badger, or physically “lean in” to a Party’s or Witness’s personal space. Advisors may not approach the other Party or Witnesses without obtaining permission from the Decision-maker.
6. The Advisor may not use profanity or make irrelevant *ad hominem* attacks upon a Party or Witness. Questions are meant to be interrogative statements used to test knowledge or understand a fact; they may not include accusations within the text of the question.

7. The Advisor may not ask repetitive or redundant questions. This includes questions that have already been asked and answered. When the Decision-maker determines a question has been asked and answered or is otherwise not relevant, the Advisor must move on.
8. Parties and Advisors may take no action at the hearing that a reasonable person in the shoes of the affected Party would see as intended to intimidate that person into not participating in the process or meaningfully modifying their participation in the process.

## WARNING AND REMOVAL PROCESS

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The Decision-maker shall have sole discretion to determine if the Rules of Decorum have been violated. The Decision-maker will notify the offending person of any violation of the Rules.

Upon a second or further violation of the Rules, the Decision-maker shall have discretion to remove the offending person or allow them to continue participating in the hearing or other part of the process.

Where the Decision-maker removes a Party's Advisor, the Party may select a different Advisor of their choice, or accept an Advisor provided by NYFA for the limited purpose of cross-examination at the hearing. Reasonable delays, including the temporary adjournment of the hearing, may be anticipated should an Advisor be removed. A Party cannot serve as their own Advisor in this circumstance.

The Decision-maker shall document any decision to remove an Advisor in the written determination regarding responsibility.

For flagrant, multiple, or continual violations of this Rule, in one or more proceedings, Advisors may be prohibited from participating in future proceedings at NYFA in the Advisor role on a temporary or permanent basis. Evidence of violation(s) of this agreement will be gathered by the Title IX Coordinator or a designee presented to the Dean of Students for cases involving students, Director of Human Resources for cases involving employees, or an appropriate NYFA Administrator. The Advisor accused may provide an explanation or alternative evidence in writing for consideration by the Dean of Students, Director of Human Resources, or an appropriate NYFA Administrator. Such evidence or explanation is due within fifteen (15) working days of receipt of a notice of a charge of re-disclosure or improper access to records. There shall be no right to a live hearing, oral testimony, or cross-examination. The Dean of Students, Director of Human Resources, or an appropriate NYFA Administrator shall consider the evidence under a preponderance of the evidence standard and issue a finding in writing and, if the finding is Responsible, shall include a Sanction. The finding shall be issued in writing to all Parties and Advisors (if there is a current case pending) within thirty (30) calendar days unless extended for good cause. There is no appeal of this finding. Sanctions shall be higher for intentional re-disclosure of records than for negligent re-discourse. In the event that an Advisor is barred permanently or for a term from serving in the role as Advisor in the future, they may request a review of that bar from the Dean of Students, Director of Human Resources, or an appropriate NYFA Administrator no earlier than three-hundred and sixty-five (365) calendar days after the date of the findings letter.

## Relevant Questions Asked in Violation of the Rules of Decorum

Where an Advisor asks a relevant question in a manner that violates the Rules, such as yelling, screaming, badgering, or leaning-in to the Witness's or Party's personal space, the question may not be deemed irrelevant by the Decision-maker simply because of the manner it was delivered. Under that circumstance, the Decision-maker will notify the Advisor of the violation of the Rules, and, if the question is relevant, will allow the question to be re-asked in a respectful, non-abusive manner by the Advisor (or a replacement Advisor, should the Advisor be removed for violation of the Rules). See, [85 Fed. Reg. 30331](#).

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## APPENDIX B: GUIDE FOR DETERMINING RELEVANCY

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### GUIDE FOR DETERMINING RELEVANCY

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#### WHAT IS THE PURPOSE OF THIS GUIDE?

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On May 19, 2020, the U.S. Department of Education issued Final Rules governing the Title IX Grievance Policy and Procedure, effective August 14, 2020. The Final Rule requires that all institutions hold a live hearing before making any determination regarding responsibility for covered sexual harassment. This hearing must provide for live cross-examination by the Parties' Advisors.

Any question posed by the Advisors must be evaluated for "relevance" in real time by the hearing officer. According to Final Rule, *See*, [34 C.F.R §106.45\(b\)\(6\)\(i\)](#):

Only relevant cross-examination and other questions may be asked of a Party or Witness. Before a Complainant, Respondent, or Witness answers a cross-examination or other question, the Decision-maker(s) must first determine whether the question is relevant and explain any decision to exclude a question as not relevant.

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#### WHAT IS A RELEVANT QUESTION?

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The Department of Education encourages institutions to apply the "plain and ordinary meaning" of relevance in their determinations. *See*, [85 Fed. Reg. 30026, 30304](#) (May 19, 2020). A relevant question will ask whether the facts material to the allegations under investigation are more or less likely to be true. *See*, [85 Fed. Reg. 30294](#). A question not directly related to the allegations will generally be irrelevant. Officials should use common sense in this understanding. Things may be interesting or surprising but may not be relevant.

Relevance decisions should be made on a question-by-question basis, looking narrowly at whether the question seeks information that will aid the Decision-maker in making the underlying determination.

The relevance decision should not be based on:

- Who asked the question,
- Their possible (or clearly stated) motives,
- Who the question is directed to,
- The tone or style used to ask about the fact(s),
- The sex or gender of the Party for whom it is asked or to whom it is asked
- Their status as Complainant or Respondent,
- Their past status as Complainant or Respondent,
- Any organizations of which they are a member, or
- Any other protected class covered by federal or state law (e.g. race, sexual orientation, disability).

If a question is relevant but offered in an abusive or argumentative manner, the Decision-maker has the discretion to ask the Advisor to rephrase the question in an appropriate manner, consistent with NYFA's Rules of Decorum Policy for hearings.

## WHAT IF THE QUESTION IS "PREJUDICIAL" AND CONCERNS SENSITIVE OR EMBARRASSING ISSUES?

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Much of the content within these hearings may be considered sensitive and/or embarrassing by Parties or Advisors. However, relevant questions need to be considered even if a Party or Advisor believes the danger of unfair prejudice substantially outweighs their probative value. Only irrelevant questions (detailed below), including about the Complainant's prior sexual history, may be excluded.

## WHAT IS AN IRRELEVANT QUESTION?

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### 1. Question about Complainant's Prior Sexual Behavior or Sexual Predisposition

Questions and evidence about the Complainant's sexual predisposition or prior sexual behavior are not relevant, unless:

- a. Such questions and evidence about the Complainant's prior sexual behavior are offered to prove that someone other than the Respondent committed the conduct alleged by the Complainant, or
- b. if the questions and evidence concern specific incidents of the Complainant's prior sexual behavior with respect to the Respondent and are offered to prove consent. See, [34 C.F.R. § 106.45\(6\)\(i\)](#).

### 2. Question regarding Privileged Information

Questions that constitute, or seek disclosure of, information protected under a legally-recognized privilege are irrelevant. See, [34 C.F.R. § 106.45\(1\)\(x\)](#). Individuals with legal privilege may include medical providers (physician, dentist, podiatrist, chiropractor, nurse), psychologists, clergy, rape crisis counselors, and social workers, depend on the state. Each state has its own rules around privilege.

### 3. Questions about Undisclosed Medical Records

Questions that call for information about any Party's medical, psychological, and similar records are irrelevant unless the Party has given voluntary, written consent. See, [85 Fed. Reg. 30026, 30294](#) (May 19, 2020).

### 4. Duplicative Questions

Questions that repeat, in sum or substance, questions already asked by the Decision-maker prior to cross-examination, or by a Party's Advisor during cross-examination, may be ruled duplicative, and therefore irrelevant.

## HOW SHOULD THE DECISION-MAKER REACH A RELEVANCE DETERMINATION?

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The Decision-maker may, at their discretion, exclude questions if the question's probative value is outweighed by the probability that the question's response may necessitate an undue consumption of time, may create substantial danger of undue prejudice, may confuse the issues, or may be misleading.

## WHAT SHOULD THE RELEVANCE DETERMINATION CONSIST OF?

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The Department of Education explains that the Final Rule “does not require a Decision-maker to give a lengthy or complicated explanation” in support of a relevance determination. Rather, “it is sufficient, for example, for a Decision-maker to explain that a question is irrelevant because the question calls for prior sexual behavior information without meeting one of the two exceptions, or because the question asks about a detail that is not probative of any material fact concerning the allegations.” See, [85 Fed. Reg. 30343](#).

As such, the Decision-maker need only provide a brief explanation of the determination, which will ordinarily consist of one of the following statements depending on the situation:

### 1. Generally probative questions

- a. The question is relevant because it asks whether a fact material to the allegations is more or less likely to be true.
- b. The question is irrelevant because it asks about a detail that does not touch on whether a material fact concerning the allegations is more or less likely to be true. See, [85 Fed. Reg. 30026, 30343](#) (May 19, 2020).

### 2. Question about Complainant's Prior Sexual Behavior or Sexual Predisposition

- a. The question is relevant because although it calls for prior sexual behavior information about the Complainant, it meets one of the two exceptions to the rape shield protections, See, [34 C.F.R. § 106.45\(b\)\(6\)\(i\)](#), and it tends to prove that a material fact at issue is more or less likely to be true:
  - i. Exception one: The question is asked to prove that someone other than the Respondent committed the conduct alleged by the Complainant.
  - ii. Exception two: The question concerns specific incidents of the Complainant's prior sexual behavior with respect to the Respondent and is asked to prove consent.
- b. The question is irrelevant because it calls for prior sexual behavior information about the Complainant without meeting one of the two exceptions to the rape shield protections, See, [34 C.F.R. § 106.45\(b\)\(6\)\(i\)](#).

### 3. Question regarding Privileged Information

- a. The question is irrelevant because it calls for information shielded by a legally-recognized privilege.



- b. The question is relevant because, although it calls for information shielded by a legally-recognized privilege, that privilege has been waived in writing, and the question tends to prove that a material fact at issue is more or less likely to be true.

4. Questions about Undisclosed Medical Records

- a. The question is irrelevant because it calls for information regarding a Party's medical, psychological, or similar record without that Party's voluntary, written consent. See, [85 Fed. Reg. 30026, 30294](#).
- b. The question is relevant because although it calls for a Party's medical, psychological, or similar records, that Party has given their voluntary, written consent to including this material, and it tends to prove that a material fact at issue is more or less likely to be true. See, [85 Fed. Reg. 30026, 30294](#).

5. Duplicative Questions

- a. The question is irrelevant because it is duplicative of a question that was asked and answered.

The Decision-maker may relay a longer explanation if necessary under the circumstances.

The relevance determination will be conveyed orally, except as needed to accommodate a disclosed disability of a hearing participant, and all relevance determinations will be preserved in the record of the proceeding.

**MAY THE PARTIES AND/OR THEIR ADVISORS ASK THE DECISION-MAKER TO RECONSIDER THEIR RELEVANCE DECISION?**

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Any Party or their Advisor may request that the Decision-maker reconsider their relevance determination.

The Decision-maker may deny or grant the request to reconsider. This determination is final, but may be subject to appeal under the Title IX Grievance Policy and Procedure.

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## APPENDIX C: STUDENT BILL OF RIGHTS

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### STUDENT BILL OF RIGHTS

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

1. Make a report to local law enforcement and/or state police;
2. Have disclosures of domestic violence, dating violence, stalking, and sexual assault treated seriously;
3. Make a decision about whether or not to disclose a crime or violation and participate in the judicial or conduct process and/or criminal justice process free from pressure by the institution;
4. Participate in a process that is fair, impartial, and provides adequate notice and a meaningful opportunity to be heard;
5. Be treated with dignity and to receive from NYFA courteous, fair, and respectful health care and counseling services, where available;
6. Be free from any suggestion that the reporting individual is at fault when these crimes and violations are committed, or should have acted in a different manner to avoid such crimes or violations;
7. Describe the incident to as few NYFA representatives as practicable and not be required to unnecessarily repeat a description of the incident;
8. Be protected from retaliation by NYFA, any student, the accused and/or the Respondent, and/or their friends, family and acquaintances within the jurisdiction of NYFA;
9. Have access to at least one level of appeal of a determination;
10. Be accompanied by an Advisor of their choice who may assist and advise a reporting individual, accused, or respondent throughout the judicial or conduct process including during all meetings and hearings related to such process; and
11. Exercise civil rights and practice of religion without interference by the investigative, criminal justice, or judicial or conduct process of NYFA.

# DIVERSITY POLICY

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

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

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

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

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

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

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

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

# BIAS RELATED CRIME PREVENTION

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Bias or hate crimes are crimes motivated by the perpetrator's bias or attitude against an individual victim or group based on perceived or actual personal characteristics, such as their race, color, creed, national origin, ethnicity, ancestry, religion, age, sex, sexual orientation, gender, gender identity, disability or alienage.

Bias-related incidents are behaviors which constitute an expression of hostility against the person or property of another because of the targeted person's race, color, creed, national origin, ethnicity, ancestry, religion, age, sex, sexual orientation, gender, gender identity, disability or alienage. According to [New York Penal Law Section 485](#), a person commits a hate crime when he or she commits a specified criminal offense and either:

Intentionally selects the person against whom the offense is committed or intended to be committed in whole or in substantial part because of a belief or perception regarding the race, color, national origin, ancestry, gender, religion, religious practice, age, disability or sexual orientation of a person, regardless of whether the belief or perception is correct, or

Intentionally commits the act or acts constituting the offense in whole or in substantial part because of a belief or perception regarding the race, color, national origin, ancestry, gender, religion, religious practice, age, disability or sexual orientation of a person, regardless of whether the belief or perception is correct.

Penalties for bias-related crimes are very serious and range from fines to imprisonment for lengthy periods, depending on the nature of the underlying criminal offense, the use of violence or previous conviction of the offender. Students, staff, or faculty who commit bias crimes are also subject to NYFA disciplinary procedures and a range of sanctions up to and including suspension, expulsion or termination of employment.

In order to effectively handle incidents of bias-related crimes and prevent future occurrences of such crimes, victims or witnesses of a hate crime are encouraged to immediately reporting the incident to the Campus Dean, Deans of Students, Director of Campus Life and Title IX Coordinator, or any other NYFA Administrator. Please remember that any evidence such as graffiti, emails, written notes or voice mail messages should be preserved. NYFA will investigate and follow the appropriate college adjudication procedures. Victims of bias crime can also avail themselves of counseling and support services.

# STUDENT GRIEVANCE REVIEW & RESOLUTION PROCESS

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

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

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

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## INFORMAL & FORMAL GRIEVANCE PROCEDURES

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### *Informal Grievance Procedures:*

Before filing a grievance under this Policy, students are encouraged to attempt to resolve the matter informally with the person alleged to have committed the violation, or with the head or chair of the department or program in which the alleged violation occurred. The student may also contact the Campus Dean for assistance with informal resolution. If a resolution cannot be reached through informal discussions and a student wishes to file a formal grievance, they can do so by following the procedures outlined below.

### *Formal Grievance Procedures:*

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

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

above conditions are met, the Campus Dean will inform the complainant in writing that the grievance process will move forward. Such a determination will be made within five (5) business days.

- If the Campus Dean determines that the grievance is incomplete, the student will have three (3) business days from the date of the written notice to make the grievance complete. If the student fails to make the grievance complete, the grievance will be dismissed. If the grievance raises multiple distinct issues, the Campus Dean will make the determination described above with regard to each individual issue. The Campus Dean may investigate some issues and dismiss others pursuant to this review process.
- If a complaint is dismissed, the Campus Dean will provide the student with a written explanation of the basis for the dismissal. The student will have five (5) business days from the date of the written notice to request in writing an appeal of the dismissal from the Campus Dean to the New York or Los Angeles Campus Dean, or designee, via the Campus Dean's email ([elli@nyfa.edu](mailto:elli@nyfa.edu) (NY) [dan@nyfa.edu](mailto:dan@nyfa.edu) (LA)). The request for appeal must articulate why the decision by the Campus Dean to dismiss the case was in error. The New York or Los Angeles Campus Dean, will respond in writing within ten (10) business days of receipt of the appeal. The New York or Los Angeles Campus Dean will make this determination after reviewing documents provided by the Campus Dean and any other documentation the student wishes to have considered. If the decision to dismiss is upheld, that decision is final. If the decision to dismiss is overturned on appeal, the case shall be sent back to the South Beach Campus Dean for investigation in accordance with the procedures outlined below.
- The Campus Dean will commence the investigation by sending a copy of the written grievance and any supporting documentation as appropriate to the individual respondent or to the head or chair of any department or program against which the grievance was filed. The respondent shall have five (5) business days to respond to the grievance. The Campus Dean may then interview the complainant, respondent, or both.
- In some cases, the Campus Dean may interview individuals other than the complainant and respondent, and may request additional documentation from any of the above parties. The Campus Dean shall complete the investigation and deliver a written report to the complainant and respondent within fifteen (15) business days of the initial receipt of the grievance. The report will contain a summary of the issues within the grievance, references to the applicable NYFA policy, a summary of the factual findings of the investigation, and a conclusion regarding the recommended outcome of the grievance, including proposed corrective actions, if any.
- In the event the outcome of the grievance calls for disciplinary action to be taken against any NYFA student, the matter shall be adjudicated within the Campus Dean's office according to the policies and procedures of the school. In the event the outcome of the grievance calls for disciplinary action to be taken against any NYFA employee, the matter will be turned over to the Human Resources Department and adjudicated according to its policies and procedures.

### *Appeals Process:*

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

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

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## IMPORTANT NOTES REGARDING STUDENT GRIEVANCES

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

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## COMPLAINTS TO NEW YORK STATE OFFICE OF COLLEGE AND UNIVERSITY EVALUATION

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For all types of complaints concerning colleges and universities in New York State, the first course of action must be to try to resolve the complaint directly with the administration of the college or university involved. The Office of College and University Evaluation will not review a complaint until all grievance procedures at the institution have been followed and all avenues of appeal exhausted and documentation provided that such procedures have been exhausted. Please note: Every New York State college and the university is required to establish, publish, and enforce explicit policies related to redress of grievances.

Please do not send a complaint to the Office of College and University Evaluation until you have read all of the information below. This will assure that you are sending your complaint to the appropriate agency/office.

The Office of College and University Evaluation handles only those complaints that concern educational programs or practices of degree-granting institutions subject to the Regulations of the Commissioner of Education, with the exceptions, noted below.

- The Office does not handle anonymous complaints.
- The Office does not intervene in matters concerning an individual's grades or examination results, as these are the prerogative of the college's faculty.
- The Office does not handle complaints concerning actions that occurred more than five years ago.
- The Office does not intervene in matters that are or have been in litigation.
- Complaints concerning **programs in fields leading to professional licensure** (e.g., nursing) should be directed to:

Office of the Professions  
Professional Education Program Review  
Education Building, 2 West  
Albany, NY 12234

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

Office for Civil Rights (OCR) - Enforcement Office

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



Telephone: 646-428-3900

FAX: 646-428-3843

TDD: 877-521-2172

Email: [OCR.NewYork@ed.gov](mailto:OCR.NewYork@ed.gov) (link sends e-mail)

Or with:

**NYS Division of Human Rights**

<https://dhr.ny.gov/complaint>(link is external)

- A complaint of **consumer fraud** on the part of the institution should be directed to the Office of the New York State Attorney General, Justice Building, Empire State Plaza, Albany, NY 12223.
- For a complaint about **state student financial aid matters**, contact the Higher Education Services Corporation (HESC) Customer Communications Center at 1-888-NYS-HESC.

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

If your complaint does not fall into one of the exceptions noted above, click here for the Office of College and University Evaluation [Complaint Form](#)

# DRUG & ALCOHOL POLICY

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New York Film Academy is committed to providing and sustaining for students, faculty and staff, a safe, healthy, and supportive environment conducive to optimum professional and personal growth and development.

In compliance with this objective and in accordance with United States Department of Education Drug Free Schools and Communities Act Amendment of 1989, Public Law 101-226, this document, distributed annually, informs students, faculty and staff of: 1) NYFA's institutional policies and standards of conduct related to alcohol and drugs, 2) the disciplinary sanctions under NYFA conduct policies for violations of standards of conduct related to use of alcohol and drugs, 3) legal sanctions and penalties related to the alcohol and drugs based on federal, state and local laws, 4) the health risks associated with alcohol and drug use, and 5) resources for help and treatment for the treatment of substance abuse and addiction.

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## NYFA STANDARDS OF CONDUCT RELATED TO ALCOHOL & DRUGS

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The following is strictly prohibited on NYFA premises and NYFA affiliated facilities (i.e. residence halls operated by a contracted agency) and while attending NYFA activities, events, workshops and curricula and co-curricular projects:

- Use, possession, sale, distribution and/or manufacture of alcoholic beverages, acting as an accessory, liaison, or facilitator for any of the above, except at a time, location, and circumstance expressly permitted by NYFA and federal regulations
- Use, possession, sale, distribution and/or manufacture of narcotics or other illicit and/or controlled substances (including medical marijuana) or acting as an accessory, liaison, or facilitator for any of the above
- The misuse of legal pharmaceutical drugs
- Use or possession of drug-related paraphernalia
- Being under the influence, impairment, or being unable to care for one's own safety as pertains to use of alcohol and/or controlled substances and misuse of legal pharmaceutical drugs
- Possession, production, or provision of false ID
- Operating a motor vehicle while under the influence of alcohol or illicit drugs
- Administering drugs to individuals against their will and/or without their knowledge or consent
- Furnishing alcohol to a person under the age of 21
- Violating other federal, state and local laws regarding alcohol, tobacco, and controlled substances
- The smoking of tobacco, including the use of vaporizers and e-cigarettes, in indoor locations on NYFA campuses, outdoor locations not designated as smoking areas, and in attendance of NYFA related events

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

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Students violating NYFA institutional policies and codes of conduct related to alcohol and drugs will be subject to disciplinary action. Disciplinary action(s) will be determined by the nature and severity of the behaviors in violation of the policies and conduct codes; mitigating and aggravating factors will also be considered in the determination of appropriate sanctioning. Possible sanctions for students violating the above-mentioned policies and codes of conduct include, in ascending order of severity, conduct warnings, educational trainings and/or assignments, fines, community service, parental notification, mandated off-campus substance abuse assessment, disciplinary probation, suspension, and expulsion.

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### MEDICAL AMNESTY POLICY

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NYFA values, first and foremost, the health and safety of its students. Students in medical crisis and students directly responsible for securing medical assistance to address a students' medical crisis resulting from alcohol and/or drug abuse or misuse may be granted medical amnesty. Amnesty may eliminate or significantly mitigate sanctions associated with violations of the NYFA Student Code of Conduct in regard to drug use, sharing prescription medications, underage consumption of alcohol, and possession and distribution of alcoholic beverages.

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### LEGAL SANCTIONS & PENALTIES

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#### Federal Laws

Alcohol: Federal law establishes 21 as the national minimum drinking age. Only persons of legal age (21 years or older) may possess or consume alcoholic beverages.

Drugs: Federal drug laws, including the Controlled Substances Act, regulate the possession, trafficking, and manufacturing of drugs. Even though states have their own laws on drugs, federal laws supersede drug laws- including those regarding the medical/recreational use of marijuana. Source: <https://www.recovery.org/topics/guide-us-drug-laws/#federal-drug-laws>

It is a criminal offense under Federal law to manufacture, distribute, dispense or possess with intent to manufacture, distribute or simply possess a controlled substance, including marijuana. The sanctions for violation of these laws depend upon the particular offense and aggravating factors, such as the type and quantity of drugs involved. Factors considered to determine both drug classifications (controlled substances are classified as schedule 1 to 5) and penalties include the drug's potential for abuse, psychological and/or physiological dependence, scientific evidence regarding the drug's pharmacologic effects, public health risks, reported incidence of widespread abuse. These sanctions include fines, assigned community service, loss of federal student financial aid eligibility and imprisonment. For a detailed description of federal trafficking penalties please refer to

Appendix 1 (Source: <http://www.usdoj.gov/dea/agency/penalties.htm> ).

Prescription drugs are considered controlled substances. Being in possession of prescription drugs prescribed for another is a violation of federal law in exactly the same way as possession of marijuana and cocaine are violations of federal law.

The unlawful of selling prescription drugs is a felony; sanctions range from fines to incarceration.

Sharing prescription drugs is also unlawful. It is a criminal offense for a parent to share prescribed medication, such as Xanax, with a child. Likewise, it is a criminal offense for a student to share (or sell) his/her own prescribed pills of Adderall with a fellow student.

NYFA recognizes federal laws over state laws in defining illegal drugs. The use, possession, sale or distribution of any schedule 1 drug, such as marijuana, on campus or at a school related activity constitutes a violation and is cause for disciplinary action. Schedule 1 drugs include, but are not limited to: marijuana, MDMA, heroin, psilocybin, and GHB.

F1/M1 International Students: An international student arrested for an alcohol or drug related crime risks having his/her visa revoked. In most instances, an international student will be able to remain in the US; travel outside of the US, however, would require the student to apply for a new F1/M1 student visa to reenter the US. There is a risk the visa could be denied or the student may be required to take alcohol/drug prevention related classes before a visa is approved. An arrest may also impact a student's application for Post-Completion Optional Practical Training. NYFA advises all international students to immediately seek advice from an immigration attorney if arrested.

Students Receiving Federal Financial Aid: If student receiving federal financial aid and, during the time of receiving federal aid, the student is convicted of violation(s) of federal or state laws related to the possession of sale of drugs, the student will be ineligible for a period of time determined by the nature and frequency of the offence. A student regains eligibility the day after the period of ineligibility ends, or when he or she successfully completes a qualified drug rehabilitation program that includes passing unannounced drug tests given by such a program. For additional and guidance, students are encouraged to consult directly with NYFA Financial Aid ([financialaid@nyfa.edu](mailto:financialaid@nyfa.edu)).

## **State Laws**

Alcohol – New York: The following are illegal actions, punishable as violation of NY State Law:

- The possession of alcohol by a person under age 21 unless the minor is accompanied by a parent or guardian.
- Purchasing, furnishing, serving alcohol to a minor. Violation of NY State Law 260.20 9d) is a class A misdemeanor punishable by a sentence of imprisonment up to one year.
- Possession, production or provision of a false ID, punishable by a \$100 fine and/or completion of an alcohol awareness program, and/or 30 hours of community service.
- Operating a non commercial motor vehicle with a BAC level higher than 0.08; According

to NY State Vehicle and Traffic Law 1192, persons drinking while intoxicated may be subject to suspension or revocation of driving privileges in the state as well as fines up to \$1,000 and imprisonment up to one year.

- It is a violation of NY State Penal Law 260.21(3) to sell tobacco products to any person under the age of 18. This is class B misdemeanor and punishable by imprisonment up to three months.

Drugs – New York: According to NY Penal Law, Article 240.40, ( Appearance in public under the influence of narcotic drugs other than alcohol), it is a violation of NY State law to appear in public under the influence of narcotic drugs other than alcohol to the degree that a person may endanger themselves or other persons or property, or annoy other persons in their vicinity; this offense is punishable by fine and imprisonment up to 15 days.

Marijuana: Penal Law Section 220; Public Health Code Sections 3306, 3307

| POSSESSION            |             |               |           |
|-----------------------|-------------|---------------|-----------|
| Offense               | Penalty     | Incarceration | Max. Fine |
| Less than 3 oz        | No penalty  | None          | \$ 0      |
| 3 - 8 oz              | Misdemeanor | 1 year        | \$ 1,000  |
| More than 8 oz - 1 lb | Felony      | 4 years       | \$ 5,000  |
| More than 1 - 10 lbs  | Felony      | 7 years       | \$ 5,000  |
| More than 10 lbs      | Felony      | 15 years      | \$ 15,000 |
| In public view        | Violation   | N/A           | \$ 200    |

| SALE   |             |          |           |
|--|-------------|----------|-----------|
| Without compensation, up to 3 oz of marijuana or 24 g of concentrate | None        | None     | \$ 0      |
| 25 g or less   | Misdemeanor | 1 year   | \$ 1,000  |
| More than 25 g - 4 oz  | Felony      | 4 years  | \$ 5,000  |
| More than 4 oz - 1 lb  | Felony      | 7 years  | \$ 5,000  |
| More than 1 lb   | Felony      | 15 years | \$ 15,000 |
| Using a child to assist  | Felony      | 4 years  | \$ 5,000  |
| To a minor   | Felony      | 7 years  |           |

All other NYS laws regarding alcohol and other drugs can be viewed on the New York State Legislature website: <http://public.leginfo.state.ny.us/menugtf.cgi?COMMONQUERY-LAWS>

Alcohol – California: The following are illegal actions, punishable as violation of CA State Law:

- The possession of alcohol by a person under age 21 unless the minor is accompanied by a parent or guardian.
- Business and Professions Code 25658 makes it a misdemeanor in California to sell or furnish alcohol to a minor (someone under the state legal drinking age of 21). The misdemeanor penalties for this crime are up to one (1) year in county jail, and/or a fine of up to one thousand dollars (\$1,000)
- California Penal Code 470b makes it a crime to either display or possess any fake identification, with the intent to use that fake ID. The misdemeanor penalties for this crime are up to one (1) year in county jail, and/or a fine of up to one thousand dollars (\$1,000). The potential felony penalties are sixteen (16) months, two (2) years or three (3) years' imprisonment, and/or a fine of up to ten thousand dollars (\$10,000).
- Operating a motor vehicle with a BAC level higher than 0.08 (21 years or older), 0.01 or higher (21 years or younger) According to CA State Vehicle and Traffic Law 1192, persons drinking while intoxicated may be subject to suspension or revocation of driving privileges in the state as well as fines up to \$1,000 and imprisonment up to one year.
- A first offense (without bodily injury) is punishable by nearly \$2,000 in fines and assessments, 48 hours in jail, several months of license suspension, and completion of a three-month alcohol education program. If you commit a third or subsequent DUI offense within a 10-year period,

you may be sentenced to as many as 16 months in state prison, roughly \$18,000 in fines and assessments, and the requirement of a 30-month alcohol treatment program. Understanding the law will not only help you avoid committing a DUI, but also help you plan your next steps if you have been arrested for the offense.

- The following chart lays out the basics of California DUI laws, including blood alcohol concentration (BAC) limits, penalties, and information about license suspension.

California DUI Laws: Blood Alcohol Concentration (BAC) Limits and Implied Consent:

|   |              |
|---|--------------|
| "Per Se" BAC Limit                      | 0.08 Percent |
| Zero Tolerance (Underage) BAC Limit     | 0.02 Percent |
| Enhanced Penalty (Aggravated) BAC Limit | 0.16 Percent |

California DUI Laws: Select Penalties

|  |                                   |
|--|-----------------------------------|
| Minimum License Suspension or Revocation (1st, 2nd, 3rd offense) | 6 months, 2 years, up to 10 years |
| Mandatory Alcohol Education, Assessment and Treatment            | Both (education if under 21)      |
| Vehicle Confiscation Possible?                                   | Yes                               |

Drugs – California: Below you will find key provisions of California’s drug possession laws. Statutes are found in the California Health and Safety Code Division 10, Chapter 6, Sections 11350-11651 et. seq. (Uniform Controlled Substances Act).

Controlled Substances, Not Marijuana – Possession: After Prop 47, the following crimes are punished as misdemeanors only, with penalties including up to one year in the county jail, *not state prison*:

- Schedule I opiates, opium derivatives, cocaine base, mescaline, peyote, or synthetic cannabis (including their isomers, esters, ethers, salts, and salts of isomers, esters, and ethers)
- Schedule II narcotics or opiates
- Schedule III hallucinogens, and
- Schedule III, IV or V

Marijuana: The basics of California marijuana laws are found in the following statutes, including Business & Professions Code Sections 26000, et seq.; Health & Safety Code Sections 11000, et seq.; 11357, et seq.; 11362.7, et seq.

Marijuana – Possession:

- Possession of *more than 28.5 grams of marijuana*, other than concentrated cannabis, is punishable by incarceration of up to 6 months, a fine of not more than \$500, or both
- Possession of *not more than 28.5 grams of marijuana*, legal for those 21 and over, an infraction for those 18 and under (mandatory drug education course and community service)
- Those 18 and over who possess more than 28.5 grams of cannabis, or more than 8 grams of concentrated cannabis may be imprisoned in county jail for up to 6 months and/or fined up to \$500.

Concentrated Cannabis – Possession:

- Possession of up to 8 grams of concentrated cannabis is legal, over 8 grams is punishable by incarceration of up to 1 year, a fine of up to \$500, or both

Marijuana – Sale:

- Sale by someone who does not possess a license to sell cannabis is a misdemeanor, which can result in up to 6 months in jail and/or fines up to \$500.
- A person who engages in commercial cannabis activity without a license will be subject to civil penalties of up to three times the amount of the license fee for each violation, with each day of operation constituting a separate violation.

Marijuana – Additional Limitations:

- There are additional limitations to smoking and possessing marijuana even if a person is over 21. The limitations include (but are not limited to) smoking or ingesting cannabis in public, (except in accordance with § 26200 of the Business & Professions Code), smoking/ingesting while operating a vehicle, and possessing an open container while operating or riding as a passenger in a vehicle.

Alcohol – Florida: The following are illegal actions, punishable as violation of FL State Law:

- The possession of alcohol by a person under age 21 is unlawful.
- Florida Statutes S. 562.111 makes it a first-degree misdemeanor in Florida to sell or furnish alcohol to a minor (someone under the state legal drinking age of 21). The misdemeanor penalties for this crime are up to one (1) year in county jail, and/or a fine of up to one thousand dollars (\$1,000). Second or subsequent offense, is a mandatory revocation period of two (2) years
- Florida Statutes S. 322.212 makes it a crime to either display or possess any fake identification, with the intent to use that fake ID. The felony penalties for this crime are up to five (5) year in county jail, and/or a fine of up to one thousand dollars (\$5,000). This is the current law and was amended, effective October 1, 1997.



- Operating a motor vehicle with a BAC level higher than 0.08 (21 years or older), 0.01 or higher (21 years or younger) According to FL State Vehicle and Traffic Law 1192, persons drinking while intoxicated may be subject to suspension or revocation of driving privileges in the state as well as fines up to \$1,000 and imprisonment up to one year.

Zero Tolerance for Drivers under 21: Florida has a Zero Tolerance law for drivers under 21. This means that any driver under 21 that is stopped by law enforcement and has a blood alcohol level of .02 or higher will automatically have their Florida drivers license suspended for 6 months. The .02 limit really means that you cannot have a single drink and drive. And that's the idea.

For drivers over 21 the legal limit in Florida is .08. Regardless of your age be aware that drinking and driving is considered a serious offense. Below we have summarized the penalties in the state of Florida for a first offense DUI, but the average cost including legal defense, fines, and auto insurance increases is \$8000.

Minimum jail sentences for a first, second, and third DUI conviction in Florida:

- First Offense DUI: A misdemeanor with penalties that include:
  - Up to 6 months imprisonment
  - 1 year probation (combined with imprisonment)
  - \$250 to \$500 fine
  - 6 months to 1 year license suspension
  - Community service (at least 50 hours)
  - Substance abuse course (DUI school)
  - Vehicle impoundment for 10 days
- First Offense DUI, Enhanced Penalties:
  - A DUI with a BAC over .15 or accompanied by a minor in the vehicle include the above penalties with these changes:
    - Up to 9 months imprisonment
    - \$1000 to \$2000 fine
    - Interlock Ignition Device on all vehicles for up to 6 months
- Second Offense DUI in More than 5 Years: A misdemeanor with penalties that include:
  - Up to 9 months imprisonment
  - Up to 1 year probation
  - \$500 to \$1000 fine
  - 6 months to 1 year license suspension
  - Substance abuse course (DUI school)
  - Vehicle impoundment for 10 days
  - Interlock Ignition Device on all vehicles for 1 year

Drugs - Florida: Florida Statute 893.13, et seq.

Marijuana: November 2017, Florida passed Amendment 2, or the Use of Marijuana for Debilitating Medical Conditions ballot, allowing medical marijuana to be cultivated and dispensed to qualified

patients.

- A qualifying patient must qualify with a debilitating medical condition. Conditions accepted are listed as follows:
- Cancer, Epilepsy, Glaucoma, HIV/AIDS, PTSD, ALS, Crohn's Disease, Parkinson's Disease, Multiple Sclerosis,
- Any other debilitating medical condition of similar nature where a physician feels marijuana would benefit the patient.
- Any patient with a qualifying medical condition must first obtain a physician certification. A physician certification is a written document from a licensed doctor stating the validity of the patient's debilitating medical condition, the doctor's professional opinion that marijuana use would outweigh potential health risks for the patient and the recommended duration of medical marijuana use.
- While some other states have experimented with marijuana legalization and decriminalization, marijuana remains illegal in Florida unless being used in medicinal cases. Possession of small amounts of marijuana is a crime in the State of Florida, albeit having less than 20 grams on you is a misdemeanor. While the option of drug diversion programs may be available for some first-time offenders with no criminal history, it's still a criminal offense.

Marijuana – Possession:

- Under 20 grams: 1st degree misdemeanor; up to 1 year jail, fine
- Over 20 grams to 25 lbs or under 300 plants: up to 5 years jail, fine
- In excess of 25 lbs. is trafficking (1st degree felony)

Marijuana – Sale:

- 3rd degree felony, unless less than 20 g. for no consideration, then 1st degree misdemeanor: penalty as in §§775.082, 083, 084;
- Subsequent offense: 15 yrs.

Marijuana – Trafficking: All sentencing done pursuant to sentencing guidelines:

- 25-2000 lbs.: mandatory \$25,000 and 3 yrs.;
- 2000-10,000 lbs.: mandatory \$50,000 and 7 yrs.;
- Over 10,000 lbs.: 15 yrs. and mandatory \$200,000

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

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### **Health Risks Associated with the Misuse of Alcohol:**

Drinking excessively- over time or on a single occasion- can negatively impact one's health and wellbeing. Consuming very high doses of alcohol in the course of a defined period of time can cause respiratory depression, unconsciousness and, possibly, death. Moderate to heavy alcohol consumption over the course of a defined period of time may cause changes in cognition and behavior, such as disorientation, confusion, emotional lability, impaired judgment and

coordination, and impairment in fine motor control, vision, speech, and hearing. Prolonged heavy use of alcohol can lead to physiological dependence, increased risk of certain cancers, liver disease, and death. Other consequences of alcoholism or prolonged heavy alcohol abuse are unemployment, financial loss, incarceration and other legal problems, and the dissolution of relationships with loved ones, family members and friends.

Underage drinking is associated with risky behaviors such as unsafe sexual activity, driving when under the influence, and experiencing or engaging in violent behavior. Each year, in the US, alcohol related injuries (homicide, suicide, and unintentional injury) cause 5,000 deaths among people under age 21. Also, individuals who begin drinking before age 21 increase their risk of developing alcohol use disorders. ( Source: <https://www1.nyc.gov/site/doh/health/health-topics/underage-drinking.page> )

For all individuals, the more drinks consumed in one day and the greater number of days of moderate to heavy drinking, the greater is the risk for: accidents and injuries, committing or being the victim of acts of violence, suicide, cancers of the mouth, throat, esophagus, liver, breast and colon, hypertension, and depression, dementia and other health disorders.

More specifically, one's physical health and functioning is jeopardized as a result of excessive drinking. Alcohol interferes with the brain's communication pathways, causing negative changes in mood and behavior and compromising cognition and motor coordination. Excessive drinking has been linked to increased risk of cardiomyopathy, arrhythmias, stroke and high blood pressure. Liver disease can also result from excessive alcohol consumption, causing steatosis or fatty liver, alcoholic hepatitis, fibrosis, and cirrhosis. Alcohol causes the pancreas to produce toxic substances that can lead to pancreatitis, a condition that can be associated with life-threatening complications. (Source: National Institute on Alcohol Abuse and Alcoholism: <https://www.niaaa.nih.gov/alcohol-health-effects-body>)

What constitutes excessive drinking and risk depends on an individual's weight, gender, age, genetic predisposition for addictive disorders and behaviors, and various other factors. For example, lower-risk drinking limits for men are no more than 4 drinks on any day and no more than 14 drinks per week. Lower-risk drinking for women are no more than 3 drinks on any day and no more than 7 drinks per week. One drink is defined as 12 fl. oz of beer, 8-9 fl. oz of malt liquor, 5 fl. oz. of wine, or a 1.5 fl oz of distilled spirits. For a more personalized assessment of individual risk related to the amount and type of alcohol consumed, the duration of time drinking, age, gender, and weight (though not incorporating variables of metabolic rate, body fat percentage, and current medications), access the Blood Alcohol Calculator by clicking on the following link: <https://www.healthstatus.com/calculate/blood-alcohol-bac-calculator>

That said, any amount of drinking may pose health risks for individuals who are pregnant and individuals diagnosed with hepatitis or liver disease. An alcohol-exposed pregnancy may lead to the birth of a child with Fetal Alcohol Syndrome Disorder.

Drinking alcohol when living with hepatitis or liver disease increases the risk for developing fibrosis

and liver cancer. (Source: <https://www1.nyc.gov/site/doh/health/health-topics/alcohol-and-drug-use-alcohol-and-health.page>)

### **Health Risks of Alcohol and Other Drugs:**

The use of illicit drugs, the misuse of prescription medication, and using drugs in combination with alcohol are associated with short and long term health consequences. The charts below (excerpted from <https://www.drugabuse.gov/drugs-abuse/commonly-abused-drugs-charts> published by the NIH National Institute on Drug Abuse) illustrate the health effects of commonly abused substances. For information regarding illicit and misused substances not listed below, please click on the above link.

### **Health Risks of Alcohol and Benzodiazepines:**

Health risks associated with the combined use of Benzodiazepines (most commonly used “Benzos” are xanax, klonopin, ativan, commonly used for the treatment of anxiety) and alcohol are as follows. Because this medication acts on the same receptors as alcohol, when used in combination, the effects of both drugs are enhanced and risk increased for unpredictable effects, overdose, developing an addiction, acute physical illness.

### **Health Risks of Depressants (benzodiazepines, barbiturates, sleep medications ie. Xanax, Valium, Ativan, Lunesta, Ambien):**

- Short-term
  - Drowsiness, slurred speech, poor concentration, confusion, dizziness, problems with movement and memory, lowered blood pressure, slowed breathing.
- Long-term
  - Unknown
- Other Health-related Issues
  - Sleep medications are sometimes used as date rape drugs.
  - Risk of HIV, hepatitis, and other infectious diseases from shared needles.
- In Combination with Alcohol
  - Further slows heart rate and breathing, which can lead to death.
- Withdrawal Symptoms
  - Must be discussed with a health care provider; barbiturate withdrawal can cause a serious abstinence syndrome that may even include seizures.

### **Health Risks of Prescription Stimulants (Adderall, Concerta, Ritalin):**

- Short-term
  - Increased alertness, attention, energy; increased blood pressure and heart rate; narrowed blood vessels; increased blood sugar; opened-up breathing passages.
- High doses: dangerously high body temperature and irregular heartbeat; heart disease; seizures.
- Long-term
  - Heart problems, psychosis, anger, paranoia.
- Other Health-related Issues
  - Risk of HIV, hepatitis, and other infectious diseases from shared needles.
- In Combination with Alcohol

- Masks the depressant action of alcohol, increasing risk of alcohol overdose; may increase blood pressure.
- Withdrawal Symptoms
  - Depression, tiredness, sleep problems.

### **Health Risks of Cocaine:**

- Short-term
  - Narrowed blood vessels; enlarged pupils; increased body temperature, heart rate, and blood pressure; headache; abdominal pain and nausea; euphoria; increased energy, alertness; insomnia, restlessness; anxiety; erratic and violent behavior, panic attacks, paranoia, psychosis; heart rhythm problems, heart attack; stroke, seizure, coma.
- Long-term
  - Loss of sense of smell, nose bleeds, nasal damage and trouble swallowing from snorting; infection and death of bowel tissue from decreased blood flow; poor nutrition and weight loss; lung damage from smoking.
- Other Health-related Issues
  - Pregnancy: premature delivery, low birth weight, deficits in self-regulation and attention in school-aged children prenatally exposed.
  - Risk of HIV, hepatitis, and other infectious diseases from shared needles.
- In Combination with Alcohol
  - Greater risk of cardiac toxicity than from either drug alone.
- Withdrawal Symptoms
  - Depression, tiredness, increased appetite, insomnia, vivid unpleasant dreams, slowed thinking and movement, restlessness.

### **Health Risks of Heroin:**

- Short-term
  - Euphoria; dry mouth; itching; nausea; vomiting; analgesia; slowed breathing and heart rate.
- Long-term
  - Collapsed veins; abscesses (swollen tissue with pus); infection of the lining and valves in the heart; constipation and stomach cramps; liver or kidney disease; pneumonia.
- Other Health-related Issues
  - Pregnancy: miscarriage, low birth weight, neonatal abstinence syndrome.
  - Risk of HIV, hepatitis, and other infectious diseases from shared needles.
- In Combination with Alcohol
  - Dangerous slowdown of heart rate and breathing, coma, death.
- Withdrawal Symptoms
  - Restlessness, muscle and bone pain, insomnia, diarrhea, vomiting, cold flashes with goose bumps ("cold turkey").

### **Health Risks of Psilocybin (Mushrooms):**

- Short-term
  - Hallucinations, altered perception of time, inability to tell fantasy from reality, panic,

- muscle relaxation or weakness, problems with movement, enlarged pupils, nausea, vomiting, drowsiness.
- Long-term
  - Risk of flashbacks and memory problems.
- Other Health-related Issues
  - Risk of poisoning if a poisonous mushroom is accidentally used.
- In Combination with Alcohol
  - May decrease the perceived effects of alcohol.
- Withdrawal Symptoms
  - Unknown.

### **Health Risks of Marijuana:**

- Short-term
  - Enhanced sensory perception and euphoria followed by drowsiness/relaxation; slowed reaction time; problems with balance and coordination; increased heart rate and appetite; problems with learning and memory; anxiety.
- Long-term
  - Mental health problems, chronic cough, frequent respiratory infections.
- Other Health-related Issues
  - Youth: possible loss of IQ points when repeated use begins in adolescence.
  - Pregnancy: babies born with problems with attention, memory, and problem solving.
- In Combination with Alcohol
  - Increased heart rate, blood pressure; further slowing of mental processing and reaction time.
- Withdrawal Symptoms
  - Irritability, trouble sleeping, decreased appetite, anxiety.

### **Health Risks of Prescription Opioids:**

- Short-term
  - Pain relief, drowsiness, nausea, constipation, euphoria, slowed breathing, death.
- Long-term
  - Increased risk of overdose or addiction if misused.
- Other Health-related Issues
  - Pregnancy: Miscarriage, low birth weight, neonatal abstinence syndrome.
  - Older adults: higher risk of accidental misuse because many older adults have multiple prescriptions, increasing the risk of drug-drug interactions, and breakdown of drugs slows with age; also, many older adults are treated with prescription medications for pain.
  - Risk of HIV, hepatitis, and other infectious diseases from shared needles.
- In Combination with Alcohol
  - Dangerous slowing of heart rate and breathing leading to coma or death.
- Withdrawal Symptoms
  - Restlessness, muscle and bone pain, insomnia, diarrhea, vomiting, cold flashes with goose bumps ("cold turkey"), leg movements.

### **Health Risks of Synthetic Cannabinoids:**

- Short-term
  - Increased heart rate; vomiting; agitation; confusion; hallucinations, anxiety, paranoia; increased blood pressure.
- Long-term
  - Unknown.
- Other Health-related Issues
  - Use of synthetic cannabinoids has led to an increase in emergency room visits in certain areas.
- In Combination with Alcohol
  - Unknown.
- Withdrawal Symptoms
  - Headaches, anxiety, depression, irritability.

### **Health Risks of Tobacco (cigarettes, cigars, hookahs, smokeless tobacco):**

- Short-term
  - Increased blood pressure, breathing, and heart rate.
- Long-term
  - Greatly increased risk of cancer, especially lung cancer when smoked and oral cancers when chewed; chronic bronchitis; emphysema; heart disease; leukemia; cataracts; pneumonia.
- Other Health-related Issues
  - Pregnancy: miscarriage, low birth weight, stillbirth, learning and behavior problems.
- In Combination with Alcohol
  - Unknown.
- Withdrawal Symptoms
  - Irritability, attention and sleep problems, depression, increased appetite.

### **Health Risks of Counterfeit Drugs:**

The leading cause of death for people in America under the age of 50 is drug overdose. A significant portion of overdose deaths are a result of counterfeit drugs that have been spiked with much stronger drugs, such as Fentanyl, an opioid 25 to 40 times stronger than heroin. These fake pills may look identical to their genuine counterparts, even though they may have the wrong ingredients, additional ingredients, or contain a potentially lethal drug. Counterfeit drugs are not only found on the streets, but are often purchased through seemingly legitimate online pharmacies. If you buy pills without a prescription, you will not know what drugs or substances you are consuming.

### **Health Risks of Designer Drugs:**

Designer drugs, such as Spice and Molly (ecstasy) are made in laboratories with chemical ingredients that vary from lab to lab. Most of the chemicals used are labeled “not for human consumption”. Often, the varying formulas used cause a different effect or reaction than what a person is expecting. For example, Spice is often marketed as “synthetic marijuana” but the chemical make up bears no resemblance to marijuana and causes an entirely different effect. Spice can increase heart rate and reduce blood flow to the heart, thus raising blood pressure. It has been linked to heart attacks and

death. Individuals who use Spice may experience symptoms of withdrawal and addiction. Molly is dangerous as well due to its diverse array of toxic chemicals. It may cause a euphoric high, rapid heartbeat, high blood pressure, sweating, and irregular heartbeat. These drugs may cause panic attacks and psychosis; after they wear off they may cause deep depression.

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## RESOURCES FOR GUIDANCE & TREATMENT

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NYFA supports and encourages students, staff and faculty experiencing mild to severe problems related to misuse or abuse of alcohol and other drugs to seek treatment as soon as a problem is recognized. Early detection and intervention is correlated with positive treatment outcomes. Yet individuals with even severe and chronic substance abuse disorders can learn to healthfully manage their addiction and lead healthy, happy, and productive lives with the appropriate treatment and the ongoing support of family members, friends, and others committed to recovery.

### **On Campus Resources for Students in New York, Los Angeles, and South Beach:**

#### Students – New York:

All students enrolled in New York NYFA short and long-term programs are eligible to participate in free, confidential, time limited counseling services. The NYFA School Therapist provides assessment, individual psychotherapy or referrals as needed, to an outside certified substance abuse provider or specialty treatment program.

To schedule an appointment with NYFA Counseling Services, please contact Jacky Hunt, LCSW via email, [counseling@nyfa.edu](mailto:counseling@nyfa.edu).

#### Students – Los Angeles:

Free and confidential short-term counseling services are available to all enrolled NYFA students for a wide range of concerns such as anxiety, depression, sexual assault and abuse, addictive behavior, PTSD, anger, domestic violence, sexual and gender identity, eating concerns, homesickness, and adjustment issues.

NYFA LA Counseling Services provides free, short-term individual counseling with licensed therapists to address a range of concerns such as, one-on-one addiction counseling with an on-site addiction counselor, and referral services to psychiatry, specialty programs, and long term counseling. In addition, NYFA LA Counseling Services offers a weekly Stress and Anxiety Group, LGBTQ Group, and a Women’s Sexual Assault Survivor Group. Counseling Services also provides weekly meditation classes for students and faculty/staff.

To schedule an appointment with Counseling Services, please email [jackie.rabinowitz@nyfa.edu](mailto:jackie.rabinowitz@nyfa.edu) or [kathia.rabelo@nyfa.edu](mailto:kathia.rabelo@nyfa.edu). For addiction counseling, please contact [susan.bowling@nyfa.edu](mailto:susan.bowling@nyfa.edu).

#### Students – South Beach:

All students enrolled at NYFA South Beach are eligible to participate in free, confidential, time-



limited counseling services. To contact the School Therapist and schedule an appointment, please email Vivina Elgueta, Ph.D at [vivina.elgueta@nyfa.edu](mailto:vivina.elgueta@nyfa.edu).

### **Off-Campus Resources for Students, Faculty and Staff:**

#### New York:

The following link offers a comprehensive list of New York based support groups- Alcohol Anonymous, Alateen, Alanon, and Narcotics Anonymous-as well as informational resources regarding alcohol and drug related disorders and treatment options.:  
<https://www1.nyc.gov/site/thrivelearningcenter/resources/substance-use.page>

The following is a sampling of the self-help and resource organizations which are located in New York and which offer services or referral information at little or no cost.

Al-Anon  
212-941-0094  
<http://nycalanon.org/>

Alcoholics Anonymous Inter-Group  
212-647-1680  
<http://www.nyintergroup.org/>

Alcoholism Council of New York  
212-252-7001  
<http://www.alcoholism.org/>

Cocaine Anonymous  
800-347-8998  
<http://www.ca.org/>

Marijuana Anonymous (12-Step Program)  
212-459-4423  
<http://www.ma-newyork.org/>

Nar-Anon  
800-984-0066  
<http://www.nar-anon.org>

Narcotics Anonymous  
212-929-6262  
<http://newyorkna.org/>

#### New York – Treatment Resources for Alcohol and Other Drugs:

The New York State Office of Alcoholism and Substance Abuse Services (OASAS) provides services

for the prevention, treatment and recovery from alcohol, drugs and /or other addictions.

For more information visit their website: <http://www.oasas.ny.gov> or call the toll-free OASAS HOPEline at 1-877-846-7639 to speak with a trained medical professional.

HOPEline staff can answer your questions and help you find treatment 24/7. All calls are confidential.

New York – Local Treatment Centers:

In addition, there are numerous private substance abuse treatment programs and facilities, located in New York City and New Jersey, offering a variety of alcohol and drug treatment services. Most require payment or appropriate medical insurance. Individuals are encouraged to contact their insurance providers for information regarding their substance abuse benefits as well as treatment referrals to outpatient, intensive outpatient, and inpatient services.

Integrity House  
30-32 Central Avenue  
Jersey City, NJ 07306  
<https://integrityhouse.org>

The Freedom Institute  
212-838-0044  
Programs for families, adolescents and adults  
<http://www.freedominstitute.org>

Center for Optimal Living  
370 Lexington Avenue, Suite 500, NY, NY 10017  
212-213-8905  
<http://centerforoptimalliving.com>

The Phoenix House  
Comprehensive treatment options for families, adults and adolescents  
Accepts Medicaid  
1-888-671-9392  
<https://www.phoenixhouse.org/locations/new-york/>

Addiction Institute of Mount Sinai  
Detox, Rehabilitation, Outpatient services  
Multiple locations  
<http://icahn.mssm.edu/research/addiction-institute/about>

New York – Treatment Resources for Veterans:  
Steven A. Cohen Military Family Clinic At NYU Langone  
855-698-4677

<https://nyulangone.org/conditions/areas-of-expertise/mental-behavioral-health>

Manhattan Vet Center  
32 Broadway, Suite 200  
New York, NY 10004  
212-951-6866

New York - Telephone Resources/24 Hour Hotlines:

NYC Well: 1-888-NYC-WELL OR 1.888.692.9355

Free, confidential 24/7 help for stress, depression, anxiety, and alcohol and drug misuse.

<https://nycwell.cityofnewyork.us/en/>

Substance Abuse and Mental Health Services Administration (SAMHSA) National Helpline: 1-800-662-HELP (4357) or [www.samhsa.gov/find-help/national-helpline](http://www.samhsa.gov/find-help/national-helpline)

- Also known as, the Treatment Referral Routing Service, this Helpline provides 24-hour free and confidential treatment referral and information about mental and/or substance use disorders, prevention, and recovery in English and Spanish

Veterans Crisis Line  
1-800-273-TALK (8255)  
[www.veteranscrisisline.net](http://www.veteranscrisisline.net)

Los Angeles:

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

Alcoholics Anonymous

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

Narcotics Anonymous

N.A. is a self-help fellowship of people who gather in meetings to offer mutual support to others who have problems with drug use/dependence. To learn more, or to find a meeting: <https://www.na.org/meetingsearch/index.php>

Refuge Recovery

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

SMART Recovery Meetings:

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

Los Angeles – Local Treatment Centers:

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

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

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

MediCal Treatment Locator:

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

Los Angeles – Veterans Resources:

Veterans Alcohol and Drug Dependence Rehabilitation Program

<https://www.benefits.gov/benefit/307>

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

South Beach (Miami):

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

Drug and Alcohol Rehabilitation by State (DRS)

1-800-304-2219

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

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

Substance Abuse and Mental Health Services Administration (SAMHSA) National Helpline: 1-800-662-HELP (4357) or [www.samhsa.gov/find-help/national-helpline](http://www.samhsa.gov/find-help/national-helpline)

South Beach – Local Treatment Centers:

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

Miami Beach Holistic Addiction Treatment Center

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

Miami Beach, 33139

(888) 909-3123

<http://www.mbhatc.com>

Summer House Detox Center  
13550 Memorial Highway  
Miami, FL 33161  
[info@summerhousedetox.com](mailto:info@summerhousedetox.com)  
(800) 719-1090

Adaptive Center  
1411 Coral Way  
Miami, Florida 33145  
(305) 400-9908  
(888) 448-4467

South Beach – Veterans Resources:  
Veteran Affairs Miami Medical Center  
Outpatient Substance Abuse Clinic OSAC  
1492 West Flagler street  
Miami, FL 33135  
(305) 541-8435

Miami VA Healthcare System  
Bruce W. Carter VA Medical Center  
(305) 575-3214  
(305) 575-7000 Ext. 3903

South Beach – Telephone Resources/24-7 Hour Hotlines:  
Switchboard of Miami  
(305) 358-4357

# VOLUNTARY MEDICAL WITHDRAWAL

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NYFA recognizes that serious medical issues can compromise a student's functioning and prevent students from performing to the best of their abilities. In prioritizing our students' health and wellness, NYFA encourages students, when necessary, to suspend their studies in order to access the healthcare they need.

NYFA offers a flexible, individualized medical withdrawal policy designed to accommodate a wide range of medical issues that may arise or become escalated during a student's course of study.

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## THE BENEFITS OF REQUESTING A VOLUNTARY MEDICAL WITHDRAWAL

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

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

Students granted a voluntary medical withdrawal will receive a tuition fee credit for the first semester of program re-entry, based on the tuition fees collected for their final attended semester (students will not be credited for health insurance, equipment, or application fees paid for their final semester attended).

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

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## THE EXIT PROCESS

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Students requesting a medical withdrawal to address significant health issues that are interfering with their academic performance and/or attendance are required to contact the Dean of Students (New York and Los Angeles), Dean of Campus (South Beach) or designee to either schedule an initial meeting and announce the need for medical withdrawal. In the event the student is incapacitated, a parent or legal guardian may contact the Dean of Students (NY, LA), Dean of Campus (SB) or designee on the student's behalf. During a meeting or conversation, the Dean of Students (NY, LA), Dean of Campus (SB) or designee will inform the student or the parent/guardian of the exit and return process for the voluntary medical withdrawal. Only parents/guardians granted FERPA permissions will be able to initiate a medical withdrawal on behalf of the student.

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

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

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

1. The student completes, signs, and submits the Withdrawal Request Form.
2. The student's health care provider submits documentation to the Dean of Students or Dean of Campus verifying illness, substantiating the withdrawal as medically necessary, and providing treatment recommendations to promote progress toward recovery and readiness to return.
3. The student completes, signs, and submits the Voluntary Medical Withdrawal Agreement, created by the Dean of Students (NY, LA) or Dean of Campus (SB) or designee in collaboration with the student, and individualized according to the medical documentation received.

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

The medical documentation required must be a letter composed on letterhead stationery, written and signed by a healthcare professional stating: the nature and severity of illness; recommended duration and course of treatment and verification that the requested withdrawal is medically necessary.

The exit process must proceed as quickly as possible allowing the student a prompt dismissal in order to access the medical and social support needed to appropriately address the identified illness. When necessary, both the Withdrawal Request Form and the medical documentation can be submitted after the student has already left the program and is home and/or engaged in treatment. The needed documentation to initiate the medical withdrawal can be submitted no later than 3 weeks after the student's final day of attending classes.

The Dean of Students (NY, LA), Dean of Campus (SB) or designee may need to contact the students' treatment providers to request clarification or request additional information regarding recommendations for course and duration of treatment. At the time of the student's initial meeting with the Dean of Students (NY, LA) or Dean of Campus (SB) or designee, the student may be requested to sign a written authorization form permitting the exchange of relevant information between the health care provider(s) and the Dean of Students (NY, LA), Dean of Campus (SB) or designee. Signing a release of information form provided by either NYFA or the health care provider (s) will authorize the health care provider supporting the student's medical withdrawal to share with the Dean of Students (NY, LA), Dean of Campus (SB) or designee specific and limited personal health information.

Following the receipt of appropriate medical documentation, the Dean of Students (NY, LA), Dean of Campus (SB) or designee will prepare a Voluntary Medical Withdrawal Agreement detailing the student's terms for readmission, based on consideration of the student's individual needs and the recommendations offered by the student's healthcare provider (s). Terms for readmission may include documentation from health care providers verifying wellness or improved health, compliance with treatment recommendations, readiness to successfully participate in a rigorous academic program, ability to live safely and independently and/or other criteria, (illustrative not exhaustive) such as a personal statement, transcripts from other academic institutions attended during the medical withdrawal period, and additional documentation from healthcare providers recommending ADA accommodations and/or continuing care needed to ensure safety and academic success.

The Voluntary Medical Withdrawal Policy is individualized and flexible. Because students and illnesses differ, the recommended length of medical withdrawal will be determined on a case-by-case basis. Students are granted a voluntary medical withdrawal in order to be relieved of those stressors that exacerbate illness as well as to gain the time needed to participate effectively in treatment, recover and stabilize. NYFA's Voluntary Medical Withdrawal policy encourages students to follow medical recommendations, take the time needed to heal, and return to NYFA when they are fully recovered and ready to endure the rigorous NYFA educational experience and achieve their academic goals.

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## THE RETURN PROCESS

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

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

The Dean of Students (NY, LA), Dean of Campus (SB) or designee gives significant weight to the documentation provided by students' healthcare providers. During the process of reviewing the re-entry materials, if the Dean of Students (NY, LA), Dean of Campus (SB) or designee determines that information provided by the health care provider(s) is incomplete or needs further clarification, the Dean of Students (NY, LA), Dean of Campus (SB) or designee will contact the healthcare provider(s) to obtain additional information. Should this be necessary, the students will be required to sign Release of Information forms, provided by NYFA (The Limited Release of Information Form) or the students' healthcare provider (s), authorizing the requested exchange of limited but relevant personal



health information. In these instances, the Dean of Students (NY, LA), Dean of Campus (SB) or designee will provide students the rationale for the clarification or additional information needed.

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

If the Dean of Students or designee concludes, based on review of materials provided, that the student is not ready for program re-entry, the Dean of Students or designee will provide the student rationale for the decision and include suggestions for how the student can increase likelihood for re-entry at a later date.

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## THE APPEAL PROCESS

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

# INVOLUNTARY MEDICAL WITHDRAWAL

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## OVERVIEW

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NYFA considers the safety and welfare of its students, faculty, and staff a top priority. When a student engages in behavior that violates NYFA's rules of conduct, the behavior will be addressed as a disciplinary matter under the applicable Student Conduct Code. The Student Conduct Code defines prohibited conduct and outlines a process for conducting disciplinary proceedings.

This Involuntary Withdrawal Policy and Procedure is not a disciplinary code, policy, or process. It is not intended to apply to situations in which a student engages in behavior that violates the college's rules of conduct. It is intended to apply when a student's observed conduct, actions, and/or statements indicate a direct threat to the student's own health and/or safety, or a direct threat to the health and/or safety of others. There may be situations in which both this Involuntary Withdrawal Policy and the Student Conduct Code may apply. In all cases, the Dean of Students (New York and Los Angeles), Dean of Campus (South Beach) or designee shall have final authority regarding the decision, enactment, enforcement, and management of the involuntary withdrawal of a student.

## POLICY DETAILS

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### *Criteria*

A student may be withdrawn involuntarily from NYFA if the school determines that the student represents a direct threat to the health and safety of self or others by (1) engaging or threatening to engage in behavior which poses a high probability of substantial harm to self or others; or (2) engaging or threatening to engage in behavior which would cause significant property damage, would directly and substantially impede the lawful activities of others, or would interfere with the educational process and the orderly operation of the New York Film Academy.

## PROCEDURE

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When the Dean of Students (NY, LA), Dean of Campus (SB) or designee, based on a student's conduct, actions, or statements, has reasonable cause to believe that the student meets one or more of the criteria for involuntary withdrawal, the Dean of Students (NY, LA), Dean of Campus (SB) or designee may initiate an assessment of the student's ability to safely participate in NYFA's program.

The Dean of Students (NY, LA), Dean of Campus (SB) or designee initiates this assessment by first meeting with the student to (1) review available information concerning the behavior and/or incidents which have caused concern, (2) provide the student with a copy of this Involuntary Medical Withdrawal Policy and discuss its contents with the student, (3) provide the student an opportunity to explain the student's behavior, and (4) discuss options available to the student, including counseling, voluntary medical withdrawal and evaluation for involuntary medical withdrawal. If the student agrees to withdraw voluntarily from NYFA and waives any right to any further procedures

available under this policy, the student will be given a grade of W for all courses, will be advised in writing on any conditions that must be satisfied prior to re-enrollment, and may be referred for appropriate health care services. If the student refuses to withdraw voluntarily from NYFA, and the Dean of Students (NY, LA), Dean of Campus (SB) or designee continues to have reasonable cause to believe the student meets one or more of the criteria for involuntary withdrawal, the Dean of Students (NY, LA), Dean of Campus (SB) or designee may require the student to be evaluated by an appropriate mental health professional.

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## EVALUATION

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The Dean of Students (NY, LA), Dean of Campus (SB) or designee may refer the student for a mandatory evaluation by an appropriate medical professional or other appropriate professional. The Dean of Students (NY, LA), Dean of Campus (SB) or designee will provide the student a referral to the appropriate professional. NYFA will be responsible for financial costs associated with undergoing the mandatory evaluation. Should the student elect to seek an evaluation from a provider other than the professional to whom the student is referred, the school will retain the right to approve or disapprove of the student's selected provider on the basis of the provider's credentials, expertise, and ability to perform, in a timely manner and comparable expense, the evaluation and extensive report required. The Dean of Students (NY, LA), Dean of Campus (SB) or designee will provide the student written notification of the referral once the provider is determined and the provider's availability is confirmed.

The evaluation must be completed within five (5) business days after the date the referral letter is provided to the student. Prior to the evaluation, the student will be required to sign a Limited Release of Information form authorizing the exchange of relevant information among the medical professional(s) (or other professional) and NYFA. Upon completion of the evaluation, copies of the evaluation report will be provided to the Dean of Students (NY, LA), Dean of Campus (SB) or designee and the student.

The medical professional making the evaluation shall make an individualized and objective assessment of the student's ability to safely participate in NYFA's program(s), based on a reasonable judgment relying on the most current professional knowledge and/or the best available objective evidence. This assessment shall include a determination of the nature, duration and severity of the risk posed by the student to the health and safety of self or others, the probability that a potentially threatening injury will actually occur, and whether reasonable modifications of policies, practices, or procedures will sufficiently mitigate the risk. The medical professional will, with appropriate authorization, share recommendations with the Dean of Students (NY, LA), Dean of Campus (SB) or designee who will take this recommendation into consideration in determining whether the student should be involuntarily withdrawn from NYFA. A copy of the medical professional's recommendation will be provided to the student, unless, in the opinion of the medical professional, it would be damaging to the student to do so.

If the evaluation results in a determination that the student's continued attendance presents no significant risk to the health or safety of the student or others, and no significant threat to property,

to the lawful activities of others, or to the educational processes and orderly operations of NYFA, no further actions shall be taken to withdraw the student.

If the evaluation results in a determination that the continued attendance of the student presents a significant risk to the health or safety of the student or others, such that there is a high probability of substantial harm, or a significant threat to property, to the lawful activities of others, or to the educational processes and orderly operations of the school, the student may be involuntarily withdrawn from NYFA. In such an event, the student shall be informed in writing by the Dean of Students (NY, LA), Dean of Campus (SB) or designee of the involuntary medical withdrawal, of the student's right to an informal hearing, of the student's right to appeal the decision, and of any conditions necessary for re-enrollment. In most cases, a student who is involuntarily withdrawn will be given a grade of W in all courses in which the student is currently enrolled.

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### INFORMAL HEARING

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A student who has been involuntarily withdrawn may request an informal hearing before a hearing officer appointed by the Dean of Students (NY, LA), Dean of Campus (SB) or designee by submitting a written request within three (3) business days from receipt of the notice of involuntary withdrawal. A hearing will be set as soon as possible. The student shall remain involuntarily withdrawn pending completion of the hearing.

The hearing shall be informal and non-adversarial. During the hearing, the student may present relevant information and may be advised by a NYFA faculty or staff member or a health professional of the student's choice. The role of the adviser is limited to providing advice to the student.

At the conclusion of the hearing, the hearing officer shall decide whether to uphold the involuntary withdrawal or whether to reconsider, and the student shall be provided written notice of the hearing officer's decision as soon as possible.

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

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The student may appeal the hearing officer's decision by submitting a letter to the Campus Dean (NY, LA) or Senior Executive Vice President (SB) within three (3) business days of receiving notification from the hearing officer of the involuntary withdrawal determination. The Dean of Campus (NY, LA) or Senior Executive Vice President (SB) shall review the appeal letter and all information presented and make a final decision as to whether or not to uphold the hearing officer's involuntary withdrawal decision.

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### EMERGENCY PROCEDURAL HOLD

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NYFA may take emergency action to place a student on a procedural hold pending a final decision on whether the student will be involuntarily withdrawn, in situations in which (a) there is imminent

danger of serious physical harm to the student or others, (b) there is imminent danger of significant property damage, (c) the student is unable or unwilling to meet with the Dean of Students (NY, LA), Dean of Campus (SB) or designee, (d) the student refuses to complete the mandatory evaluation, or (e) the Dean of Students (NY, LA), Dean of Campus (SB) or designee determines such other exceptional circumstances exist that a procedural hold is warranted. In the event emergency action is taken to place the student on a procedural hold, the student shall be given notice of the procedural hold and an initial opportunity to address the circumstances on which the procedural hold is based. A procedural hold prevents the student from attending any NYFA-related event, including classes, and may prevent the student from being on NYFA premises.

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## CONDITIONS FOR READMISSION

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Because this Involuntary Withdrawal Policy applies to cases in which there is a concern about the safety of the student or others, the Dean of Students (NY, LA), Dean of Campus (SB) or designee may require a student who has been involuntarily withdrawn under this Policy to be re-evaluated before the student is readmitted in order to assure that the student presents no direct threat to self or others.

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

# PSYCHOLOGICAL ASSESSMENT POLICY

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NYFA is committed to protecting the health, safety and welfare of its students, faculty, and staff. To serve this mission, this policy will be implemented when an enrolled NYFA student presents serious psychological episodes or health-related behaviors that pose a risk to the health and/or safety of the student of concern. Such episodes or behaviors include, but are not limited to: suicidal ideation, parasuicidal behaviors, or suicide attempts; severe aberrations in eating behavior with associated medical sequelae; dramatic and/or expansive displays of self-mutilation; severe intoxication impacting social and/or cognitive functioning; loss of contact with reality as suggested by grandiose or paranoid beliefs; incoherent or disorganized speech, or the experience of hallucinations; behaviors significantly disruptive to student learning; and behaviors demonstrating clear deficits in students' capacity for self-care. These assessments are designed to help students access the help they need. Depending on the severity of the safety risk, the assessment will be provided by clinicians in either a hospital emergency room setting, an outpatient clinic or private practice, or on a NYFA campus or NYFA affiliated facility. Assessments taking place at a NYFA campus or NYFA affiliated facility will be provided by a NYFA Counselor or, when needed, a mental health mobile assessment team clinician. In the event that the assessment transpires in a hospital emergency room and the student is released, the student will be required to participate in three sessions (or fewer, if the behavioral health clinician/NYFA Counseling determines that one or two sessions adequately meet the objectives of this policy) of continuing psychological assessment provided by NYFA Counseling Services. The psychological assessments are intended to provide students with resources, assist students in developing a safety plan, and offer students feedback in regard to potential illness and recommended evidence-based treatment. This mandate for psychological assessment is applied uniformly to all students who meet the above criteria. Students mandated for psychological assessment will sign the Limited Release of Information form, giving the behavioral health assessment clinician/NYFA Counselor permission to communicate with the Dean of Students (New York and Los Angeles) or Dean of Campus (South Beach) only and specifically in regard to: 1) student's attendance at each of the three sessions of psychological assessment; and 2) recommendations, if any, for continued treatment.

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## REQUIRING THE ASSESSMENT

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

During this meeting the Dean of Students or Dean of Campus and the student may collaborate to establish a behavioral contract. The behavioral contract will offer resources for support, outline

expectations for safe and health-promoting behaviors, and state potential consequences, should the student's behavior continue to negatively and significantly impact the student's health.

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## FOLLOW-UP TO THE PSYCHOLOGICAL ASSESSMENT

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Students are strongly encouraged to follow the treatment recommendations provided by the behavioral health clinician conducting the psychological assessment. Behavioral health treatment is generally effective in promoting individuals' health and safety and for providing strategies to overcome difficulties with academic, social, and emotional functioning.

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

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

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## NON-COMPLIANCE WITH THE PSYCHOLOGICAL ASSESSMENT POLICY

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Students who fail to comply with the NYFA Psychological Assessment Policy may be subject to sanctions, such as suspension or expulsion, for violation of institutional policy and the Student Code of Conduct and/or the Involuntary Withdrawal Policy may be initiated.

Students have the right to appeal any sanctions imposed as a result of noncompliance with the Psychological Assessment policy. To initiate an appeal, the student is required to submit a letter of appeal to the Dean of Campus (New York and Los Angeles) or the NYFA Senior Executive Vice President (South Beach) within three (3) business days of receiving notification of imposed sanctions. The Dean of Campus or NYFA Senior Executive Vice President will review the student's request for appeal and will make a final determination within three (3) business days of receiving the appeal. If the student has been placed on procedural hold, suspended, or expelled, the sanctions will remain active until the appeal is resolved.

# POLICY FOR RESUMING CLASSES POST HOSPITALIZATION

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When a student is evaluated or treated at a hospital for potentially harmful behavior toward self or others, it is strongly recommended that the student make an appointment with NYFA Counseling Services following discharge from an emergency room visit or overnight or extended hospital stay. Appointments with NYFA Counseling Services should be made as soon as possible following the hospital visit or hospital stay and preferably, prior to the student's re-engagement with classes and other academic activities. If it is after-hours when the student is released from the ER or hospital, the student is to return to his/her/their place of residence and honor the safety plan provided at time of discharge.

A student may contact NYFA Counseling Services to schedule an appointment by emailing [counseling@nyfa.edu](mailto:counseling@nyfa.edu) (New York), [counselingla@nyfa.edu](mailto:counselingla@nyfa.edu) (Los Angeles) or [counselingsb@nyfa.edu](mailto:counselingsb@nyfa.edu) (South Beach) and indicating that the need for an appointment is urgent on account of a recent hospital visit or stay.

The student is strongly encouraged to present to the NYFA Counselor the discharge paperwork or treatment recommendations provided during the student's hospital visit or stay.

The student and NYFA counselor will work collaboratively to ensure that the student can:

1. Access the appropriate and recommended treatment resources, as defined in the student's treatment plan;
2. Identify and manage potential barriers to sustaining health and wellness; and
3. Access academic and student support services that can promote student success.

Should the student want the NYFA counselor to advocate on the student's behalf to achieve any of the above stated goals, the student will be required to sign a release of information allowing the counselor to provide limited information to the Dean of Students (New York and Los Angeles), the Dean of Campus (South Beach) or designee.



# STUDENT HEALTH INSURANCE POLICY

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## REQUIREMENTS

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NYFA requires all students to maintain health insurance coverage for the duration of their time attending a long-term program. To ensure compliance with NYFA's policy of mandated health insurance coverage, NYFA automatically enrolls and bills all One-Year, Two-Year, AFA, BA, BFA, MA and MFA students in the NYFA Student Health Insurance Plan (NYFASHIP). Costs for student health insurance coverage will be billed to students' accounts at the start of each term enrollment period.

NYFASHIP is a comprehensive insurance plan provided through Aetna, a nationwide provider of health insurance plans and services. NYFASHIP provides benefits and coverage for preventive, routine, emergency, specialty, inpatient and outpatient medical and psychological care, as well as medications prescribed by an in-state provider. NYFASHIP provides students annual health insurance coverage, August-August.

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

Students who prefer to have and maintain alternative and comparable health insurance coverage may submit, through an online waiver portal, an application to waive out of NYFASHIP and dis-enroll from NYFASHIP coverage.

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

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

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

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## WAIVER APPLICATION PROCESS

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Students who do not wish to participate in the NYFA Student Health Insurance Plan can request to waive enrollment by participating in the online waiver application process and submitting, through the online waiver portal, proof of comparable and active health insurance coverage. Students may submit an application to waive out of NYFASHIP at the time of their first semester registration, at the time of program reentry after an extended leave, and at the time of every subsequent Fall semester registration.

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

Waiver requests must be submitted before a designated deadline. Deadline dates for online waiver request submissions will be posted and updated on the NYFASHIP website.

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

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

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

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

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

enrolled in a NYFA program in order to successfully dis-enroll from NYFASHIP for each upcoming academic year.

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

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

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

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

#### FOR STUDENTS BEGINNING LONG-TERM PROGRAMS IN MAY (SUMMER TERM):

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Students beginning long-term programs in the Summer Term who do not want to enroll in NYFASHIP are required to submit an online waiver application at the time of their first semester (Summer/May) registration, at the time of their second (Fall/September) semester registration, and every Fall (August) semester registration, thereafter, depending on the duration of their programs.

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

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

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

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

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

Waiver applications must be submitted and approved each year and at each Fall (August) term enrollment period for which the student remains enrolled in a NYFA program in order to successfully dis-enroll from NYFASHIP for each upcoming academic year.

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## WAIVER APPLICATION DECISIONS

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

Insurance plans that **DO NOT** typically meet requirements for waiver approval include out-of-state Medicaid plans, travel insurance plans, catastrophic plans and out-of-state HMO plans.

Students whose waiver requests are denied will remain enrolled in NYFASHIP coverage until the subsequent Fall semester registration period, at which time waiver applications to dis-enroll in NYFASHIP for the upcoming year may be re-submitted.

Those students able to provide proof of comparable and active health insurance coverage through participation in the waiver application process will be dis-enrolled from the NYFA Student Health Insurance Plan. All charges for insurance premium costs and administrative fees billed to students' accounts will be removed or fully refunded.

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## NYFASHIP TERMS OF ENROLLMENT

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Students enrolled in NYFASHIP will receive health insurance coverage through NYFASHIP for the term enrollment periods spanning the time of program registration through Fall/August of the subsequent academic year. Fees for insurance coverage per each term enrollment will be billed to student accounts throughout their period of health insurance coverage. Students beginning programs in Fall/August will be billed for fall, spring and summer terms of coverage (unless program graduation dates occur before the start dates of the subsequent term enrollment period). Students beginning programs in Spring/January will be billed for spring and summer terms of coverage. Students beginning programs in Summer/May will be billed for the summer term of coverage. All students continuing in their programs beyond August will be automatically enrolled in NYFASHIP

for the coming academic year (August- August) unless they dis-enroll from NYFASHIP for the coming year(s), through successful participation in the waiver application process.

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## NYFASHIP TERMS OF TERMINATION OF COVERAGE

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Enrollment in NYFASHIP will be terminated if and only if: 1) a student's waive application has been approved; 2) a student has graduated from a NYFA program; and 3) a student has withdrawn, taken an approved leave of absence, or has been dismissed from a NYFA program.

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

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

Students taking an approved leave of absence or withdrawing from the college for reasons related to illness, as substantiated by medical documentation submitted in compliance with the NYFA Voluntary Medical Withdrawal Policy, may extend their insurance coverage for one year beyond the end date of their current term of coverage by contacting Aetna directly and requesting continuation of coverage.

Students who successfully completed their programs and are eligible for OPT may also extend their insurance coverage for one year beyond the end date of their current term of coverage by contacting Aetna directly and requesting continuation of coverage.

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

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COSTS

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

| Annual<br>(8/21/2022-<br>8/30/2023) | Fall<br>(8/21/2022-<br>12/31/2022) | Spring<br>(1/01/2023-<br>4/29/2023) | Summer<br>(4/30/2023-<br>8/30/2023) |
|-------------------------------------|------------------------------------|-------------------------------------|-------------------------------------|
| \$2059.50                           | \$726.18                           | \$655.64                            | \$677.68                            |

\*Rates DO NOT include term premiums and a NYFA administrative fee (\$93/per academic year or \$31 per term.)

**Continuing Students**

| Annual<br>(9/15/2022-<br>8/30/2023) | Fall<br>(9/15/2022-<br>12/31/2022) | Spring<br>(1/01/2023-<br>4/29/2023) | Summer<br>(4/30/2023-<br>8/30/2023) |
|-------------------------------------|------------------------------------|-------------------------------------|-------------------------------------|
| \$2011.00                           | \$677.68                           | \$655.64                            | \$677.68                            |

\*Rates DO NOT include term premiums and a NYFA administrative fee (\$93/per academic year or \$31 per term).

# IMMUNIZATION POLICY

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## REQUIREMENTS

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In compliance with applicable state laws and public health recommendations (New York State Laws (Public Health Law Section 2165 and Public Health Law Section 2167), Florida State Law (Education Code 1006.29), California Department of Public Health, Center for Disease Control), and to protect the health of our community, NYFA **requires** students enrolled in One-Year, Two-Year, AFA, BA, BFA, MA and MFA programs (for the NY campus, this is also a requirement for students attending 8 WK Acting for Film, 8 WK Photography, and 8WK Producing) to submit **30 days prior to the first day of New Student Orientation** the following:

- Proof of immunity to Measles, Mumps and Rubella
- Proof of Meningococcal (Meningitis) vaccination OR a signed response form indicating consent to either obtain or decline vaccination

NYFA also requires that incoming students carefully read the Meningococcal and Hepatitis Information Sheets - two documents included in each student's acceptance packet.

## REQUIREMENTS IN RESPONSE TO PUBLIC HEALTH EMERGENCY

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

## MEASLES

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**All students born on or after January 1, 1957** must submit proof of immunity for measles, demonstrated by meeting one of the following three requirements:

- A. Two doses of live measles vaccine. The first dose must have been received no more than 4 days prior to the first birthday and the second dose received at least 28 days after the first dose, OR
- B. Physician's diagnosis of disease, OR
- C. Serologic evidence of immunity (blood test results confirming immunity)

## MUMPS

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**All students born on or after January 1, 1957** must submit proof of immunity for mumps, demonstrated by meeting one of the following three requirements:

- A. One dose of live mumps vaccine received no more than 4 days prior to the first birthday, OR
- B. Physician diagnosis of disease, OR
- C. Serologic evidence of immunity (blood test results confirming immunity)

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## RUBELLA

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**All students born on or after January 1, 1957** must submit proof of immunity for rubella, demonstrated by meeting one of the following two requirements. Please note: Clinical diagnosis of rubella disease is not acceptable proof of immunity.

- A. One dose of live rubella vaccine received no more than 4 days prior to the first birthday, OR
- B. Serologic evidence of immunity (blood test results confirming immunity)

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## MENINGITIS

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

- A. A verified immunization record and no response form. The verified immunization record must indicate at least 1 dose of meningococcal ACWY vaccine within the last 5 years OR a complete 2- or 3- dose series of MenB.
  - o Bexsero - 2 dose series
  - o Trumenba - 2 dose series (separated by at least 6 months) or a 3- dose series (3 doses given over the course of at least 6 months)
- B. A signed Meningococcal Response Form and an Immunization Record, as above
- C. A signed Meningococcal Response Form indicating that the student will obtain meningococcal vaccine within 30 days
- D. A signed Meningococcal Response Form indicating that the student will not obtain immunization against meningococcal disease

If the student has not received the meningococcal vaccine within the past 5 years, a signed response form must be submitted.

For students under age 18, the Meningococcal Response Form must be completed and signed by a parent or legal guardian.

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## HEPATITIS B

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**All students** are required to read the Hepatitis Information Sheet provided in each student's acceptance packet. For students under 18, the Hepatitis Information Sheet must be shared with and read by a student's parent or legal guardian.



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## HOW TO COMPLY WITH THE NYFA IMMUNIZATION POLICY

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All incoming students are required to submit, **30 days prior to the first day of New Student Orientation**, the following:

1. **NYFA Student Immunization Record Form** verified, signed, and stamped by a healthcare provider (for students born on or after January 1, 1957), and
2. **NYFA Meningococcal Response Form** completed and signed by students 18 years of age or older or signed by a parent/legal guardian for students under age 18.

Information on where to submit the NYFA Student Immunization Record Form and the NYFA Meningococcal Response Form is noted on each form and based on the NYFA campus the student is attending.

Instead of submitting a signed and verified NYFA Student Immunization Record Form, students may choose to submit any of the following to document their compliance with the NYFA Immunization Policy:

- a certificate of immunization signed by a physician;
- a copy of the immunization section of the cumulative health record from a prior school;
- a migrant health record;
- a community plan health record;
- a military immunization record
- the immunization portion of a passport;
- an immunization record signed by a physician, physician assistant or nurse practitioner, or an immunization registry record

Submitting any of these documents instead of the NYFA Student Immunization Record Form may lead to minor delays in registration, should such documents not clearly indicate the specific vaccinations received and their dates of administration.

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## EXEMPTIONS FROM IMMUNIZATIONS FOR MEASLES, MUMPS, RUBELLA

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**Medical Exemptions:** If a licensed physician or nurse practitioner, or licensed midwife caring for a pregnant student certifies in writing that the student has a health condition which is a valid contraindication to receiving a specific vaccine, then a permanent or temporary (for resolvable conditions such as pregnancy) exemption may be granted.

**Religious Exemptions:** A student may be exempt from vaccination if, in the opinion of the institution, the student and/or the student's parent or legal guardian (for students younger than 18 years of age) holds genuine and sincere religious beliefs which are contrary to the practice of

immunization. Requests for religious exemptions must be written and signed by the student or, for students under the age of 18, by the student's parent or legal guardian.

Letters requesting medical or religious exemptions are to be sent to:

FL Students: [immunizationsFL@nyfa.edu](mailto:immunizationsFL@nyfa.edu)

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

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

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## MILITARY WAIVER/EXTENSION (PLEASE READ BELOW)

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Students honorably discharged from the military within 10 years from the date of application to this institution may attend classes pending the receipt of immunization records from the armed services. The proof of honorable discharge from the armed services shall qualify as a certificate enabling a student to attend NYFA classes until immunization records are received.

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## WHERE TO GO TO GET IMMUNIZED

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### **Los Angeles Students:**

Students may be vaccinated at no cost for Mumps, Measles and Rubella at multiple locations within LA County. The Los Angeles Public Health provides a list to the following locations, several of which are in close proximity to the NYFA LA Campus: <http://publichealth.lacounty.gov/media/docs/MeaslesVacClinics.pdf>

### **South Beach Students:**

Students may be vaccinated for Mumps, Measles and Rubella at Miami/Dade Health District, 1350 NW 145h Street, Miami, FL, 33125: <http://miamidade.floridahealth.gov/programs-and-services/clinical-and-nutrition-services/immunizations/index.html>.

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

### **New York Students:**

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

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

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## CONSEQUENCES OF NONCOMPLIANCE WITH THE NYFA IMMUNIZATION POLICY

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Students not eligible for exemptions or waivers are strongly encouraged to fulfill all requirements of the NYFA Immunization Policy, fully described above, 30 days prior to their program start date.

New students who have not satisfied the NYFA immunization requirements prior to the day of registration will be granted a 30-day grace period (in-state students) or a 45-day grace period (out-of-state and international students) to complete NYFA's immunization requirements. Students who do not meet the requirements of the NYFA Immunization Policy once their grace periods have expired may be withdrawn from their programs. Tuition refunds for withdrawn students will be granted only in accordance with the NYFA Tuition Refund Policy.

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

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

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

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## EDUCATION RECORDS

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

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

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## DIRECTORY INFORMATION

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

NYFA defines Directory Information as follows:

- Name
- E-mail address
- Mailing address
- Date of birth
- Major field of study
- Enrollment status

- Dates of attendance
- Degrees, certificates, and awards received
- Date of graduation
- Participation in officially recognized activities and sports
- Photographs

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

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

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## DISCLOSURE OF EDUCATION RECORDS

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

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

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

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## INSPECTION OF EDUCATION RECORDS

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

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

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

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## AMENDING EDUCATION RECORDS

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NYFA students have the right to have their education records maintained accurately and may request amendments of records that they believe are inaccurate, misleading, or in violation of their rights under FERPA. A student may also ask that additional material be inserted in the education record. Requests for an amendment to an education record, or the addition of material, should be submitted at the conclusion of the record review.

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

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

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## COMPLAINTS PROCEDURE

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

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

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

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## NYFA PARENT/LEGAL GUARDIAN NOTIFICATION POLICY

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

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## LAWS REGULATING ACCESS TO STUDENT RECORDS

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

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

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## CIRCUMSTANCES WHEN PARENTAL/LEGAL GUARDIAN NOTIFICATION MAY OCCUR

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To prevent harm and promote student health and safety, NYFA reserves the right to disclose information from the student's educational record to a student's parent or legal guardian without the student's expressed consent in cases of health or safety emergencies including but not limited to the following circumstances:

- The student is seriously injured and/or seriously ill and is transported to a medical facility for urgent evaluation and treatment.
- The student is transported to a medical facility to receive evaluation and treatment in immediate response to a suicide attempt, alcohol poisoning, or drug overdose.
- The student, under the age of 21 at the time of notification, commits a disciplinary violation involving alcohol or a controlled substance.
- The student, regardless of age, is found responsible for a third violation of the NYFA Alcohol and Drug Policy or demonstrates a pattern of behaviors indicative of high risk substance use.
- The student is arrested, taken into police custody, and/or incarcerated for behavior that transpired on NYFA premises, facilities contracted to house NYFA students, or during attendance of NYFA sponsored events.
- The dependent (as defined by the IRS) student is withdrawn from NYFA in response to not fulfilling academic expectations and/or noncompliance with the NYFA Immunization Policy.
- The academic standing of a dependent (as defined by the IRS) student negatively impacts student's financial aid.



- The dependent (as defined by the IRS) student is found in violation of the NYFA Student Code of Conduct, the NYFA Title IX Grievance Policy and Procedure, and the NYFA Sexual Misconduct Policy, and is sanctioned with suspension, expulsion, or loss of housing privileges.

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## PROCESS OF PARENT/LEGAL GUARDIAN NOTIFICATION

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Whenever possible, a NYFA Administrator (which may include the Dean of Campus, Dean of Students, Registrar, or Financial Aid) will inform the student of the intent of the college to contact the student's parent or legal guardian. If the student's parents are divorced or legally separated, the student will be requested to designate the parent to be contacted on a new FERPA form.

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

# RESPONSE TO PUBLIC HEALTH EMERGENCY IMMUNIZATION POLICY

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## COVID-19 VACCINATION REQUIREMENTS

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To safeguard the health of our community and in compliance with directives issued by the American College Health Association (ACHA) in response to the COVID-19 global pandemic, NYFA is requiring faculty, staff, and students, enrolled in Short Term Workshops, One-Year, Two-Year, AFA, BA, BFA, MA and MFA programs, to be fully vaccinated against COVID-19. Students and employees are required to submit the following:

- Proof of full immunization against COVID-19 through vaccination; NYFA strongly recommends that the COVID-19 vaccine received is FDA approved or approved for emergency use authorization by the Federal and Drug Administration (FDA) or the World Health Organization (WHO) and administered in compliance with its recommended dosing schedule. Records of the administration of COVID-19 vaccines approved for emergency use authorization by the drug regulatory agencies outside the U.S. will be accepted upon review and approval by NYFA's public health consultant.

In accordance with FDA and WHO guidelines and the recommendations of NYFA's public health consultant, students and employees will be considered fully vaccinated, according to the following criteria:

- **Pfizer-BioNTech or Moderna:** Fourteen (14) or more days have passed since the second dose was administered.
- **Johnson & Johnson/Janssen:** Fourteen (14) or more days have passed since the one dose of a single-dose vaccine was administered.
- **Vaccines authorized for emergency use by the WHO:** Fourteen (14) days or more have passed since the terminal dose of the authorized was administered.

Students/employees receiving all required doses of vaccines not authorized for emergency use by either the FDA or the WHO, but approved by countries' drug regulatory agencies where the vaccine was administered, will be granted entry to campus and be permitted to participate in NYFA in person classes and NYFA-related activities if:

- 14 days have passed since the administration of the terminal required dose, and
- the student/employee agrees to follow all health and safety protocols for unvaccinated students as noted in the COVID Safety Plan until the vaccine received is granted by the FDA or WHO authorization for emergency use.

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## HOW TO COMPLY WITH THE RESPONSE TO PUBLIC HEALTH EMERGENCY NYFA IMMUNIZATION POLICY

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### STUDENT REQUIREMENTS

All students accepted to short-term and long-term programs are required to submit to the [Student Applicant Portal](#) of a record of full immunization against COVID-19.

All students are **required** to submit at least 15 days prior to Day One of Orientation Week (long-term students) or Orientation Day (short-term students) the following:

- Photo/PDF/Copy of COVID-19 Vaccination Record indicating student's name, name of vaccine administered, dates of the administration of dose(s), and location of vaccine administration.
- The COVID-19 Vaccination Record must document that the second dose of a two-dose authorized vaccine or the one dose of a single-dose authorized vaccine was administered at least 14 days prior to Day One of Orientation Week (long-term students) or Orientation Day (short-term students).

### FACULTY AND STAFF REQUIREMENTS

All employees are required to submit to PAYCOM by the date designated by HR, prior to fall semester or at day of hire, the following:

- Photo/PDF/Copy of COVID-19 Vaccination Record indicating employee's name, name of vaccine administered, dates of the administration of dose(s), and location of vaccine administration.
- The COVID-19 Vaccination Record must document that the second dose of an approved two-dose vaccine or the one dose of an approved single-dose vaccine was administered at least 14 days prior to the first day of work.

### REPORTING VACCINATION STATUS

Photos/PDFs/Copies of COVID-19 Vaccination Records are to be uploaded to the privacy-secured [Student Applicant Portal](#) (students) or to a privacy-secured Employee Paycom Portal (employees).

Vaccination records will be securely filed in accordance with local and national privacy laws.

The duration of immunity conferred by the approved COVID-19 vaccines remains unknown. Although some infectious disease experts suggest that immunity may last for years, the large and reviewed studies, at this time, suggest that immunity derived from the authorized vaccines lasts at least 6 months; the need for booster vaccines or annual immunization is currently being investigated. NYFA may require updated COVID-19 vaccination records, when and if emerging science and

public health experts determine that annual or booster vaccinations are needed to prevent transmission, infection or illness.

Only students and employees who are fully vaccinated against COVID-19 will be permitted to participate in NYFA in-person classes and activities.

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## MEDICAL EXEMPTION FROM THE COVID -19 VACCINATION REQUIREMENT

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**Medical Exemptions:** If a licensed physician, physician’s assistant, nurse practitioner, or midwife caring for a pregnant student/employee, certifies in writing that the student/employee has a severe allergic reaction to the comphealth condition which is a valid contraindication to receiving a COVID-19 vaccine, then a standard or temporary (for resolvable conditions) exemption may be granted.

To apply for a medical exemption, students/employees must submit a completed [Request for Medical Exemption of Immunization Form](#) via email to the appropriate campus department noted below at least 30 days prior to Orientation Day (students) or at least 30 days prior to the first day assigned to report to work. Incomplete forms and applications will not be reviewed and processed.

Students:

Los Angeles: [immunizationsla@nyfa.edu](mailto:immunizationsla@nyfa.edu)

New York: [immunizationsny@nyfa.edu](mailto:immunizationsny@nyfa.edu)

Employees:

LA, NY, SB: Human Resources Director, [pankti.shah@nyfa.edu](mailto:pankti.shah@nyfa.edu)

All medical documentation submitted will be securely filed in accordance with all relevant privacy laws.

Approvals granted for medical exemptions are provisional and subject to change.

**PLEASE CAREFULLY NOTE:** All students/employees granted medical exemptions will be required to participate in the existing NYFA health and safety protocols for unvaccinated individuals, as defined in the NYFA COVID Safety Plan. Failure to comply with the required health and safety protocols for unvaccinated students/employees may result in revocation of the exemption and/or disciplinary action.

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## WHERE TO GO TO GET VACCINATED AGAINST COVID -19

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COVID-19 vaccines are offered at no cost to students and employees at locations near your campus region. Please arrive at any vaccination site with proof of age (passport, driver's license) and proof that you either live or work in your campus region (NYFA ID, utility bill, leasing agreement, etc).

### **Los Angeles Students/Employees:**

Students may be vaccinated against COVID-19, at no cost, at multiple locations within LA County. For a list of vaccination sites, visit the [LA County Vaccination Information Site](#).

### **South Beach Students/Employees:**

Students can receive vaccinations on a walk-in basis at the Miami Convention Center , 1901 Convention Center Drive, Miami Beach, FL 33139. Hours: 8am to 7 pm.

### **New York Students/Employees:**

Students may be vaccinated against COVID-19, at no cost, at multiple locations throughout New York City.

For a list of vaccination sites, visit the [NYC Vaccination Command Center](#) or the [NYC Vaccine Finder](#).

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## CONSEQUENCES OF NONCOMPLIANCE WITH THE NYFA IMMUNIZATION POLICY

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To complete enrollment (students) and finalize hire (employees) and participate in in-person classes and activities on and off-campus, students and employees are required to have received all required doses of an approved COVID-19 vaccine.

**In accordance with public health guidelines, students and employees will be considered fully vaccinated when:**

- Two weeks or more have passed since receiving the second dose in a 2-dose vaccine series of a vaccine that is FDA approved or authorized for emergency use by the FDA or the WHO; or
- Two weeks or more have passed since receiving one dose of a single-dose vaccine that is FDA approved or authorized by the FDA or WHO for emergency use.

Students who are not fully vaccinated and students who have not been granted by the institution an exemption, and, hence, do not meet the requirements of NYFA Public Health Emergency Immunization Policy will not be permitted to participate in in-person instruction or activities and may be withdrawn from their programs.

Matters of employee non compliance with this policy will be addressed by NYFA Human Resources in accordance with HR policies and procedures.

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# ACADEMIC POLICIES

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# ACADEMIC POLICIES

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

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## SATISFACTORY ACADEMIC PROGRESS (SAP)

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### *SAP Defined*

Satisfactory Academic Progress (SAP) is calculated by program for all active students at the completion of each semester. SAP calculations for students in non-matriculating certificate programs will be calculated separately for each individual program.

Students in a certificate or degree program, with a cumulative GPA (Grade Point Average) less than 2.0 or students that have completed less than 66.66% of their cumulative attempted credits in their current program of study have not met the minimum requirements for Satisfactory Academic Progress (SAP) for that program. Courses recorded as Withdrawn or with a grade of “F” are considered attempted but not completed and included when calculating the cumulative attempted credits.

### *SAP Warning Status*

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

### *SAP Probation Status*

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

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

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

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

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## GRADING POLICIES

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

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

Further notations on students' transcripts include:

|     |                          |
|-----|--------------------------|
| W   | Withdrawal from a course |
| IP  | Courses in progress      |
| P/F | Pass/Fail                |
| SC  | Section Change           |

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## ATTENDANCE

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While there is no institution-wide attendance policy at the New York Film Academy, each department and course have academic policies and grade breakdowns that will be impacted by non-attendance. Students' academic performance will suffer if they are not in class to participate in the work that is



required of them. Students are expected to refer to each course syllabus for the specific grading breakdown for that course. Departments may allow for excused absences, but are not required.

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## FAILED COURSES

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### *Courses Taught on Credits*

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

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

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

### *Courses Taught on Clock-Hours*

If a student fails one (1) course in a clock-hour based program, the student will have four (4) weeks to make-up failed coursework. A student who fails one (1) course may proceed to the next semester. If failure is due to attendance or participation a student cannot restore their grade through assigned make-up work and must retake the course.

If a student fails more than one (1) course they are required to retake the courses and pay the per-clock-hour. Students who fail more than one (1) course may not be permitted to move forward to the next semester and may be required to retake the failed courses before they proceed to the subsequent semester. Not all courses are offered each semester and this may have an impact on a student's enrollment status.

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## ADD/DROP/ CHANGE

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Typically, only Liberal Arts & Science courses can be added or dropped. Students have two (2) weeks from the start of a semester to petition to add, drop, and/or change a course section. The add/drop/change deadline is 5:00 pm Friday, at the end of Week Two (2). Students must get approval from all applicable departments or staff including the Chair of the Liberal Arts & Sciences Department, the Department Chair, their Academic Advisor, the International Office, the Veterans' Services Office, and the Financial Aid Office, before adding or dropping a course. Add/Drop/Change forms are available at the Registrar's Office.

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

Who: Students who pay the flat-fee tuition, per semester, are those who complete their course of study without transferring in any credits.

Add: Students paying the flat-fee tuition will not be charged additional tuition for adding a required course to their semester. Courses added to a semester, outside the prescribed curriculum, will be charged the per-credit rate for the additional course.

Drop: Students paying the flat-fee tuition 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, by re-registering at no additional cost.

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

Who: Students who transfer credits into their program pay per-credit, based on the number of credits they are enrolled in each semester.

Add: Students who pay the per-credit rate will be charged the additional per-credit rate for any courses added.

Drop: Students who pay the per-credit rate are eligible for a per-credit refund for any courses dropped.

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## COURSE WITHDRAWAL

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Students may only withdraw from courses in degree programs.

Withdrawing from a course constitutes an attempt at completing the course. The course will be listed on the transcript and the student will receive a “W” instead of a grade. All Credits in “W” status will be considered attempted, but not completed in the student’s calculation of Satisfactory Academic Progress.

To officially withdraw from a course after the Add/Drop period has ended (end of Week Two (2)), the student must complete an Course Withdrawal form. Students may not withdraw past Week Twelve (12) into the semester and will receive the grade earned at the end of the semester. Non-attendance does not automatically withdraw a student from a course. Withdrawing from a course requires approval from multiple departments and a student should discuss the withdrawal with their Academic Advisor prior to applying for the course withdrawal. Withdrawing from a course may affect a student’s current academic status. International students and students receiving GI Bill ® <sup>1</sup>Benefits, and/or Financial Aid must consult with appropriate departments to ensure full-time enrollment

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<sup>1</sup> GI Bill ® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government website at <http://www.benefits.va.gov/gibill>.

before withdrawing from a course. Students who reduce their credits may be impacted by a reduction in student aid funding.

A student may petition to have the “W” removed from the transcript upon successful completion of the course. The student may do so by submitting a petition in writing to the student’s academic adviser. This process does not guarantee rescinding the “W” from the transcript.

All students are required to pay the per-credit tuition to retake a withdrawn course.

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## LEAVE OF ABSENCE

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To qualify for a Leave of Absence the student must be 1) in good academic standing, 2) be making satisfactory progress towards the completion of their degree or certificate program, 3) have a cohort to return to the subsequent semester, and 4) 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

Students are considered in good academic standing when:

- There are no holds on the student’s account. A hold on a student account may be due to the following, but is not limited by the following:
  - Library Hold
  - Financial Hold
  - Immunization hold
  - Equipment Fee hold
  - Student Code of Conduct Violation or ongoing investigations. A resolved violation does not affect eligibility.
- Students are making satisfactory academic progress toward the completion of their degree or certificate program if their cumulative GPA is 2.0 or higher and they have completed 66.67% or more of their cumulative attempted credits in their current program of study.

NYFA students may be granted a leave of absence of up to 180 days, in any twelve (12) month period, before they are asked to withdraw and re-apply to the program. NYFA students are not eligible for a Leave of Absence if the institution does not have a full-time semester for the student to return to within the 180 days.

Each student must apply for a Leave of Absence through the Registrar’s Office. The Leave of Absence Form will be used to evaluate the student’s eligibility and request. Signatures from all applicable departments are required.

Signatures showing approval are required from the Campus Dean and the Department Chair. International students must also obtain a signature from the International Student Office, students receiving GI Bill® Benefits or otherwise considered a Veteran obtain a signature from the Department of Veterans Services, and Federal Student Aid recipients must obtain a signature the Financial Aid office. It is the student's responsibility to contact the respective offices.

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

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

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

Students that do not return to active enrollment at the completion of their approved leave of absence are withdrawn and an R2T4 calculation is completed using the first day of the approved leave of absence as the withdrawal date. International students must consult their International Student Advisor if they are considering a leave of absence for any reason. An international student who needs time off due to a documented medical condition and wishes to remain in the U.S. must provide a doctor's letter so that the reduced course load can be approved and reported in the SEVIS system. Any deviation from the original program of student (or length of study) requires students to consult the International Student Office. Any International student that is in good academic standing and has completed two consecutive semesters can refer to the vacation break section for further details.

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

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## VACATION BREAK

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

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

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

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

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## THESIS & FINAL PROJECTS

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

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## GRADE APPEAL

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To initiate a grade appeal, students must complete the Grade Appeal Form, which is available through the student's Academic Advisor (BFA), or Department Chair (Conservatory). To initiate a Grade Appeal, the student must adhere to the following process:

### ***STEP 1***

Student submits completed Grade Appeal Form to the Academic Advisor/Department Chair no later than the Friday of week one (1) of the term following receipt of the disputed grade.

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

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

### *STEP 2*

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

Grade appeals are reviewed based on information provided by the student and faculty, and may be denied.

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## MILITARY EXEMPTION

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Students who are mandated to serve military duty in their home country may defer enrollment for up to three (3) years upon proof of the call to military duty. Documentation of a student's call to military duty must be submitted to the Dean of Students no later than their last date of attendance in their current program.

Students returning from military duty must email the Registrar ([registrar@nyfa.edu](mailto:registrar@nyfa.edu)) thirty (30) days prior to the registration of the program the student would like to enter.

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## GRADUATION

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In order to graduate, all students must:

- Pass all required courses in the program of study
- Adhere to all institutional policies, including the Student Code of Conduct and Academic Policies.
- Complete all requirements for graduation in a period no longer than 150% of the published length of the educational program, as defined by percentage of credit units attempted vs. completed.
- Remove all holds from their student account, including but not limited to unpaid balances, library or equipment holds, and required documentation

Furthermore, undergraduate students must:

- Maintain a cumulative GPA of a "C" (2.0) or higher
- Complete and receive a passing grade on their capstone project by the established deadline and in accordance with all guidelines

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

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## DEANS' LIST

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NYFA Degree and Conservatory students who meet the following requirements will be recognized at the conclusion of a semester as a member of the Dean's List:

1. Earn a semester grade point average of 3.6 or higher,
2. Were enrolled as a full-time student (12 or more credits),
3. Earn final semester grades of a B - or higher, and
4. Have withdrawn from a maximum of one (1) course per semester.

# PROGRAM CANCELLATION & PROGRAM WITHDRAWAL

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## CANCELLATION

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An applicant has the right to cancel program enrollment and obtain a refund of charges, less a nonrefundable application fee, a processing fee, and any institutional fees that may apply. A notice of cancellation must be submitted via email to the Registrar's Office ([registrar@nyfa.edu](mailto:registrar@nyfa.edu)) and the Bursar's Office ([bursar@nyfa.edu](mailto:bursar@nyfa.edu)) on or before the first day of the program.

The written request must include the following information: applicant name, anticipated program.

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## OFFICIAL PROGRAM WITHDRAWAL

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### Overview

A student may petition to withdraw from a Conservatory or Degree program at any time on or before the Friday of semester week twelve (12). A student may withdraw from a Community Education Program at any time. Withdrawing from a program constitutes an attempt at completing the courses and the student will receive a "W" grade on the transcript. All credits in "W" status will be considered attempted but not completed in the student's calculation of Satisfactory Academic Progress. Withdrawing from a program will have implications for all students. Students are encouraged to speak with any and all applicable departments including, but not limited to the Department Chair, their Academic Advisor, the International Student Office, the Housing Office, the Division of Veterans Services, and the Financial Aid Office.

### Official Program Withdrawal Process

To initiate the Official Program Withdrawal process a student must:

- Provide a written request to the Registrar's Office, NYFA Administrator, or NYFA Instructor.
  - The written request must include the student's name, the student ID, and the program name the student is requesting to withdraw from.
  - The written request must include an affirmative statement such as "I am requesting to withdraw from my program."
- In the alternative, a student may make a verbal request to the Registrar's Office.
  - The written request must include an affirmative statement such as "I am requesting to withdraw from my program."



To complete the Official Program Withdrawal process:

- After a student has successfully provided the request to withdraw, they will receive a Program Withdrawal form through their NYFA student email.
- Students must sign the Program Withdrawal form.

### Withdrawal Date

A student's Official Program Withdrawal Date is the day the student makes the official notification to NYFA with their affirmative withdrawal request.

### Refund Implications of an Official Program Withdrawal

Students who withdraw from a program may be eligible for a refund. The NYFA Refund Policy can be read [here](#).

Students who withdraw after the first day of class will be refunded on a prorated basis up to 40% of the semester (BFA/Conservatory Programs) or up to 40% of a program (Community Education Programs). After 40% of the semester/program is completed there will be no refund. The percentage of the program completed is based on the number of days within a semester and the withdrawal date. When calculating the number of days in the semester, the weekends are included.

Withdrawing from a program will affect a student's current academic status. International students and students receiving GI BILL® Benefits, and/or Financial Aid must consult with appropriate departments.

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## ADMINISTRATIVE WITHDRAWAL

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### Overview

Students may be withdrawn for non-attendance within the semester. Students will be Administratively Withdrawn if they fail to attend all courses for the first two (2) weeks. When a student stops attending all scheduled courses, after the second week of the semester, without providing notification for an Official Program Withdrawal, as described above, they will be Administratively Withdrawn at the end of the semester and receive the grade earned, not a "W.". Students who fail to return from a Vacation Break or Leave of Absence will also be Administratively Withdrawn.

### Withdrawal Date

The withdrawal date for an Administrative Withdrawal is based on the student's last date of academically related activity. Academically related activities may be, but is not limited to, any one of the following:

- attending a class where there is an opportunity for direct interaction between the instructor and student;
- submitting an academic assignment;
- taking an exam, an interactive tutorial or computer-assisted instruction;
- attending a study group that is assigned by the school;
- participating in an online discussion about academic matters;
- initiating contact with a faculty member to ask a question about the academic subject studied in the course;
- participating in a production workshop, photo shoot, film shoot, etc.;
- logging into an online course without further active participation

The withdrawal date will be the latest of the academically related activities.

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## VOLUNTARY MEDICAL WITHDRAWAL

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NYFA recognizes that serious medical issues can compromise a student's functioning and prevent students from performing to the best of their abilities. In prioritizing our students' health and wellness, NYFA encourages students, when necessary, to suspend their studies in order to access the healthcare they need.

Please read the [Voluntary Medical Withdrawal Policy](#) for more details.

Students who take a Voluntary Medical Withdrawal will be processed as an Official Program Withdrawal and the withdrawal date will be the day the student requested the Voluntary Medical Withdrawal.

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## INVOLUNTARY MEDICAL WITHDRAWAL

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NYFA strives to ensure equality of educational opportunity while fostering and sustaining a learning and working environment that supports and safeguards the welfare and safety of all members of its community. When a student engages in behavior that substantially impedes NYFA's educational processes, threatens the health and safety of NYFA community member (s), or excessively interferes in an individual's pursuit of education, and such behavior is likely a manifestation of a medical and/or mental health disorder, NYFA administration will consider the appropriateness of initiating the Involuntary Medical Withdrawal Policy.

Please read the [Involuntary Medical Withdrawal](#) for more details.

The withdrawal date for an Involuntary Medical Withdrawal will be the date the student is informed of the decision in a written letter.

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## EXPULSION

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Expulsion is the permanent termination of a student's status. A student who is expelled will be Administratively Withdrawn. The withdrawal date under expulsion will be the latest of the academically related activities.

Academically related activities may be, but is not limited to, any one of the following:

1. attending a class where there is an opportunity for direct interaction between the instructor and student;
2. submitting an academic assignment;
3. taking an exam, an interactive tutorial or computer-assisted instruction;
4. attending a study group that is assigned by the school;
5. participating in an online discussion about academic matters;
6. initiating contact with a faculty member to ask a question about the academic subject studied in the course;
7. participating in a production workshop, photo shoot, film shoot, etc.;
8. logging into an online course without further active participation.

# CREATIVE FREEDOM

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## ACADEMIC FREEDOM

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

Instructors are free to discuss controversial subjects in class and screen controversial works without fear of reprisal, so long as the work serves the overall goal of NYFA curriculum and does not violate the NYFA Employee Handbook or any institutional or campus-wide policies.

## ACADEMIC HONESTY & CREATIVE INTEGRITY

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NYFA expects all students to be responsible individuals who insist on high standards of honesty, personal conduct and creative integrity. Academic dishonesty includes cheating, plagiarism, and/or anything that gains an unfair academic advantage. All assignments and exams must represent the student's own work, and all quotes and other external sources used in research papers must be properly cited. Incidences of academic dishonesty, as described in the Student Code of Conduct, are considered serious offenses and may be subject to disciplinary action through the procedures described in the Student Code of Conduct. Academic dishonesty violations may receive academic penalties from instructors, including but not limited to a zero on the assignment or failing the course, and may include disciplinary outcomes such as suspension or expulsion.

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

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## FREEDOM OF SPEECH

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

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## COPYRIGHT INFRINGEMENT POLICY

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

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

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

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## INTELLECTUAL PROPERTY

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

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

# NEW YORK FILM ACADEMY

## OWNERSHIP POLICY

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

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

All Student Works are subject to the following ownership policy:

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

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

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

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

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

Each student who creates or participates in the creation of a Student Work agrees to indemnify and hold harmless NYFA against any loss, damage, liability, or expense that they incur as a result of the

preparation or production of such Student Work, including, without being limited to, any material in such work that infringes or violates any copyright, right of privacy, or any other right of any person, or is libelous, obscene, or contrary to law.

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

The student(s) who owns each Student Work grants NYFA a perpetual license to use, reproduce, display, or perform such prints or other copies anywhere and for any reason, including, without being limited to, publicizing NYFA, without any royalty or other payment of any kind to the student(s). Such student(s) also agrees that they will not make any contract or commitment regarding the Student Work contrary to this policy or in derogation of the rights granted to NYFA by this policy, and that the student(s) will sign any document reasonably requested by NYFA to confirm or enforce any of the rights granted to the School by this policy.

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

All Student Works must include the following credit as written:

**PRODUCED AT THE NEW YORK FILM ACADEMY**

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

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# STUDENT RESOURCES

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# STUDENT ACCESSIBILITY SERVICES

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## MISSION & VISION

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NYFA NY Student Accessibility Services provides academic services and accommodations for students with disabilities. Our mission is to ensure equal opportunity and access to all members of the New York Film Academy community and mitigate barriers to learning, participating, contributing and benefitting from our academic programs, activities and services. Our services and operation are in compliance with Section 504 of the 1973 Rehabilitation Act and the American Disabilities Act (ADA) of 1990, amended as of 2008, and in alliance with our policies on inclusivity and non-discrimination.

## HOW WE ACCOMMODATE STUDENTS WITH DISABILITIES

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The ADA defines a disability as a physical or mental impairment that substantially limits one or more major life activities. Students with disabilities are responsible for initiating the accommodations request process by self-disclosing their disabilities directly to the Coordinator of Accessibility Services. Please know that all requests and materials submitted are handled in the strictest confidence.

The process of requesting and receiving accommodations is interactive and individualized, involving review of required/submitted documentation and collaborative discussions regarding the students' needs and the specific academic expectations and activities of our programs. The non-traditional nature of our programs require, at times, unique accommodations tailored to address the varying needs of our students while also maintaining the integrity of our curricula and learning objectives.

The objective of academic adjustments offered is always to accommodate students' disabilities, not to dilute academic or artistic requirements. Students with disabilities are expected to produce the same quantity and quality of work as those students without disabilities.

## REGISTERING FOR ACCESSIBILITY SERVICES

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To initiate the accommodation request process, please send an email to the Coordinator of Student Accessibility Services ([sas.ny@nyfa.edu](mailto:sas.ny@nyfa.edu)) soon after you receive your acceptance letter, during Orientation week, or during the first week of your program, announcing your need to register for accessibility services. Students may register with the Student Accessibility Services at any time during the course of their program. Early registration is advised to best promote academic success and wellness.

When students register with Student Accessibility Services at any time after the start of their program, NYFA will implement reasonable accommodations in a timely manner (within 14 business days of receiving necessary medical documentation) to remove barriers to learning and promote

student success. Accommodations offered, however, will not be able to rectify grades achieved prior to a student's disclosure of disability and registration with Student Accessibility Services.

## REQUESTING ACCOMMODATIONS

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To be eligible for accommodations, a student must:

- Complete and submit the Accommodation Request Form to the Coordinator of Student Accessibility Services (sas.ny@nyfa.edu)
- Submit substantiating medical documentation and/or the Disabilities Documentation Form completed by a health care provider to the Coordinator of Accessibility Services (sas.ny@nyfa.edu)
- Schedule and attend an intake appointment with the Coordinator of Accessibility Services

The Coordinator of Accessibility Services ( in consultation with the Director of Student and Health and Wellness, as needed) reviews documentation and determines eligibility for accommodations, in collaboration with the student, and in accordance with the guidelines of the Americans with Disabilities Act (ADA).

Documentation submitted should confirm and/or provide the following:

- Statement of diagnoses, a description of the conditions' impact on fulfilling the demands of higher education (academic, social, emotional, and physical functioning), and the accommodations recommended to promote accessibility.
- Evidence that the condition significantly impacts one or more major life activities, as determined by a medical, mental health, or educational professional who is licensed and qualified to diagnose, evaluate, and treat the condition.
- Report and/or evaluation is recent enough to demonstrate an impact on current functioning or a history of receiving similar accommodation (within the previous 5 years)
- A school plan, such as an Individualized Education Plan (IEP), 504 Plan, or Summary of Performance (SOP) can be submitted as documentation as long as the information provided addresses the impact of the condition and assists NYFA in determining a connection between the disability and the accommodation(s) requested.

Submitted materials are stored electronically, in compliance with relevant privacy laws, and are considered privileged communication.

To assist students in submitting the required documentation, students may access the Disability Documentation Form, and request the appropriate health care providers or specialists to complete sign and submit the form to the Coordinator of Student Accessibility Services.

## REASONABLE ACCOMMODATION(S)

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Reasonable accommodations are modifications to a course, program, or school-sanctioned activity that does not fundamentally alter the course or program. Appropriate accommodations are determined through the individual intake appointment by reviewing documentation, engaging in interactive discussions with the student, and evaluating the essential requirements of a course or program.

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

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

- Extended time for projects, assignments, and exams
- Flexibility with spelling or grammar errors
- Materials in alternate format
- Reduced distraction location for test taking
- Recording of lectures
- Reader for exams
- Scribe for exams
- Flexibility in attendance

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

## FLEXIBILITY IN ATTENDANCE ACCOMMODATION

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All NYFA programs are studio-based. Hence student learning occurs primarily in the classroom and students' mastery of course learning objectives can only be successfully achieved via regular and consistent attendance.

Also NYFA recognizes that qualified students with disabilities may need to miss classes and/or course related activities for disability-related reasons. Hence, if supported by medical documentation (documentation that substantiates the disability and excused absences as a necessary accommodation relevant to the disability) students with disabilities may receive the accommodation of excused absences. This accommodation offers students with disabilities flexibility in regard to the application of instructors' grading protocols for class participation; students with the accommodation of flexibility of attendance will not be penalized in regard to the daily participation grades they receive.

The total number of disability related and non-disability related absences for students with disabilities cannot exceed 33% of class hours, per semester. Also, course grades, based on required demonstration of mastery of course learning objectives ( as opposed to grades based exclusively on

daily attendance), may be compromised by a student's aggregate of absences, whether excused or not excused.

Students, as soon as they are aware of needing to miss classes for disability related reasons, whether intermittently (e.g. due to a chronic medical or mental health condition) or consecutively (e.g. due to planned surgery, hospitalization, or respite deemed of medical necessity), must notify the Student Accessibility Office and request accommodations, per procedure described above. Students requesting attendance accommodations will engage with the Coordinator of Student Accessibility Services in an interactive discussion of the medical documentation submitted, and how such request(s) can be reasonably accommodated in light of the nature of the impacted courses and program of study. Prior to final determination, the Coordinator of Student Accessibility Services may consult with the Dean of Students and/or the Department Chairs regarding the impact of absences on the impacted courses and program of study.

Should a flexibility in attendance accommodation be granted, an accommodation plan will be generated addressing how the student will satisfactorily complete assigned and missed course work, either within the accommodation period or by a designated deadline. Throughout their course of study, students are responsible for communicating with the Student Accessibility Office, their faculty, and their Department Chairs regarding the status of their progress in completing course requirements.

A student granted the flexibility in attendance accommodation must notify their instructors and their Registrar Coordinator of any anticipated and unexpected absences related to their disability status.

As stated above, a student's total number of absences (excused and unexcused) cannot exceed 33% of total course hours. Students with disabilities and students without disabilities are required to comply with NYFA's application of federal Satisfactory Academic Progress (SAP) requirements.

If the Student Accessibility Office, in consultation with the Department Chair, determines that the student's request for extensive absences cannot be reasonably accommodated, the student may have the option of withdrawing from one course, seeking a leave of absence, or requesting a voluntary medical withdrawal.

#### IMPLEMENTATION OF ACCOMMODATION (S)

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At the conclusion of the evaluation process, the Coordinator of Accessibility Services will present to students their individualized accommodation letters, noting with specificity their approved accommodations.

Students are required to set up appointments with each of their instructors to: present the accommodation letter; to discuss the nature of each recommended accommodation; and to decide the details regarding how those accommodations are to be delivered. The Coordinator of Student Accessibility Services may also share the Accommodation Letter with the student's Department Chair, when the student verbally authorizes this action. The role of the Department Chair, upon

receiving the Accommodation Letter, is to assist the student in distributing the Accommodation Letter to all instructors and help ensure that the student is receiving all the accommodations granted in the courses the accommodations are needed.

Instructors and students are to contact the Coordinator of Accessibility Services with questions or concerns regarding the implementation and delivery of approved accommodations.

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## GRIEVANCE PROCEDURE

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Students who have disabilities have rights to initiate grievances when it is believed that the New York Film Academy or a NYFA administrator or faculty member is either not complying with NYFA's policy for students with disabilities or is not following the applicable laws on disability. Please refer to the Reporting Discrimination and Complaint Procedure, described in the NYFA Catalog, for information on how to file a discrimination complaint.

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## SERVICE AND EMOTIONAL SUPPORT ANIMALS

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

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

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

- A guide animal is trained to serve as a travel tool for a person who is legally blind.
- A hearing animal is trained to alert a person with significant hearing loss or who is deaf when a sound occurs, such as a knock on the door.
- A service animal is trained to assist a person who has a mobility, health or psychiatric disability. Duties may include carrying, fetching, opening doors, ringing doorbells, activating elevator buttons, steadying a person while walking, or providing an environmental assessment when an owner shows signs of anxiety, etc. Service animals sometimes are called assistance animals.
- A seizure response animal is trained to assist a person with a seizure disorder. The animal's service depends on the person's needs. The animal may go for help or may stand guard over the person during a seizure. Some animals have learned to predict a seizure and warn the person.

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

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

What should you do if you have a Service Animal or Emotional Support Animal?

Students assisted by Service Animals are encouraged to schedule an appointment with Student Accessibility Services to review the accommodation. Students are to schedule an appointment with the Coordinator of Accessibility Services (sas.ny@nyfa.edu). New York City requires all dogs to be licensed and to obtain a license from the city, dog owners must show proof of spay/neuter and rabies vaccination. During such meetings, students assisted by Service Animals will be asked to present proof of licensure.

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

Students assisted by Emotional Support Animals are required to schedule an appointment with Student Accessibility Services. Students assisted by emotional support animals are required to submit a Request for Accommodations Form and provide medical documentation that stipulates the need for an Emotional Support Animal; additional documentation may also be required. Once the documentation is reviewed and approved by Student Accessibility Services, students granted permission to be assisted on campus by their Emotional Support Animals, will be required to read and acknowledge their rights and responsibilities as someone with an animal on campus. For those students with Emotional Support Animals, an Accommodation Letter will then be sent to the appropriate Department Chairs, alerting them of accommodation granted. Department Chairs will notify students’ instructors of the accommodation granted.

When can Service Animals or Emotional Support Animals be excluded? Service animals cannot be excluded from any NYFA facility. Services animals may be excluded from a NYFA facility if and only if the animal is out of control or if the animal is not house-broken. Allergies and fear of dogs,

for example, are not valid reasons for denying access or refusing service to people using Service Animals. When a person who is allergic to dog dander and a person who uses a Service Animal must spend time in the same room or facility, efforts will be made to accommodate both parties by assigning them, if possible, to different locations within the room or different rooms in the facility. Buildings not wholly controlled by NYFA may have rules that supersede NYFA's policies with regards to Emotional Support Animals. Service Animals will always have access to buildings not controlled by NYFA.

# STUDENT RESOURCES

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## ACADEMIC ADVISING

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

## FACULTY CONSULTATIONS

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Students are allowed to request additional one-on-one time with their instructors as needed in the form of consultations. Consultations generally last for one hour. All consultations must be held on campus. No Skype, phone call, or other off-campus consultations are permitted between faculty and students. Consultation sessions with students do not count as make-up classes.

The method to request a Faculty Consultation varies across departments. Students should check with their Department Chair or Coordinator as to how to request a consultation with an instructor. It will be one of two ways: (1) an email directly to the instructor the student would like to consult with, cc'ing the Department Chair, or (2) an email to the Department Chair, specifying which instructor and subject matter the student would like a consultation for. Students should always use their NYFA email when requesting a Faculty Consultation.

## TEACHER ASSISTANTS

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The New York Film Academy provides approximately one Teacher's Assistant for every eight (8) students during hands-on camera testing and production workshops. Teacher's assistants provide in-class support to students while they learn and develop the skills being taught by the instructor. Teacher's assistants help ensure that all practice time is productive and beneficial.

## CLASSROOM REQUESTS

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Students must contact Mike Walls, [nyrooms@nyfa.edu](mailto:nyrooms@nyfa.edu) regarding room requests for specific classrooms, and note that these requests are not guaranteed.

Room requests must be sent by email. Rooms are granted based on availability and are booked in the order in which the request is received.

The room requests must be placed more than a week in advance, for example, requests for specific rooms on Monday, November 14th - Saturday, November 19<sup>th</sup> must be placed by Monday, November 7<sup>th</sup>.

Classes and school functions will *always* have priority. Those persons holding the booking are fully responsible for any damage to the room and must reset the table and chairs upon completion of the room booking. Also, any waste must be disposed of and the room left in a tidy and presentable state. The hours when rooms are available to book may vary based on campus and current class volume. Some bookings for certain times may be subject to *alteration* or *cancellation*, but if this is the case it will be mentioned in the confirmation email.

Please allow up to 48 hours for a room request to be processed. Requests sent after 3:00 pm on weekdays may not be received until the following morning. Weekend room requests should be sent by 1:00 pm on Friday or they may not be received until the following business weekday.

Both students and staff must observe the appropriate times regarding room bookings mentioned in the booking response. Please also note that rooms booked by students must be vacated 30 minutes prior to the building's closing time in order to allow for cleaning and preparation for the next day.

Please be aware that many rooms are booked with back-to-back classes, therefore, it is imperative that faculty and students begin class promptly and vacate the class at the appointed time.

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## COUNSELING SERVICES

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### MISSION AND PURPOSE

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NYFA Counseling Services strives to provide all enrolled NYFA students no-cost, confidential, accessible, culturally humble, caring, ethical, and evidence-driven counseling services. Services offered to students include time-limited individual counseling services, consultations, referral services for psychiatry and long-term psychotherapy, crisis intervention and postvention, and outreach programming designed to educate and promote mental health and wellness. NYFA Counseling Services provides faculty and staff consultation and training related to identifying, supporting, and addressing the mental health needs of NYFA students. NYFA Counseling Services aims to remove barriers for students needing access to help and support, to promote early detection and compassionate intervention of mental health concerns, to help students elevate resiliency and

cope effectively with a myriad of challenges, and assist students in achieving their academic and personal goals.

## LOCATION

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All students enrolled at NYFA New York are eligible to participate in free, confidential, time-limited counseling services. To contact the Director of Counseling and schedule an appointment, please email Jacky Hunt, LCSW [jacky.hunt@nyfa.edu](mailto:jacky.hunt@nyfa.edu)

## DUTIES AND RESPONSIBILITIES

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NYFA Counseling Services provides Direct Service to students. Direct Service is defined as one-on-one counseling, group counseling, crisis intervention, and campus outreach in the form of programming and education.

NYFA Counseling Services does not currently have a formal on-call system. Students who have been seen at Counseling Services are provided with crisis hotlines at intake and encouraged to use these after-hours resources as needed. Counseling staff provides yearly training for faculty and staff to address crisis management during instruction and appropriate follow up, should emergencies occur when counseling staff is not available. Suicide prevention training is available throughout the year.

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## LIBRARY RESOURCES

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

The Library includes the following resources:

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

Below are the library's circulation guidelines:

- Library materials are available to students and staff Monday-Friday from 3:00 PM - 7:00 PM and are subject to change.

- Library materials may not be taken off NYFA premises without proper checkout. DVDs/Blu-rays may be viewed anytime during school hours at the viewing stations in the Reading Room or on a school computer
- Library patrons must present their NYFA ID badge or driver's license/passport when checking out library materials
- Students may check out DVDs/Blu-rays for a three-day period, screenplays for a seven-day period and books for two weeks. Items may be renewed via email at [library@nyfa.edu](mailto:library@nyfa.edu)
- Course reserve books will either be available as "Library Use Only" items or as three-day checkout items. Course reserve DVDs/Blu-rays will either be available as "Library Use Only" items or as one-day checkout items.

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## LIBRARY FINE POLICY

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

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

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## INTERNATIONAL STUDENT OFFICE

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

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

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

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

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

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

In order to obtain a F-1 student visa, you must complete the DS-160 Visa Application and make an appointment at the U.S. Embassy or Consulate in your country for a visa interview. At this interview, they will decide whether to issue you a visa. For more information on the student visa including how to apply, how to schedule an interview and estimated visa appointment wait times please visit:

<https://travel.state.gov/content/travel/en/us-visas/study/student-visa.html#overview>

The above information is subject to change. For updated and more specific information on NYFA's I 20 application and frequently asked questions please visit:

<https://www.nyfa.edu/admissions/international-student.php>

Please contact the International Student Office with any questions or concerns at [international@nyfa.edu](mailto:international@nyfa.edu) or call and ask to speak to an International Student Advisor.

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## CAREER DEVELOPMENT & INDUSTRY OUTREACH

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

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

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

For more information please contact the Director of Career Development and Industry outreach, Barbara Weintraub at [Barbara.weintraub@nyfa.edu](mailto:Barbara.weintraub@nyfa.edu)

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## HOUSING INFORMATION

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The New York Film Academy is committed to helping students find suitable options for accommodations during their educational program. The Housing Coordinator oversees all housing requests and may assist students in securing housing.

Students should contact the NYFA Housing office by email [housingny@nyfa.edu](mailto:housingny@nyfa.edu) for more information, prices, or help in finding suitable housing in NYC.

Rooms are double or single occupancy and, if the room is shared, two roommates share one bathroom. A room in the student residential facility is available for Certificate and Degree Programs. Workshop programs may apply based on availability.

Students may also live in and around New York City. Prices vary depending on the neighborhood and type of accommodation, from as low as \$800 per month for a room in a shared apartment to \$4200 for a one-bedroom luxury apartment.

The New York Housing Brochure includes advice for navigating the housing market with apartment-finding services, tenant resources, apartment hunting tips, and useful definitions and abbreviations.

**Prices will increase every Fall semester.** The prices listed below are for the 2022 - 2023 Academic Year. These prices are subject to change and may increase.

Please refer to the Academic Calendar within this Course Catalog to determine your dates of stay.

**Programs (15 - week semesters):**

| Semester | Single  | Double  |
|----------|---------|---------|
| Fall     | \$9,450 | \$7,875 |
| Spring   | \$9,450 | \$7,875 |
| Summer   | \$9,450 | \$7,875 |

**Programs: One Year Cinematography**

| Semester | Single | Double |
|----------|--------|--------|
|          |        |        |

|        |          |          |
|--------|----------|----------|
| First  | \$9,450  | \$7,875  |
| Second | \$12,600 | \$10,600 |

**Programs: One Year Producing**

| Semester | Single   | Double  |
|----------|----------|---------|
| First    | \$10,500 | \$8,750 |
| Second   | \$10,500 | \$8,750 |

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## VETERAN SERVICES

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NYFA's **Division of Veterans Services (DVS)** assists veterans in their transition from their military service to civilian, education and campus life. Additionally, the DVS supports spouses and dependents of members of the service in their quest for a visual and performing arts education. These services include:

- Simplifying VA educational benefits
- Assisting with post-deployment transition issues
- Aiding in choosing the program that best suits individuals' personal and professional goals
- Working closely with NYFA faculty and administration to support all veteran-student paths to success while enrolled and post-graduation
- Giving referrals to community-based organizations and the Department of Veterans Affairs
- Offering opportunities to network with fellow veterans, including a Student Veteran Association
- Adhering to the VA Principles of Excellence

The New York Film Academy (NYFA) has been privileged to enroll more than 2,000 [veteran students](#), spouses and military dependents at our campuses in New York City, NY; Los Angeles, California and South Beach, FL., since 2009. The Los Angeles, New York and South Beach campuses each participate in the Yellow Ribbon Program which allows eligible veterans and dependents, in many cases, the opportunity to go to school for free tuition and fee. The honorable Colonel Jack Jacobs, Medal of Honor recipient and on-air military strategist for NBC/MSNBC, is the Chair of the NYFA Veterans Advancement Program.

A change in enrollment status may impact those students using GI BILL® benefits and therefore it is recommended that any student receiving GI BILL® benefits contact the Department of Veterans Affairs at:  
888-442-4551.

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## ALUMNI AFFAIRS

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

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## NYFA STUDENT HUB

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

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

The NYFA Student Hub also acts as a virtual bulletin board. Students can find the latest NYFA

news and events, a calendar of film industry events, and post or view student projects seeking talent and crews. The hub also acts as a job board for NYFA alumni.

## REGISTERING FOR THE NYFA STUDENT HUB

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

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

## VIEW YOUR GRADES ON THE HUB

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

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

## VIEW AND PAY YOUR INVOICE USING THE HUB

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

- Click the 'Login' tab
- Click the 'Billing Invoice' option on the drop down menu
- Select the appropriate semester for the invoice you wish to view and click 'Submit.' Please note that not all semesters are available for viewing
- Your invoice for the selected semester will now appear on the screen.
  - You may pay your invoice via credit card using the following steps. \*\*\*Please note a convenience fee of 3.10% will be added if you are paying with American Express. A convenience fee of 2.65% will be added if you are paying with any other credit card.\*\*\*
  - Click on the "Pay Invoice" button at the top of the invoice. If this button does not appear for you when you view your invoice, no payment is required.
  - The full amount from the billing invoice will appear under 'Payment Amount.' If you would like to only make a partial payment, you may change the payment amount under 'Payment Amount.'

- Click 'Proceed to Payment.'
- Fill out your billing information and credit card information
- Click 'Submit Payment' after you have entered the billing and credit card information and ensured all the information is correct. This will now submit your payment to the Bursar for processing. Please allow 3-4 business days for your payment to be successfully processed.

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## VIEWING YOUR CLASS SCHEDULE ON THE DIGITAL BOARDS

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

- Click the 'Boards' tab
- Click the 'New York' option on the drop down menu
- Select your program with the appropriate date to view the class schedule you need

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## REGISTRATION

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

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

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

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

All students must submit a Proof of Graduation to the Registrar's Office. After this paperwork is complete, the student's account is enrolled at the Registrar's Office. Any missing documents may result in a freeze of that student's account.

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## COURSE SCHEDULES

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New York Film Academy (NYFA) classes are typically held Monday through Saturday. Classes are primarily held over four time slots, with some exceptions, Monday to Saturday 9-11:50, 12:30-3:20,



3:30-6:20, 7-9:50, but are subject to change .

Twelve-week evening workshops primarily meet Mondays, Tuesdays, and Thursdays from 7:00pm - 9:30pm and some weekends for certain programs. (The Twelve-Week Screenwriting Program also meets some Wednesday evenings.) Extensive studio and lab hours are generally required in evenings and on weekends.

Students receive a physical copy of their course schedule during their Orientation (the student's first day or first week at NYFA) and/or are emailed a copy by their program coordinators to their NYFA emails. Questions regarding course schedules should be directed to department chairs or coordinators.

Students can access their course schedule daily through The New York Film Academy Student Hub on the online Boards.

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## STUDENT ID BADGES

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Students will be issued an ID badge with their name and photograph. IDs must be worn at all times on campus.

Students will have their photo taken during registration. If IDs are lost or stolen there is a \$20 replacement fee. To obtain a new ID, students will need to email [security@nyfa.edu](mailto:security@nyfa.edu).

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## NYFA EMAIL ACCOUNTS

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As part of the registration process, students receive a NYFA email address. This will be generated for them after they have been enrolled in their program of study. Their program chair and/or coordinator will then distribute the password and setup information. It is imperative that students use their NYFA email during their tenure at NYFA as it serves as a main method of communication for the instructors and school administrators to the students. If you have further questions or concerns, please contact [webmaster@nyfa.edu](mailto:webmaster@nyfa.edu).

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## PUBLIC TRANSPORTATION

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To search for the best route and times for your needs, please check <https://new.mta.info>

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## INTERNSHIP

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Internships INTE400N "Internship" is a course students may opt to enroll in, to receive credit for an internship and to complement their study at NYFA. Students in credit bearing programs are eligible to receive credit for an internship. The number of credits issued is based on the number of hours of the internship. Internships are not required for any of the NYFA programs.

To qualify, students must have successfully completed at least two (2) full-time semesters of their program and currently be enrolled as an active student meeting satisfactory academic progress. In addition, students may not have any outstanding failed grades or be in the process of making up failed grades during the semester they wish to be enrolled in this course and complete the internship. Students with holds on their account will not be permitted to enroll in an internship course until any outstanding issues or overdue fees are resolved and their account is brought to good standing.

Students interested in an internship should reach out to their Department Chair. International students must also consult the International Student Office to process their CPT (Curricular Practical Training), which is required for international students to participate in an internship. Students receiving Financial Aid or Veteran benefits must also consult those respective offices regarding their eligibility to enroll in this course, as additional restrictions may apply. After submitting all required paperwork, students eligible to take this course will be informed when they are officially enrolled in the course, so they can begin their internship.

NYFA does not offer internship or work placement. Students are responsible for securing their own internships and must fulfill all responsibilities for their internship and for the course, to receiving a passing grade. Students who fail to meet course/internship requirements will receive a failing grade and not receive credit for this course, which may affect their future eligibility to re-enroll this course.

While enrolled in this course, students are expected to fulfill all academic requirements for their program. This course does not excuse students from attending their regularly scheduled courses and students may not switch sections to accommodate their internship. As this course lasts one semester long, students who wish to continue their internship for more than one semester must re-enroll in the course. This elective may be taken more than once for college credit but does not replace any course or credits required for degree completion. In addition, students may not drop any required courses to enroll in this course.

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# FACILITIES & EQUIPMENT

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# FACILITIES & EQUIPMENT

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## FACILITIES

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The New York Film Academy has two facilities in New York City.

The main facility at **17 Battery Place** occupies 86,000 square feet on the first, fourth and fifth floors. The first floor is primarily administrative offices. Students can find the Bursar Office and Admissions Office, as well as certain student services such as Counseling Services and the office of the Dean of Students. The first floor is also home to NYFA's state of the art theatre. Designed for live performances as well as screenings, The New York Film Academy Theatre seats over 100 with an 18-foot screen, and surround-sound.

The fourth and fifth floors house the following departments: Filmmaking, Documentary Filmmaking, Acting for Film, Musical Theatre, Broadcast Journalism, Producing, Cinematography, Photography, 3D Animation, Game Design, Graphic Design, Editing, and Screenwriting. The following student service offices can be found on the fourth floor: Registrar (Room 405), International Student Services (Room 401) and Campus Dean and Financial Aid (Room 400). Student records can be found on the fifth floor.

Instructional Facilities include:

- Classrooms
- Screening Room
- Common Area with Wi-Fi
- Editing Lab
- Filming Studios
- Sound Recording Rooms
- Photography Lab
- Equipment Room
- Dance Studios
- Voice Rooms

The New York Film Academy's facility at **26 Broadway** is located on the 12<sup>th</sup> Floor.

Instructional Facilities include:

- Classrooms
- Common Area with Wi-Fi

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## LANGUAGE OF INSTRUCTION

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The New York Film Academy offers all of its courses and workshops in English. The School does not offer courses in any language other than English.

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## HANDICAP ACCESS

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The 17 Battery Place building is handicap accessible and meets the New York City and State requirements.

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## MAIN OFFICE HOURS

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9:00am - 6:30pm, Monday through Friday

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## BUILDING & COURSE HOURS

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### **17 Battery Place**

8:00am - 10:00pm Monday-Friday

9:00am - 7:00pm Saturday

10:00am - 5:00pm Sunday

*\*Hours of Operation will vary due to holidays*

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## EDITING LAB HOURS

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9:00am - 10:00pm Monday - Friday

10:00am - 6:00pm Saturday

Closed Sunday

\*Students should note that the main editing lab is not open on Saturday and Sunday, but adjacent edit rooms are open without edit supervision or assistance.

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

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## POST-PRODUCTION & COMPUTING AREAS

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Post-production facilities include: eight edit lab suites fully equipped with industry standard editing software such as Avid Media Composer, Pro Tools, Adobe Creative Cloud (Photoshop, Lightroom, InDesign, Premier Pro, After Effects, Audition, Encore, Speedgrade, Media Encoder, Bridge, Acrobat Pro); a Producing lab with Entertainment Partners Movie Magic Scheduling and Budgeting; a Screenwriter's Lab with Final Draft; a Game Design lab with Maya, ZBrush, and Adobe Creative Cloud; three Animation labs; and two ADR Sound Booths.

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## PROPERTY, WARDROBE, AND SET DRESSING

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Students have access to props, select costumes, and set decorations available for in-class use. These props include but are not limited to: dishes, glasses, pots/pans, pillows, trays, pictures, bottles, books,

magazines, couches, folding tables, chairs, cots, boxes, shelving units, lamps, plants, etc. Common sets that scene study and on-camera classes often put together by use of the Prop Room include: bedrooms, living rooms, kitchens, lounges, doctors offices, waiting rooms, and restaurants. Students can check out props before class with a coordinator at the Prop Room. Props must be returned to the Prop Room immediately following the class period.

#### Monday-Friday

8:30am – 9:30am (closed 9:00am – 9:10am)

11:30am – 1:00pm (closed 12:30pm – 12:40pm)

3:00pm – 4:30pm (closed 4:00pm – 4:10pm)

6:30pm – 7:30pm (closed 7:00pm – 7:10pm)

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

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## PHOTOGRAPHY STUDIO

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Photography digital labs include: 50 imac computers; Wacom Bamboo and Intuos tablets and stylus; Epson film and flatbed scanners; Canon large and medium format printers; and lightboxes for evaluating negatives.

Photography Studios include; Profoto, Dynalite, and Broncolor studio strobe systems with multiple light modifying tools; Impact, Velo, and PocketWizard wireless strobe triggers; various size cameras including Hasselblad medium format digital and film, Stands, boom arms, seamless paper, and additional studio grip equipment

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## EQUIPMENT ROOM

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Equipment selection is dependent on course and availability. The camera options include: Arri-S (16mm), Arri SR2 16mm, AATON (super 16mm), Panavision Gold (35mm), Canon 5D DSLR, Canon C300, Sony A7SII, Panasonic HMC150, RED Scarlet Mysterium-X, RED Epic-X, RED Dragon 6k. These cameras come with appropriate accessory packages including: lenses, assistant camera kits, shoulder rigs, dollies, and jibs. There are several grip & electric options ranging from basic three-point lighting kits to complete 1-ton lighting packages. Audio options include field recorders and mixers, as well as shotgun, handheld, and lavalier microphones.

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## EQUIPMENT ROOM HOURS

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### **17 Battery Place**

8:30am – 9:30pm Monday-Friday

9:30am – 6:30pm Saturday

10:00am – 4:30pm Sunday

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

Students must adhere to all Equipment Room policy when checking in and out equipment.

- All members of a student's crew must be present for equipment check-out and check-in.

- Students who fail to check-out and check-in equipment at their scheduled time will be subject to loss of equipment privileges and/or late fees. Late fees are defined as follows:
  - The crew may be charged a \$20 fine for every 15 minutes they are late to check-in.
  - Individual late crew members may be charged a \$10 fine for every 15 minutes they are late for check-out/check-in.
  - The crew as a whole may be charged \$100 for every day the equipment package is overdue.

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# FINANCIAL RESOURCES

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# FINANCIAL AID

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

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

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

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

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

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

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

It is the student's responsibility to:

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

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## FINANCIAL NEED

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

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

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## HOW TO APPLY

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

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## FEDERAL EDUCATION LOANS

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

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

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## FEDERAL DIRECT LOAN PROGRAM

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

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## SUBSIDIZED STAFFORD LOANS

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A subsidized loan is awarded on the basis of financial need to undergraduate students only. The U.S. government pays (or subsidizes) the interest on this loan while you are enrolled at least half-time, and until the end of the six-month grace period. The interest rate for undergraduates borrowing the 2021-2022 federal fiscal year is a fixed interest rate of 5.05 % for the life of the loan.

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## UNSUBSIDIZED STAFFORD LOANS

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

To apply for a Federal Direct Stafford Loan:

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

your home address.

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

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

To remain eligible for a Federal Direct Stafford Loan:

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

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## PLUS LOANS

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

***Interest Rate:***

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

***Loan Fee:***

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

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

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Parents or Step-Parent of dependent undergraduate students can take out a Parent PLUS Loan to supplement their student's aid package. Parents may choose to defer payments on a PLUS Loan until six months after the date the student ceases to be enrolled at least half-time and to pay the accruing interest monthly or quarterly, or to defer interest payments and allow interest to be capitalized

quarterly. A parent also has the option to choose not to defer payment, and can begin repaying both principal and interest while student is in school.

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

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## GRADUATE PLUS LOAN FOR GRADUATE STUDENTS

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

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

For more information on the Graduate PLUS Loan and credit worthiness, please visit: [www.studentloans.gov](http://www.studentloans.gov).

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

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

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## OTHER TYPES OF FINANCIAL ASSISTANCE

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

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

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

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

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

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

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

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

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## SATISFACTORY ACADEMIC PROGRESS

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NYFA students are required to meet both qualitative and quantitative academic standards. This policy ensures that students are progressing through their programs of study and identifies students who may be at risk of failing.

### SAP DEFINED

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Satisfactory Academic Progress (SAP) is calculated by program for all active students at the completion of each semester. SAP calculations for students in a non-matriculating certificate programs will be calculated separately for each individual program.

Students in the Certificate, AFA or BFA programs with a cumulative GPA (Grade Point Average) less than 2.0 or students that have completed less than 66.66% of their cumulative attempted units in their current program of study have not met the minimum requirements for Satisfactory Academic Progress (SAP) for that program. Courses recorded as Incomplete, Withdrawn or with a grade of "F" are considered attempted but not completed.

Students in the MFA or MA programs with a cumulative GPA (Grade Point Average) 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. Courses recorded as Incomplete, Withdrawn or with a grade of "F" are considered attempted but not completed.

### SAP WARNING STATUS

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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 an SAP warning status will remain eligible for federal student funding and will be offered additional support services to improve their grades and GPA. The SAP Warning Letter notifies students that they must meet the minimum SAP requirements in the current semester or be at risk of becoming ineligible for Federal student funding. Students meeting the minimum SAP requirements during the “SAP Warning” semester will be returned to satisfactory academic status.

## SAP TERMINATION STATUS

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Students who have been placed in an SAP Warning status and fail to meet the minimum SAP requirements at the completion of their “warning” semester will be placed in SAP Termination status. Students in SAP Termination status are considered ineligible for federal student aid funding at NYFA. They will be notified of this status via an SAP Termination email from [financialaid@nyfa.edu](mailto:financialaid@nyfa.edu). Students who have been terminated from their programs of study for failing to meet SAP requirements who then petition for readmission to their original program will remain in SAP Termination Status.

## SAP APPEAL PROCESS

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Students may request an appeal of the SAP Termination decision by completing an SAP Appeal form and scheduling a meeting with an Academic Advisor to complete an academic plan. Appeals must include all supporting documentation indicating why the student was unable to maintain SAP during the previous semester.

A completed SAP appeal form and academic plan must be returned to the Financial Aid Office for review. Students are notified of the approval or denial of their appeal via the Appeal Determination email sent by the Financial Aid Office. If the student's appeal is approved, the Financial Aid Office will email that they have regained their federal student aid eligibility and their funding has been reinstated.

Students must continue to meet the requirements of their academic plan each semester to remain eligible for Federal student aid funding. The Academic Advisor will evaluate the student’s completion of the academic plan each semester to determine their eligibility to receive Federal student aid funding. If the student fails to meet the minimum SAP requirements again, they will be placed in SAP Termination status again.

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## FINANCIAL AID POLICIES

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### **Disbursement of Financial Aid:**

Federal, state and school grants for each semester are posted to the student’s tuition account approximately two weeks after the add/drop period of each semester. Students must meet all academic and financial aid requirements before funds will be posted. The US Department of

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

***Financial Aid Refund Policy:***

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

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

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

Refunds are allocated in the following order:

- Unsubsidized Direct Student Loans (other than PLUS loans)
- Direct Subsidized Student Loans
- Direct PLUS loans
- Federal Pell Grants for which a return of funds is required
- Federal Supplemental Opportunity Grants for which a return of funds is required
- Other assistance under this Title for which return of funds is required (e.g. LEAP)

If the return calculation resulted in more aid than was actually disbursed to the student, the institution may owe the student a post-withdrawal disbursement which must be paid within 120 days of the student's withdrawal. Permission from the student may be required to issue the post-withdrawal disbursement. Written notification will be provided to the student and must be signed and returned within a specified period of time in order to credit the funds to a student's account.



# NEED-BASED TUITION ASSISTANCE

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

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## GENERAL APPLICATION

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

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## TUITION ASSISTANCE CRITERIA

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

# DIVERSITY, EQUITY, AND INCLUSION BRIDGE GRANT

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

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

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

## Grant Awards and Amounts:

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

## Eligibility Requirements:

- Grant candidates must be new, entering students who have been accepted into a long-term NYFA program at one of its 3 U.S. campuses.
- Grant awards may not be used if awardee defers enrollment to a later semester.
- Awardees must maintain good standing as a NYFA student in order to receive grant funding in subsequent semesters.

## Award Process and Determination:

- To be eligible for the NYFA DEI Bridge Grant, applicants must be accepted into a NYFA Master's Degree, Bachelor Degree, Associate Degree, or One- or Two-Year Certificate Program at one of NYFA's 3 U.S. campuses (New York, Los Angeles, or Miami).
- Applicants must complete a DEI Bridge Grant application form.
- Applicants must record a 2-3 minute video in which they respond to the question: "Tell us (in your video) how you, as part of our NYFA community, will help us meet our DEI goals together? Please read through the mission and definitions below."
- Grant application forms and recorded videos must be submitted by the published deadline of July 12, 2022. Please review the NYFA.edu website for the 2023 deadline.
- Grant applications will be reviewed by the NYFA DEI Grant Committee, who will select any and all Bridge Grant recipients. All grant decisions by NYFA are at its sole and absolute discretion and are final.

# CANCELLATION & REFUND POLICY

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

## STUDENTS' RIGHT TO CANCEL

An applicant has the right to cancel program enrollment and obtain a refund of charges, less a nonrefundable application fee, a processing fee, and any institutional fees that may apply. A notice of cancellation must be submitted via email to the Registrar's Office ([registrar@nyfa.edu](mailto:registrar@nyfa.edu)) and the Bursar's Office ([bursar@nyfa.edu](mailto:bursar@nyfa.edu)) on or before the first day of the program.

The written request must include the following information: applicant name, anticipated program.

## REFUND INFORMATION

The following information applies to all NYFA New York students:

1. Students who officially withdraw from all courses after the first day of class will be refunded on a prorated basis up to 40% of the semester, or in the case of a short-term program, up to 40% of the program. After 40% of the semester is completed, there will be no refund.
2. The percentage of program completed is based on the number of days within a semester and the withdrawal date. When calculating the number of days in the semester, the weekends are included.
3. Students must request a refund from the Bursar's Office by electronic mail or by Certified Mail.
4. Title IV Financial Aid Funds will be refunded according to the Federal Title IV Refund Formula.
5. NYFA Student Housing is non-refundable.
6. Health insurance through NYFASHIP will not be refunded. Students who withdraw from a program will retain their insurance coverage until the term's end date.
7. The full refund process can take up to thirty (30) business days. The application fee, processing fee, all credit card convenience fees, and the International Student Fees (ISF) are NOT refundable.
8. A student's enrollment can be terminated at the discretion of the institution for insufficient academic progress, non-payment of academic costs, or failure to comply with rules and policies established by the institution, as outlined in this Catalog.

9. Refund implications for Program Withdrawal, Course Withdrawal, Add/Drop/Changing Courses, Voluntary and Involuntary Medical Withdrawal, and Expulsion are stated below:

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## PROGRAM WITHDRAWAL

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A student may petition to withdraw from a Conservatory or Degree program at any time on or before the Friday of semester week twelve (12). A student may withdraw from a Community Education Program at any time. Withdrawing from a program constitutes an attempt at completing the courses and the student will receive a “W” grade on the transcript. All credits in “W” status will be considered attempted but not completed in the student’s calculation of Satisfactory Academic Progress. Withdrawing from a program will have implications for all students. Students are encouraged to speak with any and all applicable departments including, but not limited to the Department Chair, their Academic Advisor, the International Student Office, the Housing Office, the Division of Veterans Services, and the Financial Aid Office.

### Official Program Withdrawal Process

To initiate the Official Program Withdrawal process a student must:

- Provide a written request to the Registrar's Office, NYFA Administrator, or NYFA Instructor.
  - The written request must include the student’s name, the student ID, and the program name the student is requesting to withdraw from.
  - The written request must include an affirmative statement such as “I am requesting to withdraw from my program.”
- In the alternative, a student may make a verbal request to the Registrar’s Office.
  - The written request must include an affirmative statement such as “I am requesting to withdraw from my program.”

To complete the Official Program Withdrawal process:

- After a student has successfully provided the request to withdraw, they will receive a Program Withdrawal form through their NYFA student email.
- Students must sign the Program Withdrawal form.

### Withdrawal Date

A student’s Official Program Withdrawal Date is the day the student makes the official notification to NYFA with their affirmative withdrawal request.

### Refund Implications of an Official Program Withdrawal

Students who withdraw from a program may be eligible for a refund.

Students who withdraw after the first day of class will be refunded on a prorated basis up to 40% of the semester (BFA/Conservatory Programs) or up to 40% of a program (Community Education Programs). The percentage of the program completed is based on the number of days within a semester and the withdrawal date. When calculating the number of days in the semester, the weekends are included.

Withdrawing from a program will affect a student's current academic status. International students and students receiving GI BILL® Benefits, and/or Financial Aid must consult with appropriate departments.

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## ADMINISTRATIVE WITHDRAWAL

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### Overview

Students may be withdrawn for non-attendance within the semester. Students will be Administratively Withdrawn if they fail to attend all courses for the first two (2) weeks. When a student stops attending all scheduled courses, after the second week of the semester, without providing notification for an Official Program Withdrawal, as described above, they will be Administratively Withdrawn at the end of the semester and receive the grade earned, not a "W.". Students who fail to return from a Vacation Break or Leave of Absence will also be Administratively Withdrawn.

### Withdrawal Date

The withdrawal date for an Administrative Withdrawal is based on the student's last date of academically related activity. Academically related activities may be, but is not limited to, any one of the following:

- attending a class where there is an opportunity for direct interaction between the instructor and student;
- submitting an academic assignment;
- taking an exam, an interactive tutorial or computer-assisted instruction;
- attending a study group that is assigned by the school;
- participating in an online discussion about academic matters;
- initiating contact with a faculty member to ask a question about the academic subject studied in the course;
- participating in a production workshop, photo shoot, film shoot, etc.;
- logging into an online course without further active participation

The withdrawal date will be the latest of the academically related activities.

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## VOLUNTARY MEDICAL WITHDRAWAL

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NYFA recognizes that serious medical issues can compromise a student's functioning and prevent students from performing to the best of their abilities. In prioritizing our students' health and wellness, NYFA encourages students, when necessary, to suspend their studies in order to access the healthcare they need.

Please read the [Voluntary Medical Withdrawal Policy](#) for more details.

Students who take a Voluntary Medical Withdrawal will be processed as an Official Program Withdrawal and the withdrawal date will be the day the student requested the Voluntary Medical Withdrawal.

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## INVOLUNTARY MEDICAL WITHDRAWAL

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NYFA strives to ensure equality of educational opportunity while fostering and sustaining a learning and working environment that supports and safeguards the welfare and safety of all members of its community. When a student engages in behavior that substantially impedes NYFA's educational processes, threatens the health and safety of NYFA community member (s), or excessively interferes in an individual's pursuit of education, and such behavior is likely a manifestation of a medical and/or mental health disorder, NYFA administration will consider the appropriateness of initiating the Involuntary Medical Withdrawal Policy.

Please read the [Involuntary Medical Withdrawal](#) for more details.

The withdrawal date for an Involuntary Medical Withdrawal will be the date the student is informed of the decision in a written letter.

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## EXPULSION

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Expulsion is the permanent termination of a student's status. A student who is expelled will be Administratively Withdrawn. The withdrawal date under expulsion will be the latest of the academically related activities.

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## ADD/DROP/ CHANGE

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Typically, only Liberal Arts & Science courses can be added or dropped. Students have two (2) weeks from the start of a semester to petition to add, drop, and/or change a course section. The add/drop/change deadline is 5:00 pm Friday, at the end of Week Two (2). Students must get approval from all applicable departments or staff including the Chair of the Liberal Arts & Sciences Department, the Department Chair, their Academic Advisor, the International Office, the Veterans' Services Office, and the Financial Aid Office, before adding or dropping a course. Add/Drop/Change forms are available at the Registrar's Office.

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

Who: Students who pay the flat-fee tuition, per semester, are those who complete their course of study without transferring in any credits.

Add: Students paying the flat-fee tuition will not be charged additional tuition for adding a required course to their semester. Courses added to a semester, outside the prescribed curriculum, will be charged the per-credit rate for the additional course.

Drop: Students paying the flat-fee tuition 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, by re-registering at no additional cost.

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

Who: Students who transfer credits into their program pay per-credit, based on the number of credits they are enrolled in each semester.

Add: Students who pay the per-credit rate will be charged the additional per-credit rate for any courses added.

Drop: Students who pay the per-credit rate are eligible for a per-credit refund for any courses dropped.

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## FAILED COURSES

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### *Courses Taught on Credits*

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

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

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

### *Courses Taught on Clock-Hours*

If a student fails one (1) course in a clock-hour based program, the student will have four (4) weeks to make-up failed coursework. A student who fails one (1) course may proceed to the next semester. If failure is due to attendance or participation a student cannot restore their grade through assigned make-up work and must retake the course.

If a student fails more than one (1) course they are required to retake the courses and pay the per-clock-hour rate. Students who fail more than one (1) course may not be permitted to move forward to the next semester and may be required to retake the failed courses before they proceed to the subsequent semester. Not all courses are offered each semester and this may have an impact on a student's enrollment status.



# TUITION & COSTS

## CONTINUING STUDENTS

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All tuition costs are listed in USD and are subject to change. **Tuition prices are only guaranteed one semester at a time and are subject to increase or decrease each Fall.** Please check the NYFA website for any updates in tuition, equipment, technology, activity, 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.**

Students should be aware that any balance remaining unpaid after the due date will be subject to late payment charges in accordance with the NYFA policy and may be subject to registration hold. For programs running four weeks or less, the late fee is a minimum of \$50 or 1% of the outstanding balance whichever is greater. For programs longer than four weeks, the late fee is a minimum of \$100 or 1% of the outstanding balance whichever is greater.

For new applications completed within 30 days of the start of class, payments in full are due five business days after admission but no later than the program start date.

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

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## VA PENDING PAYMENT COMPLIANCE

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In accordance with Title 38 US Code § 3679 subsection (e), this school adopts the following additional provisions for any students using U.S. Department of Veterans Affairs (VA) Post 9/11 G.I. Bill® (Ch. 33) or Vocational Rehabilitation & Employment (Ch. 31) benefits, while payment to the institution is pending from the VA. This school will not:

- Prevent the student's enrollment;
- Assess a late penalty fee to the student;
- Require the student to secure alternative or additional funding;
- Deny the student access to any resources (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution.

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

## TUITION & COSTS - SPRING 2020

| Department | Program | Semester     | Tuition | Equipment & Technology Fee | Activity Fee | Total  |
|------------|---------|--------------|---------|----------------------------|--------------|--------|
| Filmmaking | BFA     | 1st Semester | 14448   | 1496                       | 14448        |        |
| Filmmaking | BFA     | 2nd Semester | 14448   | 1496                       | 14448        |        |
| Filmmaking | BFA     | 3rd Semester | 14939   | 1546                       | 14939        |        |
| Filmmaking | BFA     | 4th Semester | 14939   | 1546                       | 14939        |        |
| Filmmaking | BFA     | 5th Semester | 14939   | 1546                       | 14939        |        |
| Filmmaking | BFA     | 6th Semester | 14939   | 1546                       | 14939        |        |
| Filmmaking | BFA     | 7th Semester | 14939   | 1546                       | 14939        |        |
| Filmmaking | BFA     | 8th Semester | 14939   | 1546                       | 14939        |        |
| Filmmaking | BFA     | 9th Semester | 15446   | 1639                       | 15446        | 147983 |

## TUITION & COSTS - SUMMER 2020

| Department | Program | Semester     | Tuition | Equipment & Technology Fee | Activity Fee | Total  |
|------------|---------|--------------|---------|----------------------------|--------------|--------|
| Filmmaking | BFA     | 1st Semester | 14448   | 1496                       |              |        |
| Filmmaking | BFA     | 2nd Semester | 14939   | 1546                       |              |        |
| Filmmaking | BFA     | 3rd Semester | 14939   | 1546                       |              |        |
| Filmmaking | BFA     | 4th Semester | 14939   | 1546                       |              |        |
| Filmmaking | BFA     | 5th Semester | 14939   | 1546                       |              |        |
| Filmmaking | BFA     | 6th Semester | 14939   | 1546                       |              |        |
| Filmmaking | BFA     | 7th Semester | 14939   | 1546                       |              |        |
| Filmmaking | BFA     | 8th Semester | 15446   | 1639                       | 100          |        |
| Filmmaking | BFA     | 9th Semester | 15446   | 1639                       | 100          | 149224 |
| Acting     | BFA     | 1st Semester | 13680   | 0                          |              |        |
| Acting     | BFA     | 2nd Semester | 14145   | 0                          |              |        |
| Acting     | BFA     | 3rd Semester | 14145   | 0                          |              |        |

|        |     |              |       |    |     |        |
|--------|-----|--------------|-------|----|-----|--------|
| Acting | BFA | 4th Semester | 14145 | 0  |     |        |
| Acting | BFA | 5th Semester | 14145 | 0  |     |        |
| Acting | BFA | 6th Semester | 14145 | 0  |     |        |
| Acting | BFA | 7th Semester | 14145 | 0  |     |        |
| Acting | BFA | 8th Semester | 14626 | 40 | 100 | 113316 |

## TUITION & COSTS - FALL 2020

| Department | Program | Semester     | Tuition | Equipment & Technology Fee | Activity Fee | Total  |
|------------|---------|--------------|---------|----------------------------|--------------|--------|
| Filmmaking | BFA     | 1st Semester | 14939   | 1546                       |              |        |
| Filmmaking | BFA     | 2nd Semester | 14939   | 1546                       |              |        |
| Filmmaking | BFA     | 3rd Semester | 14939   | 1546                       |              |        |
| Filmmaking | BFA     | 4th Semester | 14939   | 1546                       |              |        |
| Filmmaking | BFA     | 5th Semester | 14939   | 1546                       |              |        |
| Filmmaking | BFA     | 6th Semester | 14939   | 1546                       |              |        |
| Filmmaking | BFA     | 7th Semester | 15446   | 1639                       | 100          |        |
| Filmmaking | BFA     | 8th Semester | 15446   | 1639                       | 100          |        |
| Filmmaking | BFA     | 9th Semester | 15446   | 1639                       | 100          | 150465 |
| Acting     | BFA     | 1st Semester | 14145   | 0                          |              |        |
| Acting     | BFA     | 2nd Semester | 14145   | 0                          |              |        |
| Acting     | BFA     | 3rd Semester | 14145   | 0                          |              |        |
| Acting     | BFA     | 4th Semester | 14145   | 0                          |              |        |
| Acting     | BFA     | 5th Semester | 14145   | 0                          |              |        |
| Acting     | BFA     | 6th Semester | 14145   | 0                          |              |        |
| Acting     | BFA     | 7th Semester | 14626   | 40                         | 100          |        |
| Acting     | BFA     | 8th Semester | 14626   | 40                         | 100          | 114402 |

## TUITION & COSTS - SPRING 2021

| Department | Program | Semester     | Tuition | Equipment & Technology Fee | Activity Fee | Total |
|------------|---------|--------------|---------|----------------------------|--------------|-------|
| Filmmaking | BFA     | 1st Semester | 14939   | 1546                       |              |       |

|            |     |              |       |      |     |        |
|------------|-----|--------------|-------|------|-----|--------|
| Filmmaking | BFA | 2nd Semester | 14939 | 1546 |     |        |
| Filmmaking | BFA | 3rd Semester | 14939 | 1546 |     |        |
| Filmmaking | BFA | 4th Semester | 14939 | 1546 |     |        |
| Filmmaking | BFA | 5th Semester | 14939 | 1546 |     |        |
| Filmmaking | BFA | 6th Semester | 15446 | 1639 | 100 |        |
| Filmmaking | BFA | 7th Semester | 15446 | 1639 | 100 |        |
| Filmmaking | BFA | 8th Semester | 15446 | 1639 | 100 |        |
| Filmmaking | BFA | 9th Semester | 15971 | 1693 | 100 | 151744 |
| Acting     | BFA | 1st Semester | 14145 | 0    |     |        |
| Acting     | BFA | 2nd Semester | 14145 | 0    |     |        |
| Acting     | BFA | 3rd Semester | 14145 | 0    |     |        |
| Acting     | BFA | 4th Semester | 14145 | 0    |     |        |
| Acting     | BFA | 5th Semester | 14145 | 0    |     |        |
| Acting     | BFA | 6th Semester | 14626 | 40   | 100 |        |
| Acting     | BFA | 7th Semester | 14626 | 40   | 100 |        |
| Acting     | BFA | 8th Semester | 14626 | 40   | 100 | 115023 |

## TUITION & COSTS - FALL 2021

| Department      | Program | Semester     | Tuition | Equipment & Technology Fee | Activity Fee | Total  |
|-----------------|---------|--------------|---------|----------------------------|--------------|--------|
| Acting for Film | BFA     | 1st Semester | 14145   | 0                          |              |        |
| Acting for Film | BFA     | 2nd Semester | 14145   | 0                          |              |        |
| Acting for Film | BFA     | 3rd Semester | 14145   | 0                          |              |        |
| Acting for Film | BFA     | 4th Semester | 14626   | 40                         | 100          |        |
| Acting for Film | BFA     | 5th Semester | 14626   | 40                         | 100          |        |
| Acting for Film | BFA     | 6th Semester | 14626   | 40                         | 100          |        |
| Acting for Film | BFA     | 7th Semester | 15123   | 40                         | 100          |        |
| Acting for Film | BFA     | 8th Semester | 15123   | 40                         | 100          | 117259 |
| Filmmaking      | BFA     | 1st Semester | 14939   | 1546                       |              |        |
| Filmmaking      | BFA     | 2nd Semester | 14939   | 1546                       |              |        |
| Filmmaking      | BFA     | 3rd Semester | 14939   | 1546                       |              |        |
| Filmmaking      | BFA     | 4th Semester | 15446   | 1639                       | 100          |        |

|            |     |              |       |      |     |        |
|------------|-----|--------------|-------|------|-----|--------|
| Filmmaking | BFA | 5th Semester | 15446 | 1639 | 100 |        |
| Filmmaking | BFA | 6th Semester | 15446 | 1639 | 100 |        |
| Filmmaking | BFA | 7th Semester | 15971 | 1693 | 100 |        |
| Filmmaking | BFA | 8th Semester | 15971 | 1693 | 100 |        |
| Filmmaking | BFA | 9th Semester | 15971 | 1693 | 100 | 154302 |

## TUITION & COSTS - SPRING 2022

| Department      | Program | Semester     | Tuition | Equipment & Technology Fee | Activity Fee | Total  |
|-----------------|---------|--------------|---------|----------------------------|--------------|--------|
| Acting for Film | BFA     | 1st Semester | 14145   | 0                          |              |        |
| Acting for Film | BFA     | 2nd Semester | 14145   | 0                          |              |        |
| Acting for Film | BFA     | 3rd Semester | 14626   | 40                         | 100          |        |
| Acting for Film | BFA     | 4th Semester | 14626   | 40                         | 100          |        |
| Acting for Film | BFA     | 5th Semester | 14626   | 40                         | 100          |        |
| Acting for Film | BFA     | 6th Semester | 15123   | 40                         | 100          |        |
| Acting for Film | BFA     | 7th Semester | 15123   | 40                         | 100          |        |
| Acting for Film | BFA     | 8th Semester | 15123   | 40                         | 100          | 118377 |
| Filmmaking      | BFA     | 1st Semester | 14939   | 1546                       |              |        |
| Filmmaking      | BFA     | 2nd Semester | 14939   | 1546                       |              |        |
| Filmmaking      | BFA     | 3rd Semester | 15446   | 1639                       | 100          |        |
| Filmmaking      | BFA     | 4th Semester | 15446   | 1639                       | 100          |        |
| Filmmaking      | BFA     | 5th Semester | 15446   | 1639                       | 100          |        |
| Filmmaking      | BFA     | 6th Semester | 15971   | 1693                       | 100          |        |
| Filmmaking      | BFA     | 7th Semester | 15971   | 1693                       | 100          |        |
| Filmmaking      | BFA     | 8th Semester | 15971   | 1693                       | 100          |        |
| Filmmaking      | BFA     | 9th Semester | 16514   | 1749                       | 100          | 156180 |

## TUITION & COSTS - SUMMER 2022

| Department      | Program | Semester     | Tuition | Equipment & Technology Fee | Activity Fee | Total |
|-----------------|---------|--------------|---------|----------------------------|--------------|-------|
| Acting for Film | BFA     | 1st Semester | 14145   | 0                          | 0            |       |
| Acting for Film | BFA     | 2nd Semester | 14626   | 40                         | 100          |       |
| Acting for Film | BFA     | 3rd Semester | 14626   | 40                         | 100          |       |

|                 |     |              |       |      |     |        |
|-----------------|-----|--------------|-------|------|-----|--------|
| Acting for Film | BFA | 4th Semester | 14626 | 40   | 100 |        |
| Acting for Film | BFA | 5th Semester | 15123 | 40   | 100 |        |
| Acting for Film | BFA | 6th Semester | 15123 | 40   | 100 |        |
| Acting for Film | BFA | 7th Semester | 15123 | 40   | 100 |        |
| Acting for Film | BFA | 8th Semester | 15637 | 40   | 100 | 120009 |
| Filmmaking      | BFA | 1st Semester | 14939 | 1546 | 0   |        |
| Filmmaking      | BFA | 2nd Semester | 15446 | 1639 | 100 |        |
| Filmmaking      | BFA | 3rd Semester | 15446 | 1639 | 100 |        |
| Filmmaking      | BFA | 4th Semester | 15446 | 1639 | 100 |        |
| Filmmaking      | BFA | 5th Semester | 15971 | 1693 | 100 |        |
| Filmmaking      | BFA | 6th Semester | 15971 | 1693 | 100 |        |
| Filmmaking      | BFA | 7th Semester | 15971 | 1693 | 100 |        |
| Filmmaking      | BFA | 8th Semester | 16514 | 1749 | 100 |        |
| Filmmaking      | BFA | 9th Semester | 16514 | 1749 | 100 | 158058 |

## CERTIFICATE PROGRAMS

| Department                | Program  | Semester   | Tuition | Equipment & Technology Fee | Activity Fee | Total Tuition |
|---------------------------|----------|------------|---------|----------------------------|--------------|---------------|
| Spring 2022<br>Filmmaking | One-Year | 1 Semester | 14477   | 1523                       |              | 48,100        |
|                           |          | 2 Semester | 14477   | 1523                       |              |               |
|                           |          | 3 Semester | 14477   | 1563                       | 100          |               |

| Department                   | Program      | Semester   | Tuition | Equipment & Technology Fee | Activity Fee | Total Tuition |
|------------------------------|--------------|------------|---------|----------------------------|--------------|---------------|
| Summer<br>2022<br>Filmmaking | One-<br>Year | 1 Semester | 14477   | 1523                       | 0            | 48,280        |
|                              |              | 2 Semester | 14477   | 1563                       | 100          |               |
|                              |              | 3 Semester | 14477   | 1563                       | 100          |               |

| Department                        | Program      | Semester  | Tuition | Equipment & Technology Fee | Activity Fee | Total Tuition |
|-----------------------------------|--------------|-----------|---------|----------------------------|--------------|---------------|
| Summer 2022<br>Acting for<br>Film | One-<br>Year | 1Semester | \$18001 |                            |              | 36,142        |
|                                   |              | 2Semester | \$18001 | 40                         | 100          |               |

| Department              | Program  | Semester   | Tuition | Equipment & Technology Fee | Activity Fee | Total Tuition |
|-------------------------|----------|------------|---------|----------------------------|--------------|---------------|
| Fall 2021<br>Filmmaking | Two-Year | 1 Semester | 14477   | 1523                       |              | 96,420        |
|                         |          | 2 Semester | 14477   | 1523                       |              |               |
|                         |          | 3 Semester | 14477   | 1563                       |              |               |
|                         |          | 4 Semester | 14477   | 1563                       | 100          |               |
|                         |          | 5 Semester | 14477   | 1563                       | 100          |               |
|                         |          | 6 Semester | 14477   | 1563                       | 100          |               |

| Department                | Program  | Semester   | Tuition | Equipment & Technology Fee | Activity Fee | Total Tuition |
|---------------------------|----------|------------|---------|----------------------------|--------------|---------------|
| Spring 2022<br>Filmmaking | Two-Year | 1 Semester | 14477   | 1523                       |              | 96,560        |
|                           |          | 2 Semester | 14477   | 1523                       |              |               |
|                           |          | 3 Semester | 14477   | 1563                       | 100          |               |
|                           |          | 4 Semester | 14477   | 1563                       | 100          |               |
|                           |          | 5 Semester | 14477   | 1563                       | 100          |               |
|                           |          | 6 Semester | 14477   | 1563                       | 100          |               |

# TUITION & COSTS

## (FALL 2022, SPRING 2023, SUMMER 2023)

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

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For new applications completed within 30 days of the start of class, payments in full are due five business days after admission but no later than the program start date.

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

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### VA PENDING PAYMENT COMPLIANCE

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- Assess a late penalty fee to the student;
- Require the student to secure alternative or additional funding;
- Deny the student access to any resources (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution.



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## BACHELOR OF FINE ARTS

| Program and Cohort                          | Department      | Length | Semester     | Tuition | Technology & Equipment Fee | Activity Fee |
|---|-----------------|--------|--------------|---------|----------------------------|--------------|
| Fall 2022: BFA 1st Semester Acting for Film | Acting for Film | BFA    | 1st Semester | 14626   | 40                         | 100          |
| Fall 2022: BFA 2nd Semester Acting for Film | Acting for Film | BFA    | 2nd Semester | 14626   | 40                         | 100          |
| Fall 2022: BFA 3rd Semester Acting for Film | Acting for Film | BFA    | 3rd Semester | 14626   | 40                         | 100          |
| Fall 2022: BFA 4th Semester Acting for Film | Acting for Film | BFA    | 4th Semester | 15123   | 40                         | 100          |
| Fall 2022: BFA 5th Semester Acting for Film | Acting for Film | BFA    | 5th Semester | 15123   | 40                         | 100          |
| Fall 2022: BFA 6th Semester Acting for Film | Acting for Film | BFA    | 6th Semester | 15123   | 40                         | 100          |
| Fall 2022: BFA 7th Semester Acting for Film | Acting for Film | BFA    | 7th Semester | 15637   | 40                         | 100          |
| Fall 2022: BFA 8th Semester Acting for Film | Acting for Film | BFA    | 8th Semester | 15637   | 40                         | 100          |
| Fall 2022: BFA 1st Semester Filmmaking      | Filmmaking      | BFA    | 1st Semester | 15446   | 1639                       | 100          |
| Fall 2022: BFA 2nd Semester Filmmaking      | Filmmaking      | BFA    | 2nd Semester | 15446   | 1639                       | 100          |
| Fall 2022: BFA 3rd Semester Filmmaking      | Filmmaking      | BFA    | 3rd Semester | 15446   | 1639                       | 100          |
| Fall 2022: BFA 4th Semester Filmmaking      | Filmmaking      | BFA    | 4th Semester | 15971   | 1693                       | 100          |
| Fall 2022: BFA 5th Semester Filmmaking      | Filmmaking      | BFA    | 5th Semester | 15971   | 1693                       | 100          |
| Fall 2022: BFA 6th Semester Filmmaking      | Filmmaking      | BFA    | 6th Semester | 15971   | 1693                       | 100          |
| Fall 2022: BFA 7th Semester Filmmaking      | Filmmaking      | BFA    | 7th Semester | 16514   | 1749                       | 100          |
| Fall 2022: BFA 8th Semester Filmmaking      | Filmmaking      | BFA    | 8th Semester | 16514   | 1749                       | 100          |
| Fall 2022: BFA 9th Semester Filmmaking      | Filmmaking      | BFA    | 9th Semester | 16514   | 1749                       | 100          |

| Program and Cohort                              | Department           | Length | Semester     | Tuition | Technology & Equipment Fee | Activity Fee |
|---|----------------------|--------|--------------|---------|----------------------------|--------------|
| Fall 2022: BFA 1st Semester Entertainment Media | Entertainment Media  | BFA    | 1st Semester | 15,000  | 40                         | 100          |
| Fall 2022: BFA 2nd Semester Entertainment Media | Entertainment Media  | BFA    | 2nd Semester | 15,000  | 40                         | 100          |
| Fall 2022: BFA 3rd Semester Entertainment Media | Entertainment Media  | BFA    | 3rd Semester | 15,000  | 40                         | 100          |
| Fall 2022: BFA 4th Semester Entertainment Media | Entertainment Media  | BFA    | 4th Semester | 15,000  | 40                         | 100          |
| Fall 2022: BFA 5th Semester Entertainment Media | Entertainment Media  | BFA    | 5th Semester | 15,000  | 40                         | 100          |
| Fall 2022: BFA 6th Semester Entertainment Media | Entertainment Media  | BFA    | 6th Semester | 15,000  | 40                         | 100          |
| <b>Concentrations</b>                           |                      |        |              |         |                            |              |
| Fall 2022: BFA 7th Semester Entertainment Media | Animation            |        | 7th Semester | 15162   | 1301                       | 100          |
| Fall 2022: BFA 8th Semester Entertainment Media | Animation            |        | 8th Semester | 15162   | 1301                       | 100          |
| Fall 2022: BFA 9th Semester Entertainment Media | Animation            |        | 9th Semester | 15162   | 1301                       | 100          |
| Fall 2022: BFA 7th Semester Entertainment Media | Acting for Film      |        | 7th Semester | 19918   | 40                         | 100          |
| Fall 2022: BFA 8th Semester Entertainment Media | Acting for Film      |        | 8th Semester | 19918   | 40                         | 100          |
| Fall 2022: BFA 7th Semester Entertainment Media | Broadcast Journalism |        | 7th Semester | 18953   | 1301                       | 100          |
| Fall 2022: BFA 8th Semester Entertainment Media | Broadcast Journalism |        | 8th Semester | 18953   | 1301                       | 100          |
| Fall 2022: BFA 7th Semester Entertainment Media | Cinematography       |        | 7th Semester | 24007   | 2566                       | 100          |
| Fall 2022: BFA 8th Semester Entertainment Media | Cinematography       |        | 8th Semester | 24007   | 2566                       | 100          |
| Fall 2022: BFA 7th Semester Entertainment Media | Documentary          |        | 7th Semester | 12635   | 880                        | 100          |
| Fall 2022: BFA 8th Semester Entertainment Media | Documentary          |        | 8th Semester | 12635   | 880                        | 100          |
| Fall 2022: BFA 9th Semester Entertainment Media | Documentary          |        | 9th Semester | 12635   | 880                        | 100          |
| Fall 2022: BFA 7th Semester Entertainment Media | Filmmaking           |        | 7th Semester | 16003   | 1722                       | 100          |
| Fall 2022: BFA 8th Semester Entertainment Media | Filmmaking           |        | 8th Semester | 16003   | 1722                       | 100          |
| Fall 2022: BFA 9th Semester Entertainment Media | Filmmaking           |        | 9th Semester | 16003   | 1722                       | 100          |
| Fall 2022: BFA 7th Semester Entertainment Media | Musical Theatre      |        | 7th Semester | 20217   | 40                         | 100          |
| Fall 2022: BFA 8th Semester Entertainment Media | Musical Theatre      |        | 8th Semester | 20217   | 40                         | 100          |
| Fall 2022: BFA 7th Semester Entertainment Media | Photography          |        | 7th Semester | 24007   | 1301                       | 100          |
| Fall 2022: BFA 8th Semester Entertainment Media | Photography          |        | 8th Semester | 24007   | 1301                       | 100          |
| Fall 2022: BFA 7th Semester Entertainment Media | Producing            |        | 7th Semester | 15447   | 880                        | 100          |
| Fall 2022: BFA 8th Semester Entertainment Media | Producing            |        | 8th Semester | 15447   | 880                        | 100          |
| Fall 2022: BFA 9th Semester Entertainment Media | Producing            |        | 9th Semester | 15447   | 880                        | 100          |
| Fall 2022: BFA 7th Semester Entertainment Media | Screenwriting        |        | 7th Semester | 17689   | 40                         | 100          |
| Fall 2022: BFA 8th Semester Entertainment Media | Screenwriting        |        | 8th Semester | 17689   | 40                         | 100          |

| Program and Cohort                            | Department      | Length | Semester     | Tuition | Technology & Equipment Fee | Activity Fee |
|---|-----------------|--------|--------------|---------|----------------------------|--------------|
| Spring 2023: BFA 1st Semester Acting for Film | Acting for Film | BFA    | 1st Semester | 14626   | 40                         | 100          |
| Spring 2023: BFA 2nd Semester Acting for Film | Acting for Film | BFA    | 2nd Semester | 14626   | 40                         | 100          |
| Spring 2023: BFA 3rd Semester Acting for Film | Acting for Film | BFA    | 3rd Semester | 15123   | 40                         | 100          |
| Spring 2023: BFA 4th Semester Acting for Film | Acting for Film | BFA    | 4th Semester | 15123   | 40                         | 100          |
| Spring 2023: BFA 5th Semester Acting for Film | Acting for Film | BFA    | 5th Semester | 15123   | 40                         | 100          |
| Spring 2023: BFA 6th Semester Acting for Film | Acting for Film | BFA    | 6th Semester | 15637   | 40                         | 100          |
| Spring 2023: BFA 7th Semester Acting for Film | Acting for Film | BFA    | 7th Semester | 15637   | 40                         | 100          |
| Spring 2023: BFA 8th Semester Acting for Film | Acting for Film | BFA    | 8th Semester | 15637   | 40                         | 100          |
| Spring 2023: BFA 1st Semester Filmmaking      | Filmmaking      | BFA    | 1st Semester | 15446   | 1639                       | 100          |
| Spring 2023: BFA 2nd Semester Filmmaking      | Filmmaking      | BFA    | 2nd Semester | 15446   | 1639                       | 100          |
| Spring 2023: BFA 3rd Semester Filmmaking      | Filmmaking      | BFA    | 3rd Semester | 15971   | 1693                       | 100          |
| Spring 2023: BFA 4th Semester Filmmaking      | Filmmaking      | BFA    | 4th Semester | 15971   | 1693                       | 100          |
| Spring 2023: BFA 5th Semester Filmmaking      | Filmmaking      | BFA    | 5th Semester | 15971   | 1693                       | 100          |
| Spring 2023: BFA 6th Semester Filmmaking      | Filmmaking      | BFA    | 6th Semester | 16514   | 1749                       | 100          |
| Spring 2023: BFA 7th Semester Filmmaking      | Filmmaking      | BFA    | 7th Semester | 16514   | 1749                       | 100          |
| Spring 2023: BFA 8th Semester Filmmaking      | Filmmaking      | BFA    | 8th Semester | 16514   | 1749                       | 100          |
| Spring 2023: BFA 9th Semester Filmmaking      | Filmmaking      | BFA    | 9th Semester | 17075   | 1807                       | 100          |

| Program and Cohort                                | Department           | Length | Semester     | Tuition | Technology & Equipment Fee | Activity Fee |
|---|----------------------|--------|--------------|---------|----------------------------|--------------|
| Spring 2023: BFA 1st Semester Entertainment Media | Entertainment Media  | BFA    | 1st Semester | 15,000  | 40                         | 100          |
| Spring 2023: BFA 2nd Semester Entertainment Media | Entertainment Media  | BFA    | 2nd Semester | 15,000  | 40                         | 100          |
| Spring 2023: BFA 3rd Semester Entertainment Media | Entertainment Media  | BFA    | 3rd Semester | 15,000  | 40                         | 100          |
| Spring 2023: BFA 4th Semester Entertainment Media | Entertainment Media  | BFA    | 4th Semester | 15,000  | 40                         | 100          |
| Spring 2023: BFA 5th Semester Entertainment Media | Entertainment Media  | BFA    | 5th Semester | 15,000  | 40                         | 100          |
| Spring 2023: BFA 6th Semester Entertainment Media | Entertainment Media  | BFA    | 6th Semester | 15,000  | 40                         | 100          |
| <b>Concentrations</b>                             |                      |        |              |         |                            |              |
| Spring 2023: BFA 7th Semester Entertainment Media | Animation            |        | 7th Semester | 15162   | 1301                       | 100          |
| Spring 2023: BFA 8th Semester Entertainment Media | Animation            |        | 8th Semester | 15162   | 1301                       | 100          |
| Spring 2023: BFA 9th Semester Entertainment Media | Animation            |        | 9th Semester | 15162   | 1301                       | 100          |
| Spring 2023: BFA 7th Semester Entertainment Media | Acting for Film      |        | 7th Semester | 19918   | 40                         | 100          |
| Spring 2023: BFA 8th Semester Entertainment Media | Acting for Film      |        | 8th Semester | 19918   | 40                         | 100          |
| Spring 2023: BFA 7th Semester Entertainment Media | Broadcast Journalism |        | 7th Semester | 18953   | 1301                       | 100          |
| Spring 2023: BFA 8th Semester Entertainment Media | Broadcast Journalism |        | 8th Semester | 18953   | 1301                       | 100          |
| Spring 2023: BFA 7th Semester Entertainment Media | Cinematography       |        | 7th Semester | 24007   | 2566                       | 100          |
| Spring 2023: BFA 8th Semester Entertainment Media | Cinematography       |        | 8th Semester | 24007   | 2566                       | 100          |
| Spring 2023: BFA 7th Semester Entertainment Media | Documentary          |        | 7th Semester | 12635   | 880                        | 100          |
| Spring 2023: BFA 8th Semester Entertainment Media | Documentary          |        | 8th Semester | 12635   | 880                        | 100          |
| Spring 2023: BFA 9th Semester Entertainment Media | Documentary          |        | 9th Semester | 12635   | 880                        | 100          |
| Spring 2023: BFA 7th Semester Entertainment Media | Filmmaking           |        | 7th Semester | 16003   | 1722                       | 100          |
| Spring 2023: BFA 8th Semester Entertainment Media | Filmmaking           |        | 8th Semester | 16003   | 1722                       | 100          |
| Spring 2023: BFA 9th Semester Entertainment Media | Filmmaking           |        | 9th Semester | 16003   | 1722                       | 100          |
| Spring 2023: BFA 7th Semester Entertainment Media | Musical Theatre      |        | 7th Semester | 20217   | 40                         | 100          |
| Spring 2023: BFA 8th Semester Entertainment Media | Musical Theatre      |        | 8th Semester | 20217   | 40                         | 100          |
| Spring 2023: BFA 7th Semester Entertainment Media | Photography          |        | 7th Semester | 24007   | 1301                       | 100          |
| Spring 2023: BFA 8th Semester Entertainment Media | Photography          |        | 8th Semester | 24007   | 1301                       | 100          |
| Spring 2023: BFA 7th Semester Entertainment Media | Producing            |        | 7th Semester | 15447   | 880                        | 100          |
| Spring 2023: BFA 8th Semester Entertainment Media | Producing            |        | 8th Semester | 15447   | 880                        | 100          |
| Spring 2023: BFA 9th Semester Entertainment Media | Producing            |        | 9th Semester | 15447   | 880                        | 100          |
| Spring 2023: BFA 7th Semester Entertainment Media | Screenwriting        |        | 7th Semester | 17689   | 40                         | 100          |
| Spring 2023: BFA 8th Semester Entertainment Media | Screenwriting        |        | 8th Semester | 17689   | 40                         | 100          |

| Program and Cohort                            | Department      | Length | Semester     | Tuition | Technology & Equipment Fee | Activity Fee |
|---|-----------------|--------|--------------|---------|----------------------------|--------------|
| Summer 2023: BFA 1st Semester Acting for Film | Acting for Film | BFA    | 1st Semester | 14626   | 40                         | 100          |
| Summer 2023: BFA 2nd Semester Acting for Film | Acting for Film | BFA    | 2nd Semester | 15123   | 40                         | 100          |
| Summer 2023: BFA 3rd Semester Acting for Film | Acting for Film | BFA    | 3rd Semester | 15123   | 40                         | 100          |
| Summer 2023: BFA 4th Semester Acting for Film | Acting for Film | BFA    | 4th Semester | 15123   | 40                         | 100          |
| Summer 2023: BFA 5th Semester Acting for Film | Acting for Film | BFA    | 5th Semester | 15123   | 40                         | 100          |
| Summer 2023: BFA 6th Semester Acting for Film | Acting for Film | BFA    | 6th Semester | 15637   | 40                         | 100          |
| Summer 2023: BFA 7th Semester Acting for Film | Acting for Film | BFA    | 7th Semester | 15637   | 40                         | 100          |
| Summer 2023: BFA 8th Semester Acting for Film | Acting for Film | BFA    | 8th Semester | 15637   | 40                         | 100          |
| Summer 2023: BFA 1st Semester Filmmaking      | Filmmaking      | BFA    | 1st Semester | 15446   | 1639                       | 100          |
| Summer 2023: BFA 2nd Semester Filmmaking      | Filmmaking      | BFA    | 2nd Semester | 15446   | 1693                       | 100          |
| Summer 2023: BFA 3rd Semester Filmmaking      | Filmmaking      | BFA    | 3rd Semester | 15971   | 1693                       | 100          |
| Summer 2023: BFA 4th Semester Filmmaking      | Filmmaking      | BFA    | 4th Semester | 15971   | 1693                       | 100          |
| Summer 2023: BFA 5th Semester Filmmaking      | Filmmaking      | BFA    | 5th Semester | 15971   | 1749                       | 100          |
| Summer 2023: BFA 6th Semester Filmmaking      | Filmmaking      | BFA    | 6th Semester | 16514   | 1749                       | 100          |
| Summer 2023: BFA 7th Semester Filmmaking      | Filmmaking      | BFA    | 7th Semester | 16514   | 1749                       | 100          |
| Summer 2023: BFA 8th Semester Filmmaking      | Filmmaking      | BFA    | 8th Semester | 16514   | 1807                       | 100          |
| Summer 2023: BFA 9th Semester Filmmaking      | Filmmaking      | BFA    | 9th Semester | 17075   | 1807                       | 100          |

| Program and Cohort                                | Department          | Length | Semester     | Tuition | Technology & Equipment Fee | Activity Fee |
|---|---------------------|--------|--------------|---------|----------------------------|--------------|
| Summer 2023: BFA 1st Semester Entertainment Media | Entertainment Media | BFA    | 1st Semester | 15,000  | 40                         | 100          |
| Summer 2023: BFA 2nd Semester Entertainment Media | Entertainment Media | BFA    | 2nd Semester | 15,000  | 40                         | 100          |
| Summer 2023: BFA 3rd Semester Entertainment Media | Entertainment Media | BFA    | 3rd Semester | 15,000  | 40                         | 100          |
| Summer 2023: BFA 4th Semester Entertainment Media | Entertainment Media | BFA    | 4th Semester | 15,000  | 40                         | 100          |
| Summer 2023: BFA 5th Semester Entertainment Media | Entertainment Media | BFA    | 5th Semester | 15,000  | 40                         | 100          |
| Summer 2023: BFA 6th Semester Entertainment Media | Entertainment Media | BFA    | 6th Semester | 15,000  | 40                         | 100          |
| <b>Concentrations</b>                             |                     |        |              |         |                            |              |
| Summer 2023: BFA 7th Semester Entertainment Media | Animation           |        | 7th Semester | 15162   | 1301                       | 100          |
| Summer 2023: BFA 8th Semester Entertainment Media | Animation           |        | 8th Semester | 15162   | 1301                       | 100          |

|   |                      |  |              |       |      |     |
|---|----------------------|--|--------------|-------|------|-----|
| Summer 2023: BFA 9th Semester Entertainment Media | Animation            |  | 9th Semester | 15162 | 1301 | 100 |
| Summer 2023: BFA 7th Semester Entertainment Media | Acting for Film      |  | 7th Semester | 19918 | 40   | 100 |
| Summer 2023: BFA 8th Semester Entertainment Media | Acting for Film      |  | 8th Semester | 19918 | 40   | 100 |
| Summer 2023: BFA 7th Semester Entertainment Media | Broadcast Journalism |  | 7th Semester | 18953 | 1301 | 100 |
| Summer 2023: BFA 8th Semester Entertainment Media | Broadcast Journalism |  | 8th Semester | 18953 | 1301 | 100 |
| Summer 2023: BFA 7th Semester Entertainment Media | Cinematography       |  | 7th Semester | 24007 | 2566 | 100 |
| Summer 2023: BFA 8th Semester Entertainment Media | Cinematography       |  | 8th Semester | 24007 | 2566 | 100 |
| Summer 2023: BFA 7th Semester Entertainment Media | Documentary          |  | 7th Semester | 12635 | 880  | 100 |
| Summer 2023: BFA 8th Semester Entertainment Media | Documentary          |  | 8th Semester | 12635 | 880  | 100 |
| Summer 2023: BFA 9th Semester Entertainment Media | Documentary          |  | 9th Semester | 12635 | 880  | 100 |
| Summer 2023: BFA 7th Semester Entertainment Media | Filmmaking           |  | 7th Semester | 16003 | 1722 | 100 |
| Summer 2023: BFA 8th Semester Entertainment Media | Filmmaking           |  | 8th Semester | 16003 | 1722 | 100 |
| Summer 2023: BFA 9th Semester Entertainment Media | Filmmaking           |  | 9th Semester | 16003 | 1722 | 100 |
| Summer 2023: BFA 7th Semester Entertainment Media | Musical Theatre      |  | 7th Semester | 20217 | 40   | 100 |
| Summer 2023: BFA 8th Semester Entertainment Media | Musical Theatre      |  | 8th Semester | 20217 | 40   | 100 |
| Summer 2023: BFA 7th Semester Entertainment Media | Photography          |  | 7th Semester | 24007 | 1301 | 100 |
| Summer 2023: BFA 8th Semester Entertainment Media | Photography          |  | 8th Semester | 24007 | 1301 | 100 |
| Summer 2023: BFA 7th Semester Entertainment Media | Producing            |  | 7th Semester | 15447 | 880  | 100 |
| Summer 2023: BFA 8th Semester Entertainment Media | Producing            |  | 8th Semester | 15447 | 880  | 100 |
| Summer 2023: BFA 9th Semester Entertainment Media | Producing            |  | 9th Semester | 15447 | 880  | 100 |
| Summer 2023: BFA 7th Semester Entertainment Media | Screenwriting        |  | 7th Semester | 17689 | 40   | 100 |
| Summer 2023: BFA 8th Semester Entertainment Media | Screenwriting        |  | 8th Semester | 17689 | 40   | 100 |

## CERTIFICATE PROGRAMS

| Program and Cohort                         | Department           | Length   | Semester     | Tuition | Technology & Equipment Fee | Activity Fee |
|--|----------------------|----------|--------------|---------|----------------------------|--------------|
| One Year 1st Semester Animation            | Animation            | One Year | 1st Semester | 14182   | 1220                       | 100          |
| One Year 2nd Semester Animation            | Animation            | One Year | 2nd Semester | 14182   | 1220                       | 100          |
| One Year 3rd Semester Animation            | Animation            | One Year | 3rd Semester | 14182   | 1220                       | 100          |
| One Year 1st Semester Acting for Film      | Acting for Film      | One Year | 1st Semester | 18613   | 40                         | 100          |
| One Year 2nd Semester Acting for Film      | Acting for Film      | One Year | 2nd Semester | 18613   | 40                         | 100          |
| One Year 1st Semester Broadcast Journalism | Broadcast Journalism | One Year | 1st Semester | 17728   | 1220                       | 100          |
| One Year 2nd Semester Broadcast Journalism | Broadcast Journalism | One Year | 2nd Semester | 17728   | 1220                       | 100          |
| One Year 1st Semester Cinematography       | Cinematography       | One Year | 1st Semester | 22455   | 2403                       | 100          |
| One Year 2nd Semester Cinematography       | Cinematography       | One Year | 2nd Semester | 22455   | 2403                       | 100          |
| One Year 1st Semester Documentary          | Documentary          | One Year | 1st Semester | 17728   | 1220                       | 100          |
| One Year 2nd Semester Documentary          | Documentary          | One Year | 2nd Semester | 17728   | 1220                       | 100          |
| One Year 1st Semester Filmmaking           | Filmmaking           | One Year | 1st Semester | 14969   | 1614                       | 100          |
| One Year 2nd Semester Filmmaking           | Filmmaking           | One Year | 2nd Semester | 14969   | 1614                       | 100          |
| One Year 3rd Semester Filmmaking           | Filmmaking           | One Year | 3rd Semester | 14969   | 1614                       | 100          |
| One Year 1st Semester Game Design          | Game Design          | One Year | 1st Semester | 17728   | 1220                       | 100          |
| One Year 2nd Semester Game Design          | Game Design          | One Year | 2nd Semester | 17728   | 1220                       | 100          |
| One Year 1st Semester Musical Theatre      | Musical Theatre      | One Year | 1st Semester | 18910   | 40                         | 100          |
| One Year 2nd Semester Musical Theatre      | Musical Theatre      | One Year | 2nd Semester | 18910   | 40                         | 100          |
| One Year 1st Semester Photography          | Photography          | One Year | 1st Semester | 22455   | 1220                       | 100          |
| One Year 2nd Semester Photography          | Photography          | One Year | 2nd Semester | 22455   | 1220                       | 100          |
| One Year 1st Semester Producing            | Producing            | One Year | 1st Semester | 22455   | 1220                       | 100          |
| One Year 2nd Semester Producing            | Producing            | One Year | 2nd Semester | 22455   | 1220                       | 100          |
| One Year 1st Semester Screenwriting        | Screenwriting        | One Year | 1st Semester | 16546   | 40                         | 100          |
| One Year 2nd Semester Screenwriting        | Screenwriting        | One Year | 2nd Semester | 16546   | 40                         | 100          |
| Two Year 1st Semester Acting for Film      | Acting for Film      | Two Year | 1st Semester | 18613   | 40                         | 100          |
| Two Year 2nd Semester Acting for Film      | Acting for Film      | Two Year | 2nd Semester | 18613   | 40                         | 100          |
| Two Year 3rd Semester Acting for Film      | Acting for Film      | Two Year | 3rd Semester | 18613   | 40                         | 100          |
| Two Year 4th Semester Acting for Film      | Acting for Film      | Two Year | 4th Semester | 18613   | 40                         | 100          |
| Two Year 1st Semester Filmmaking           | Filmmaking           | Two Year | 1st Semester | 14969   | 1614                       | 100          |
| Two Year 2nd Semester Filmmaking           | Filmmaking           | Two Year | 2nd Semester | 14969   | 1614                       | 100          |

|                                       |                 |          |              |       |      |     |
|---------------------------------------|-----------------|----------|--------------|-------|------|-----|
| Two Year 3rd Semester Filmmaking      | Filmmaking      | Two Year | 3rd Semester | 14969 | 1614 | 100 |
| Two Year 4th Semester Filmmaking      | Filmmaking      | Two Year | 4th Semester | 14969 | 1614 | 100 |
| Two Year 5th Semester Filmmaking      | Filmmaking      | Two Year | 5th Semester | 14969 | 1614 | 100 |
| Two Year 6th Semester Filmmaking      | Filmmaking      | Two Year | 6th Semester | 14969 | 1614 | 100 |
| Two Year 1st Semester Musical Theatre | Musical Theatre | Two Year | 1st Semester | 18910 | 40   | 100 |
| Two Year 2nd Semester Musical Theatre | Musical Theatre | Two Year | 2nd Semester | 18910 | 40   | 100 |
| Two Year 3rd Semester Musical Theatre | Musical Theatre | Two Year | 3rd Semester | 18910 | 40   | 100 |
| Two Year 4th Semester Musical Theatre | Musical Theatre | Two Year | 4th Semester | 18910 | 40   | 100 |
| Two Year 1st Semester Photography     | Photography     | Two Year | 1st Semester | 22455 | 1220 | 100 |
| Two Year 2nd Semester Photography     | Photography     | Two Year | 2nd Semester | 22455 | 1220 | 100 |
| Two Year 3rd Semester Photography     | Photography     | Two Year | 3rd Semester | 22455 | 1220 | 100 |
| Two Year 4th Semester Photography     | Photography     | Two Year | 4th Semester | 22455 | 1220 | 100 |



## COMMUNITY EDUCATION PROGRAMS

| Program                                    | Department           | Tuition | Equipment & Technology Free |
|--|----------------------|---------|-----------------------------|
| 1 Week Musical Theatre                     | Musical Theatre      | 1282    | 0                           |
| 1 Week Music Video                         | Filmmaking           | 1655    | 141                         |
| 1 Week Filmmaking                          | Filmmaking           | 1713    | 141                         |
| 1 Week Acting                              | Acting               | 1255    | 0                           |
| 4 Week Animation                           | Animation            | 4571    | 10                          |
| 4 Week Filmmaking                          | Filmmaking           | 3771    | 580                         |
| 4 Week Photography                         | Photography          | 4113    | 295                         |
| 4 Week Musical Theatre                     | Musical Theatre      | 4400    | 10                          |
| 4 Week Acting                              | Acting               | 4343    | 10                          |
| 4 Week Digital Editing                     | Editing              | 4171    | 10                          |
| 4 Week Music Video                         | Filmmaking           | 3771    | 580                         |
| 4 Week Producing                           | Producing            | 4343    | 10                          |
| 4 Week Broadcast Journalism                | Broadcast Journalism | 4057    | 295                         |
| 4 Week Fashion Photography                 | Photography          | 5802    | 838                         |
| 8 Week Filmmaking                          | Filmmaking           | 6057    | 1165                        |
| 8 Week Acting                              | Acting               | 6304    | 20                          |
| 8 Week Broadcast Journalism                | Broadcast Journalism | 6628    | 590                         |
| 8 Week Producing                           | Producing            | 6057    | 590                         |
| 8 Week Photo                               | Photography          | 6628    | 590                         |
| 8 Week Screenwriting                       | Screenwriting        | 3771    | 20                          |
| 8 Week Introduction to Interactive Reality | Filmmaking           | 6057    | 1165                        |
| 8 Week Narrative Virtual Reality           | Filmmaking           | 6057    | 1165                        |
| 8 Week Virtual Reality Game Design         | Game Design          | 6057    | 1165                        |
| 12 Week Evening Acting                     | Acting               | 3771    | 0                           |
| 12 Week Evening Editing                    | Editing              | 4171    | 0                           |
| 12 Week Evening Photography                | Photography          | 4113    | 285                         |
| 12 Week Evening Film                       | Filmmaking           | 3771    | 570                         |
| 12 Week Evening Broadcast Journalism       | Broadcast Journalism | 4057    | 285                         |

|                           |               |      |      |
|---------------------------|---------------|------|------|
| 12 Week Evening Producing | Producing     | 4400 | 0    |
| 12 Week Screenwriting     | Screenwriting | 4343 | 0    |
| 6 Week Holiday Acting     | Acting        | 2513 | 15   |
| 6 Week Holiday Film       | Filmmaking    | 2513 | 585  |
| 6 Week Filmmaking         | Filmmaking    | 4800 | 872  |
| 6 Week Documentary        | Documentary   | 4513 | 872  |
| 6 Week acting             | Acting        | 5376 | 15   |
| Game Coding Intensive     | Game Design   | 9672 | 1105 |
| Animation & Title Design  | Animation     | 4171 | 10   |
| Two Day Line Producing    | Producing     | 489  | 0    |
| 1 Week Photography        | Photography   | 1069 | 0    |

# CREDIT EARNING POLICIES

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

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

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

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

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

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## FULL-TIME STATUS

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

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## INDEPENDENT STUDY

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

## TRANSFER CREDIT POLICIES

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New York Film Academy accepts transfer credits towards the Liberal Art and Sciences courses in degree programs. To be accepted for transfer, courses must have been taken at an accredited institution, taken for a letter grade of a C or higher (where the C grade has the numerical equivalent of at least 2.0 on a 4.0 point scale); be a college-level course and must be the substantial equivalent of a course offered at the New York Film Academy. Students may receive credit for AP or Higher Level IB scores as well. AP test scores of a three (3) or higher are transferable. IB Higher Level diploma scores of five (5) or higher may also be accepted for transfer credit. Decisions regarding the awarding of credit rest with the Dean of Academic Affairs, or their designee. If credit is awarded, the length and/or requirements of the program may be adjusted. Only official transcripts, official score reports, and official evaluations of foreign units shall be used for this review.

Transfer students must meet the same overall academic standards and requirements as students who enter the degree program 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. NYFA may place further restrictions on the acceptance of transfer units to maintain the integrity of the 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 degree.

Students receiving GI BILL ® benefits are eligible for transfer credit awards toward all programs approved for the training of veterans and other eligible persons.

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### TRANSFER OF INTERNATIONAL CREDIT

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

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### CREDIT FOR NON-TRADITIONAL EXPERIENCE

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

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

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## TRANSFER OF CREDITS WITHIN NYFA

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

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

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

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

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

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

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

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

Students interested in transferring to a different campus within the same program must reach out to the Registrar’s Office at [registrar@nyfa.edu](mailto:registrar@nyfa.edu).

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## OTHER COURSE WORK

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

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

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The transferability of credits you earn at NYFA is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree, diploma, or certificate you earn is also at the complete discretion of the institution to which you may seek to transfer. If the credits or degree, diploma or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at New York Film Academy will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending NYFA to determine if your credits or degree, diploma or certificate will transfer.

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## TUITION CREDIT

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

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## AP/IB CREDIT

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

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

# BFA FILMMAKING

## EXPECTED SUPPLIES COSTS

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### SEMESTER ONE

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#### *Mise-En-Scene Film*

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

#### *Continuity Film*

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

#### *Music Video*

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

#### *Non-Sync Film*

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

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### SEMESTER ONE ADDITIONAL COSTS

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- Hard drive (G Drive Mini 1TB)

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### SEMESTER TWO

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#### *POV*

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

#### *Chekhovian*

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

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

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

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### SEMESTER THREE

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#### *Synchronous Sound Production*

#### *Workshop I/Drawing*

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

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## SEMESTER FOUR

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### *Intermediate Film (Digital)*

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

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## SEMESTER FIVE

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### *Cinematography III*

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

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## SEMESTER SIX

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### *Synchronous Sound Production Workshop III*

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

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## SEMESTER SEVEN

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### *Director's Craft IIIB (Music Video/Commercial)*

- Props/Wardrobe
- Location Fees
- Film Expendables (tape, gels, etc.)

- Student Film Permits
- Food & Craft Services
- 1 terabyte hard drive (G Drive Mini 1TB)
- Lift Gate Truck Rental + Insurance
- Transportation

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## SEMESTER EIGHT

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### *Short Thesis (Digital) - 10 day Production*

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

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## YEARLY TOTAL EXPECTED SUPPLIED COSTS

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*BFA Year One:* \$6,000.00

*BFA Year Two:* \$4,450.00

*BFA Year Three:* \$7,750.00

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## SUPPLIES HARD COSTS

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G Drive Mini 1 TB Hard Drive: \$240.00

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## BOOK COSTS

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Overall estimate: \$500.00



# BFA ACTING FOR FILM

## EXPECTED SUPPLIES COST

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### SEMESTER ONE

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#### *Intro to Acting for Film & Filmcraft*

- Hard drive (G Drive Mini 1TB)

#### *Movement II & Voice and Speech II*

- Journal
- Yoga Mat
- Clothes that allow free movement

#### *Recommended Materials:*

- Personal Computer
- Smart Phone
- USB Drive for Printing
- Tripod for Recording with Smart Phone

### SEMESTER TWO

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#### *Acting for Film I*

- Hard drive (G Drive Mini 1TB)

#### *Movement II & Voice and Speech II*

- Journal
- Yoga Mat
- Clothes that allow free movement

### SEMESTER THREE

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#### *Acting for Film II*

- Hard drive (G Drive Mini 1TB)

### SEMESTER FOUR

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#### *Acting for Film III*

- Hard Drive (G Drive Mini 1TB)

#### *Acting Technique & Scene Study IV*

- Props

### SEMESTER FIVE

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#### *Voice Over*

- Microphone for at-home recording (recommended)

#### *Acting Technique & Scene Study V: Period Styles*

- Rehearsal Clothes (ie. Corset, Hard-Soled Shoes, Floor-Length Rehearsal Skirts, Jackets)

### SEMESTER SIX

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#### *Performing Shakespeare*

- Rehearsal Clothes (ie. Corset, Hard-Soled Shoes, Floor-Length Rehearsal Skirts)

### SEMESTER SEVEN

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#### *Advanced Voice and Movement: Characterization for the Stage*

- Journal
- Clothes that allow free movement

### SEMESTER EIGHT

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#### *Thesis Production*

- 1 terabyte hard drive (G Drive Mini 1TB)
- Props/Wardrobe
- Location Fees

- Film Expendables (tape, gels, etc.)
- Student Film Permits
- Food & Craft Services
- Transportation

*Business of Acting*

- Headshots and Prints
- Website
- Backstage Membership (recommended)
- Actors Access Membership (recommended)
- Journal

*Auditioning Technique*

- Blue or Green Backdrop
- At-Home Lighting Kit for Self-Tapes

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YEARLY TOTAL EXPECTED  
SUPPLIED COSTS

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*BFA Year One:* \$1,000

*BFA Year Two:* \$1,000

*BFA Year Three:* \$3,500

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SUPPLIES HARD COSTS

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G Drive Mini 1 TB Hard Drive: \$240.00

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BOOK COSTS

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Overall estimate: \$700.00

## ESTIMATED PRODUCTION COSTS

| Program                                     | Estimated Additional Book/Production Costs                                  |
|---|---|
| Two-Year Acting                             | \$2,000   |
| Two-Year Filmmaking                         | \$6,950   |
| Two-Year Photography                        | \$4,000   |
| Two-Year Musical Theatre                    | \$1,000   |
| One-Year 3d Animation & Visual Effects      | \$500   |
| One-Year Acting for Film                    | \$1,000   |
| One Year Broadcast Journalism               | \$400   |
| One-Year Cinematography                     | \$6,000 (If final is shot on film)<br>\$4,000 (If final is shot on digital) |
| One Year Documentary Filmmaking             | \$4,500 (If final is shot on film)<br>\$2,000 (If final is shot on digital) |
| One Year Filmmaking                         | \$4,500 (If final is shot on film)<br>\$2,000 (If final is shot on digital) |
| One-Year Musical Theatre                    | \$500   |
| One-Year Screenwriting for Film & TV        | \$250   |
| One-Year Producing                          | \$250   |
| One-Year Photography                        | \$2,000   |
| Twelve-Week Evening Acting for Film         | \$100   |
| Twelve-Week Evening Broadcast Journalism    | \$200   |
| Twelve-Week Evening Digital Editing         | \$305   |
| Twelve-Week Evening Filmmaking              | \$1,200   |
| Twelve-Week Evening Photography             | \$1,200   |
| Twelve-Week Evening Producing               | \$250   |
| Twelve-Week Evening Screenwriting           | \$150   |
| Twelve-Week Evening After Effects           | \$500   |
| 3D Animation Workshop (Twelve-Week Evening) | \$250.00  |
| Eight-Week Acting for Film                  | \$200   |
| Eight-Week Broadcast Journalism             | \$200   |
| Eight-Week Filmmaking                       | \$1,200   |
| Eight-Week Musical Theatre                  | \$200.00  |
| Eight-Week Photography                      | \$1,200   |
| Eight-Week Producing                        | \$650   |
| Eight-Week Screenwriting                    | \$150   |
| Eight-Week Cinematic Virtual Reality        | \$650   |
| Eight-Week Narrative Virtual Reality        | \$1,240   |
| Introduction to Virtual Reality             | \$250   |

|   |          |
|---|----------|
| Introduction to Interactive Virtual Reality | \$600    |
| Virtual Reality Game Design                 | \$300    |
| Six-Week Acting for Film                    | \$100    |
| Six-Week Documentary Filmmaking             | \$700    |
| Six-Week Filmmaking                         | \$1,200  |
| Four-Week Acting For Film                   | \$100    |
| Four-Week Broadcast Journalism              | \$200    |
| Four-Week Digital Editing                   | \$500    |
| Four-Week Filmmaking                        | \$600    |
| Four-Week Musical Theatre                   | \$100    |
| Four-Week Photography                       | \$1,200  |
| Four-Week Fashion Photography               | \$800    |
| Four-Week Producing                         | \$250    |
| Four-Week Music Video                       | \$1,200  |
| Animation and Title Design (Four-Week)      | \$500    |
| 3D Animation Workshop (Four-Week)           | \$100.00 |
| One-Week Acting for Film                    | \$50     |
| One-Week Filmmaking                         | \$315    |
| One-Week Musical Theatre                    | \$100    |
| One-Week Photography                        | \$0      |
| Two-Week Photography                        | \$0      |
| Two-Day Line Producing & Movie Magic        | \$110    |

UNDERGRADUATE DEGREE  
PROGRAMS

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BACHELOR OF FINE ARTS

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# UNDERGRADUATE ADMISSIONS POLICY: BACHELOR OF FINE ARTS

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

All transcripts and supporting materials must be submitted digitally.

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## REQUIRED APPLICATION MATERIALS

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

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

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

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## APPLICATION

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Students must submit a completed undergraduate program application. Applications are available online at: [www.nyfa.edu/applications/bfa1.php](http://www.nyfa.edu/applications/bfa1.php).

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## APPLICATION FEE

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

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

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## HIGH SCHOOL TRANSCRIPT

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

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services. In certain circumstances transcripts may not offer enough information to determine eligibility, in those circumstances the student is responsible for providing an evaluated transcript.

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## NARRATIVE STATEMENT

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

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## LETTERS OF RECOMMENDATION

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BFA applicants must submit a minimum of two (2) letters of recommendation verifying the applicant's ability to successfully take on undergraduate study in the relevant field. Recommenders should be in a position to evaluate the applicant's readiness, such as teachers, supervisors, counselors, or coaches. Letters must be submitted directly to the Admissions Office by the individual writing on the applicant's behalf. Hard copy letters must be sealed and stamped. Alternatively, letters may be sent via email by the individual writing on the applicant's behalf.

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## CREATIVE PORTFOLIO

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

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

or YouTube), and a link to the site must be provided in the application materials.

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

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

Portfolio materials will not be returned.

### **ACTING FOR FILM**

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

#### **Monologue requirements:**

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

### **ENTERTAINMENT MEDIA**

#### ***Writing Sample (select below):***

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

#### ***Visual Sample (select from below):***

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

#### ***Choose a Concentration***

A student graduating from the New York Film Academy with a Bachelor of Fine Arts in Entertainment Media will have a concentration in one of the following disciplines: Animation, Acting for Film, Broadcast Journalism, Cinematography, Documentary Filmmaking, Filmmaking, Musical Theatre, Producing, Photography, or Screenwriting.



The student may choose their concentration when applying or during their sixth semester. The semester three (3), four (4), and five (5) Practical Application courses are designed to introduce students into the variety of different artistic disciplines. During the sixth semester each student will meet with their assigned Academic Advisor to choose a concentration and complete any additional audition requirements.

#### Additional Audition Requirements

If a student chooses a concentration in Acting for Film or Musical Theater said student will be required to complete an Audition Requirement.

#### *Acting for Film:*

- Prepare two (2) contrasting contemporary monologues of approximately 60-90 seconds per monologue.
- Monologues must be age appropriate and from a legitimate source material, published play or screenplay.

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

#### *Musical Theatre:*

- Two Contrasting Musical Theatre Songs:
  - Each song should be approximately 60-90 seconds.
  - Students must sing to live or recorded accompaniment. No “a cappella” singing.
  - Accompanist will be provided if auditioning live at NY Campus (only).
  - Songs should be filmed in a 3/4 shot which means approximately from the knees to the top of the head.
- One Contemporary Monologue from a published American play.
  - Monologues cannot be from a musical, television show, or film.
  - The monologue should be approximately 60-90 seconds in length.
  - Monologue should be filmed in a 3/4 shot which means approximately from the knees to the top of the head.

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

### **MUSICAL THEATRE**

Applicants must submit:

1. Two (2) contrasting musical theatre songs; and
2. One (1) contemporary monologue from a Published American Play; and

3. At least one (1) dance video; and
4. Wild Card (optional)

### Musical Theatre Songs

- Two Contrasting Musical Theatre Songs:
  - Each song should be approximately 60-90 seconds
  - Students must sing to live or recorded accompaniment. No “a cappella” singing.
  - Accompanist will be provided if auditioning live at NY Campus (only).
  - Songs should be filmed in a 3/4 shot which means approximately from the knees to the top of the head.

### Monologue

- One Contemporary Monologue from a published American play.
  - Monologues cannot be from a musical, television show, or film.
  - The monologue should be approximately 60-90 seconds in length.
  - Monologue should be filmed in a 3/4 shot which means approximately from the knees to the top of the head.

### Dance Video Submission

*All Students must submit one or both of the following options as a sharable link video submission. Dance Audition will not be performed live for an adjudicator, unless specified.*

All media should be filmed with the student’s entire body in the frame and should be a solo video of students. All choreography must be performed to music; no “a cappella” dance media. Please consider including a few technical skills (turns, balances, leg extensions, etc.). Advancement is not based on technical level alone. We are interested in how you connect to the music, point of view, storytelling ability, how you communicate through movement, and performance quality.

#### Dance Option A

- Tutorial Theatre Dance (beginner level) Video provided by NYFA for the applicant to execute and record as their video submission.
- All media should be filmed with the student’s entire body in the frame and should be a solo video of students.

#### Dance Option B

- 30-60 seconds of the dance discipline you are most comfortable with: jazz, theatre dance, modern, lyrical or contemporary, or ballet (solo only/no barre).
- No tap or hip hop.

Additional dance skills may be requested after your initial media has been viewed.

### Wild Card (Optional)

- This Video can be anything of your choice: a pop/rock song, another style of dance, a special skill, an instrument that you play, etc. “*What do you want us to know about you?*” and “*What makes you unique?*”.
- A Video Submission is required and should be no more than 60-90 seconds.

- *Wild Card will not be performed live for an adjudicator, unless specified or approved.*

## **FILMMAKING**

Portfolios may consist of:

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

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

Or a visual sample from the below:

### ***Visual Sample (select from a or b):***

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

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## **PROOF OF ENGLISH PROFICIENCY**

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

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

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

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

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## OPTIONAL SAT /ACT

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

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

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

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

New York Campus: 7863

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## INTERVIEW

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

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## TUITION DEPOSIT

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

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

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## ADMISSION STIPULATION

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

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

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## REQUIREMENTS FOR STUDENTS RE-APPLYING TO NYFA

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

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

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

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

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

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

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

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

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

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

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

- Petition to the Admissions Review Office\*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# BACHELOR OF FINE ARTS IN ACTING FOR FILM

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Total Credits Required: 124 Units

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## OVERVIEW

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

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

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## PROGRAM LEARNING OUTCOMES

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In addition to providing a solid base of collegiate-level general education and specified undergraduate-level knowledge, the educational objectives in the Bachelor of Fine Arts (BFA) in Acting for Film Degree Program are to teach students the art and craft of acting and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of acting for film.

- Critically analyze dramatic texts across diverse cultural and historical lenses to construct characters using critical thinking, analysis, interpretation, and knowledge of dramatic structure.
  - Create believable characters with emotional and psychological depth, demonstrating dependable and repeatable acting techniques
  - Practice professional etiquette and communication skills when working independently and collaboratively in a creative environment.
  - Demonstrate a broad knowledge of the history of theatre and film necessary to creating a historical and social context that inform acting choices and character development.
  - Create original work that demonstrates a unique voice and vision and utilizes the technical and aesthetic tools of the major disciplines of the cinematic arts.
  - Audition at a professional level and apply best practices entertainment industry.
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## YEAR ONE OVERVIEW

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In Year One, bachelor students undergo a thorough regimen of class work that lays the foundation for the introduction of the craft of acting in the film arts.



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## SEMESTER ONE OBJECTIVES

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During the first semester, students will develop a foundational understanding of the major tools and techniques used by the actor. All students participate in an intensive sequence of classes in Technique & Scene Study I, Voice & Speech I, Movement I, Filmcraft, and Acting for Film I as well as general education courses in liberal arts.

### **Learning Outcomes:**

- Achieve an understanding of the fundamental principles of acting on camera.
- Develop a basic understanding of the principles of Filmcraft.
- Execute basic acting techniques and apply them to scene study.
- Examine and analyze fundamentals of script and text analysis.
- Begin to explore vocal and physical techniques and apply them to acting work.
- Achieve an understanding of the development of film acting styles from silent movies to present day, as well as developing a working knowledge of films that span the history of movies in America.

### **Production Outcomes:**

- Present in-class monologues or scenes for critique.
- Shoot in-class on camera and participate in several production workshops with Filmmakers and Acting Instructor.
- Participate in a Filmcraft shoot.
- Edit a short film.

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## SEMESTER TWO OBJECTIVES

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In the second semester, students will build upon what they learned in semester one. Their courses include Technique & Scene Study II, Voice & Speech II, Movement II, Acting for Film II, as well as continued general education courses.

### **Learning Outcomes:**

- Develop a more thorough understanding of the craft of acting through the study and in-depth exploration of a specific Stanislavski based methodology that will help the actor find a new level of emotional availability
- Demonstrate more advanced understanding of on-camera acting techniques.
- Understand the nuances and differences between staged and on-camera performances.
- Analyze the relationship between their physical and emotional life and apply these discoveries to acting choices.

### **• Production Goals:**

- Shoot and edit in-class on camera scenes for critique.
- Shoot in-class on camera a final movement performance.
- Perform in an end of semester live presentation that is filmed.

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## SEMESTER THREE OBJECTIVES

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The third semester provides further training with Technique & Scene Study III and Acting for Film III as well as their general education courses.

• **Learning Outcomes:**

- Develop a deeper comprehension of acting skills through the exploration of scenes by contemporary playwrights, finding a new level of richness within the student's instrument.
- Demonstrate advanced understanding of on-camera acting technique.
- Examine and analyze the nuances and differences between staged and on-camera performances.

**Production Goals:**

- Shoot and edit in-class short scenes, as well as a final scene to be screened.
- Perform in an end of semester live presentation that is filmed.

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## YEAR TWO

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In Year Two, students continue a thorough regimen of class work and film acting progressing into ensemble work and professional prep work such as creating material for a voice-over reel.

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## SEMESTER FOUR OBJECTIVES

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The fourth semester students continue to cultivate their acting skills in the medium of Acting for Film IV: Scripted TV, Technique & Scene Study IV, and general education courses.

**Learning Outcomes:**

- Develop an acute understanding of the demands of Acting for scripted television.
- Explore in depth portrayals of human behavior through foundational playwrights, thereby demonstrating a more connected understanding of their skills as an Actor.

**Production Goals:**

- Film both a Scripted Television Sitcom and Dramatic episode for critique.
- Perform in an end of semester live presentation that is filmed.

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## SEMESTER FIVE OBJECTIVES

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The fifth semester provides further training with Improvisation, Technique & Scene Study V (Period Styles), Writing for Actors, Voice-Over, as well as their general education courses.

**Learning Outcomes:**

- Explore & Develop techniques required to complete projects of increasing complexity including heightened language & period styles.
- Strengthen improvisational skills by access to the fundamental exercises and rules.
- Comprehend sound writing principles.
- Perform in a variety of scripts for voice over work.

• **Production Goals:**

- Perform an in-class presentation based on the work in the Technique & Scene Study Period Styles course.
- Create material for a voice over reel.
- Complete a screenplay to be filmed in the Acting or Film IV course.
- Perform in an in-class live improvisational performance which is filmed.

## SEMESTER SIX OBJECTIVES

In the sixth semester provides further training with Performing Shakespeare, Acting for Film V, an Acting Elective, and their general education courses.

**Learning Outcomes:**

- Develop deeper comprehension of stage vs. film performance and the demands of a professional film set.
- Analyze and understand the work of Shakespeare.

**Production Goals:**

- Perform in a final film project for final screening.
- Develop a demo reel needed to market themselves in the industry.
- Perform an in-class live Shakespearean performance which is filmed.
- Performance in a chosen Acting Elective that will be filmed.

## YEAR THREE

Through exposure to the many facets of the professional world of film acting, the third year prepares students for their Final Projects and Industry Showcase. Year Three BFA students must complete a series of highly specialized courses, participate in a play production workshop, and ultimately deliver a Final Project of their own creation.

## SEMESTER SEVEN OBJECTIVES

Through exposure to the many facets of the professional world of film acting, the third year prepares students for their Final Projects and Industry Showcase. Year Three BFA students must complete a series of highly specialized courses, participate in a play production workshop, and ultimately deliver a Thesis Project of their own creation.

### **Learning Outcomes:**

- Develop the regimen required of the Actor to be a part of a full-length theatrical production.
- Demonstrate further development of voice & movement in creating a specific character to be performed.
- Examine and understand the aspects of creating content to use in Digital Media productions.

### **• Production Goals:**

- Perform in a live full-length, multi-performance theatrical production that will be filmed.
- Create a Pilot Script and a Blueprint for Pitch Kit or “Bible” for a media project.

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## **SEMESTER EIGHT OBJECTIVES**

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In their eighth and final semester students will complete their training with their Final Project, Business of Acting/Audition Technique, Building the Reel, Industry Showcase, and their final general education courses.

### **Learning Outcomes:**

- Demonstrate a deeper understanding and insight into their skills as an Actor, allowing them to perform at a professional level.
- Development of skills necessary for auditioning and the realities of the Acting industry and the business of Acting.
- Development of one’s own vision and voice and a creative artist.
- Create a Thesis Project from inception to final screening.

### **Production Goals:**

- Create a Thesis Project including inception, writing, and performance to be filmed and screened by an audience.
- Develop the Professional Package needed to market themselves in the industry including headshot, resume and an acting reel.
- Final performance in a live showcase for an invited audience.

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## CURRICULUM

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All LIBERAL ARTS & SCIENCE courses are listed separately.

Please note, courses may be moved into different semesters.

| <b>SEMESTER ONE</b>   |                              |                |
|-----------------------|------------------------------|----------------|
| <b>Course Number</b>  | <b>Course Title</b>          | <b>Credits</b> |
| ACTI107N              | Acting for Film I            | 2              |
| ACTI111N              | Technique & Scene Study I    | 4              |
| ACTI121N              | Voice & Speech I             | 2              |
| ACTI131N              | Movement I                   | 2              |
| ACTI147N              | Filmcraft for Actors         | 2              |
| FOUN100N              | English Composition          | 3              |
| FOUN171N              | First Year Seminar           | 3              |
| <b>TOTAL</b>          |                              | <b>18</b>      |
| <b>SEMESTER TWO</b>   |                              |                |
| <b>Course Number</b>  | <b>Course Title</b>          | <b>Credits</b> |
| ACTI157N              | Acting for Film II           | 4              |
| ACTI161N              | Technique & Scene Study II   | 4              |
| ACTI171N              | Voice & Speech II            | 2              |
| ACTI181N              | Movement II                  | 2              |
| FOUN101N              | Advanced English Composition | 3              |
| FOUN127N              | Film History I               | 3              |
| <b>TOTAL</b>          |                              | <b>18</b>      |
| <b>SEMESTER THREE</b> |                              |                |
| <b>Course Number</b>  | <b>Course Title</b>          | <b>Credits</b> |
| ACTI197N              | Acting for Film III          | 4              |
| ACTI201N              | Technique & Scene Study III  | 4              |
| HATM107N              | Film History II              | 3              |
| FOUN131N              | Public Speaking              | 3              |
| <b>TOTAL</b>          |                              | <b>14</b>      |

|   |   |                |
|---|---|----------------|
|   |   |                |
| <b>SEMESTER FOUR -</b>  |   |                |
| <b>Course Number</b>  | <b>Course Title</b>                                 | <b>Credits</b> |
| ACTI217N  | Acting for Film IV: Scripted TV                     | 4              |
| ACTI221N  | Technique & Scene Study IV                          | 4              |
| ARHU211N  | Dramatic Literature                                 | 3              |
| SOSC201N  | Psychology of Performance                           | 3              |
| FOUN141N  | Critical Thinking                                   | 3              |
| <b>TOTAL</b>  | -   | <b>17</b>      |
|   |   |                |
| <b>SEMESTER FIVE -</b>  |   |                |
| <b>Course Number</b>  | <b>Course Title</b>                                 | <b>Credits</b> |
| ACTI231N  | Technique & Scene Study V (Period Styles)           | 4              |
| ACTI241N  | Improvisation                                       | 2              |
| ACTI251N  | Writing for Actors                                  | 2              |
| ACTI261N  | Voice-Over  | 2              |
| NASC211N  | Science in the Movies                               | 3              |
| HATM221N  | History of Theatre                                  | 3              |
| <b>TOTAL</b>  | -   | <b>16</b>      |
|   |   |                |
| <b>SEMESTER SIX -</b>   |   |                |
| <b>Course Number</b>  | <b>Course Title</b>                                 | <b>Credits</b> |
| ACTI271N  | Acting for Film V                                   | 4              |
| ACTI281N  | Performing Shakespeare                              | 2              |
| ARHU251N  | The Effective Artist: Critical Concepts in the Arts | 3              |
| Students must complete 1 Acting elective.                                   |   |                |
| -   | Selected by NYFA from Course List.                  | 2              |
| Students must complete 1 upper-division Social & Behavioral Science course. |   |                |
| -   | Selected by NYFA from Course List.                  | 3              |
| <b>TOTAL</b>  | -   | <b>14</b>      |

|  |  |                |
|--|--|----------------|
| <b>SEMESTER SEVEN</b>  |  |                |
| <b>Course Number</b>   | <b>Course Title</b>  | <b>Credits</b> |
| ACTI307N   | Digital Media  | 2              |
| ACTI311N   | Play Production Workshop                                     | 5              |
| ACTI321N   | Advanced Voice & Movement:<br>Characterization for the Stage | 2              |
| <b>Students must complete 1 upper-division Arts &amp; Humanities elective.</b>             |  |                |
| -  | Selected by NYFA from Course List.                           | 3              |
| <b>Students must complete 1 upper-division History of Art, Theatre &amp; Media course.</b> |  |                |
| -  | Selected by NYFA from Course List.                           | 3              |
| <b>TOTAL</b>   | -  | <b>15</b>      |
| <b>SEMESTER EIGHT</b>  |  |                |
| <b>Course Number</b>   | <b>Course Title</b>  | <b>Credits</b> |
| ACTI341N   | Industry Showcase  | 2              |
| ACTI361N   | Thesis Production  | 3              |
| ACTI351N   | Business of Acting   | 2              |
| ACTI381N   | Auditioning Technique  | 2              |
| <b>Students must complete 1 Arts &amp; Humanities upper-division elective.</b>             |  |                |
| -  | Selected by NYFA from Course List.                           | 3              |
| <b>TOTAL</b>   | -  | <b>12</b>      |

## ACTING FOR FILM I

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In Acting for Film I, the primary emphasis is to introduce beginning students to the acting challenges unique to the camera, including how to incorporate given circumstances and basic camera techniques. The students will learn the basic skills necessary for creating a fully realized performance on camera. These skills include an understanding of continuity, hitting a mark, eye line, and the importance of subtlety and nuance. The differences and similarities between acting for film and acting for the stage are also explored. During this course, students will develop the ability to create a real environment for their scenes, actively listen and respond to the people in their scenes and take direction. The students will shoot with their instructor in a production workshop as well a variety of scenes in class. Prerequisite(s): None.

## TECHNIQUE & SCENE STUDY 1

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Technique & Scene Study I provides students with the building blocks necessary to form a solid foundation in the craft of acting. Through consistent practice in relaxation and a series of listening, observation and imagination-building exercises students will develop a strong sense of freedom, concentration, and play. Process, not product or result, will be emphasized.

As the semester progresses students will be introduced to script work, via short scenes and monologues, and the basic analytical tool kit of Given Circumstances and Actions. With a focus on doing as opposed to feeling, students will ultimately learn to utilize these tools as the cornerstone of their work. Throughout the semester, students will learn to turn their focus away from themselves, live in the moment and lay the foundation for developing clearer, stronger physical and vocal choices in their acting. Preparation, participation, and a sense of personal responsibility to the craft will be stressed at all times.

The semester culminates with a taped live performance of a short monologue.

## VOICE & SPEECH 1

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This introductory course gives students the tools to explore basic elements of clear and understandable speech. Using various methods, students will learn anatomical awareness, the value of operative words to increase clarity, and how to become more flexible with their vocal instrument. In this course, students will hone a vocal technique that is open, free, flexible, lively, and possessing an extensive and colorful range, while also identifying habits that may impact the connection between the body and the voice. A daily warm-up routine will be developed to increase stamina and habituate technical skills in the areas of relaxation, alignment, breath, resonance, and articulation. A clear vocal progression will act as the foundation of this course and will help students connect body, voice, and image to text including but not limited to self-written pieces, and classical and contemporary poetry.



## MOVEMENT I

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In this course students will explore what it means to engage their full bodies as a tool for performance. Using various training methods, students will be guided towards increased physical awareness and freedom. Through immersion, students will develop trust in physical impulse as they increase their range of physical expression. Students will be challenged to listen with their whole bodies and to respond courageously without inhibition. This course will provide the foundation for movement analysis and explore the application of movement exercises as a way to develop the physical life for character and story within an ensemble. This course will introduce students to tools which explore externalizing internal life with authenticity and presence.

## FILMCRAFT FOR ACTORS

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

## ACTING FOR FILM II

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In Acting for Film II, the primary emphasis is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character, and learning to maintain the integrity of the script while shooting out of sequence. Students will explore the character's motivations and intentions and discover how these are revealed by action. Students will shoot with their instructor in an Advanced Production Workshop, as well as shoot a variety of scenes in class. Prerequisite(s): Acting for Film I

## TECHNIQUE & SCENE STUDY II

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This course allows students to continue to explore acting through the study of an advanced, in-depth course in one specific acting technique for an entire semester. Methodologies will be one of the following: Meisner, Stanislavsky, Michael Chekhov, or Uta Hagen technique. Each of the above develops the vital tools of imaginative play and world-building, as well as a sense of immediacy and responsiveness. The course will culminate in an in-class presentation at the end of the semester. Prerequisite(s): Technique & Scene I

## VOICE & SPEECH II

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Building upon the foundations established in Voice & Speech I students explore the application of learned vocal techniques to text to expand vocal variety and organic connection to the character and story. There will be a focused refinement of vocal production and a deeper connection to images and text. Through various techniques, students will explore text work by focusing on the

enhancement of the variety of vocal choices, along with intelligibility and breathe support that is connected to image and character.

Prerequisite(s): Voice & Speech

## MOVEMENT II

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Building upon the foundational techniques learned in Movement I, students will continue the exploration of expanding and refining their ability to express character, story, and emotion through the body. Using multiple approaches to movement and its analysis, which may include and is not limited to, Viewpoints and composition work, Dance and contact improvisation, yoga, Laban Movement Analysis, Lecoq training, Grotowski technique,, and Chekhov Technique, students will be guided towards developing proficiency in their use of their physical instrument. This course will include the applying of various physicalizing techniques to character and situation through both improvised and scripted performance prompts and projects.

Prerequisite: Movement I

## ACTING FOR FILM III

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In Acting for Film II, students apply their previous training in Introduction to Acting for Film and Acting for Film I to more complex scenes and advanced on-camera exercises. Students will focus on finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. Students will prepare scripts and learn how to be camera ready for both in class exercises and professional shoots. The course culminates in a multi-day shoot with a production team including an experienced DP and Director. Prerequisite(s): Acting for Film II.

## TECHNIQUE & SCENE STUDY III

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Technique & Scene Study III builds on the foundation of relaxation, concentration, observation, imagination, and technique established in the previous semesters. Students will work on more complex scenes and lean further into script analysis, including a focus on units (or beats) and learning how to employ personalization & substitutions, to make more honest acting choices. The use of action verbs is reinforced to clarify intentions and objectives. Further exploration of the given circumstances within the scenes leads to more imaginative, complex, and detailed world-building.

Continued focus on the physical instrument, including concepts introduced in Voice & Speech and Movement classes, enables the student to better respond to stimuli, communicate with their whole body and project intentions outward.

Exercises may be taped for in-class critique and evaluation. A presentation of selected scenes will be taped in a live performance at the end of the semester.

Prerequisite: Technique & Scene Study II

## ACTING FOR FILM IV

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This course introduces the concepts and skills students need for contemporary streaming series and film in the multi camera format. Emphasis is on students gaining practical experience in numerous genres of on-camera acting. The students will be prepared for the pacing, tone and adjustments necessary for today's TV, film, streaming platforms, and digital media. The students work will culminate in a project where they film episodic content exploring multi-camera storytelling. Prerequisite(s): Acting for Film III.

#### TECHNIQUE & SCENE STUDY IV

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Having explored the basics of acting technique over the first three semesters, Tech & Scene Study IV asks each student to develop a more personal acting process. Students will take the acting tools from previous semesters and turn them toward creating fully-realized characters. To this end, strong emphasis will be placed on preparation outside of class. Students will use scene work to further free their impulses, uncover character-driven motivations and activate the language in the script. Script analysis will be re-emphasized and reinforced. More personal exploratory work, such as “emotional preparation,” may be introduced.

Exercises may be taped for in-class critique and evaluation. A presentation of selected scenes will be taped in a live performance at the end of the semester. Prerequisites: Acting Technique and Scene Study I & II

#### TECHNIQUE & SCENE STUDY V

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This course begins with an introduction to Molière and Commedia dell'Arte, with their specific character types and rhythms, and moves on through the more realistic, if still stylized, works of selected theatre artists of the 19th and 20th centuries. Through a combination of outside research and in-studio practice, students will explore the essential tenets of period styles and heightened language and the use of poetic rhythm and imagery in creating a role both psychologically and physically removed from their contemporary experience.

Prerequisite(s): Technique & Scene IV

#### IMPROVISATION

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

#### WRITING FOR ACTORS

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

#### VOICE-OVER

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

**Prerequisite(s): Voice & Speech II**

## ACTING FOR FILM V

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This course teaches advanced Acting for Film the skills necessary for creating a fully realized performance over the course of a short film based on the lessons learned in the previous AFF courses. In this course, students will shoot an original script. Rehearsals may be digitally taped for students to receive critique and adjustments from the instructor. Students will also do pre-production prep in class as well as rehearse an entire short film for the shoot. Students will be intensively involved in production as well as acting throughout the shoot days. This final filmed project will be screened at graduation. Prerequisite(s): Acting for Film IV.

## PERFORMING SHAKESPEARE

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This course puts an emphasis on the specificity of language and physical behavior through the works of William Shakespeare,. Students will learn how to use both to clarify actions and intentions. Shakespeare's poetic techniques, including the use of blank verse, metaphor and characterization through sound will be introduced to clarify meaning and unlock character choices hidden within the text.

## DIGITAL MEDIA

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The Digital Media course introduces students to Digital Media landscape and presents an overview of the tools that can help students take control of their careers. Each student will create, pitch, and write a short script for an online platform. The scripts should not exceed five pages, actors will then produce and shoot the scripts with materials available to them. The class is broken down into both Lecture and Workshop where students will present material for the Digital Media concept and the project.

## PLAY PRODUCTION WORKSHOP

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With students serving as members of an acting ensemble, this course focuses on the dynamics of the director/actor relationship and the personal responsibility of the actor to a theatrical production. Throughout the semester, student ensemble members will call on all the techniques learned through their first six semesters in Acting Technique, Voice & Speech and Movement classes and apply them to exercises, rehearsals and then a fully realized and repeatable live performance of a full-length play.

Performances of the previously published play chosen for presentation will be taped live.

## ADVANCED VOICE & MOVEMENT: CHARACTERIZATION FOR THE STAGE

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In this advanced voice and movement course students will focus on creating well-developed and fully realized characters to be performed in the Play Production Workshop course. The students will begin this course by exploring character creation based on archetypes and circumstance. They will then apply these techniques to the script of the Play Production Workshop course. As both courses move towards live performance, this course will focus on students taking the vocal and physical characterization they have created into the final stages of rehearsal, bringing a detailed and dynamic characterization into live performance in coherence with the style of play being produced.

## INDUSTRY SHOWCASE

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In preparation for the final showcase, students are encouraged to discover and prepare material that will be suitable to showcase their unique talents. They will practice interviews with industry professionals and develop a professional package that represents them as artists. This course will culminate in a live Showcase for Industry and an invited audience.

Prerequisite(s): Completion of semester 7 courses.

## THESIS PRODUCTION

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

## BUSINESS OF ACTING

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

Prerequisite: Technique & Scene Study IV

## AUDITION TECHNIQUE

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Students learn about the etiquette, practice, and procedure of audition structures along with techniques to effectively deliver successful audition performances. Students work with a variety of sides from commercial to TV series regular and practice auditioning in front of an invited audience.

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## ELECTIVES

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

## SINGING FOR ACTORS

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This course offers actors the opportunity to experience the techniques and joy of singing to feel comfortable and competent in an audition or on set. The skills practiced are intended to create expressive freedom in a musical environment. The course will culminate in a final filmed presentation.

## SKETCH COMEDY

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

## CONTEMPORARY DANCE

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

## STUNT WORKSHOP

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This course is designed to develop the specialty skills and techniques of stunt work with specific emphasis on film combat. The students will focus on the awareness and development of body mechanics as a tool for the actor through emphasis on stage fighting, circus skills, stage stunt work, as well as complex on-camera combat techniques and choreography. This course also includes an instructional component where the students choreograph their own staged fight scenes.

## ADVANCED STAGE PROJECTS

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This course is an individualized project-based curriculum culminating in a taped live performance for an audience. The scope of learning includes creating and developing a theatrical performance. The course is an exciting open-ended acting based course. The student will synergize all the methodologies and skill sets developed in their other acting courses. The productions may include and is not limited to the exploration of certain playwrights and the demands of those texts, ensemble work, devised theatre, or one-person show development.

### ENTERTAINMENT LAW

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

### BUILDING A REEL

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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.

# BACHELOR OF FINE ARTS ENTERTAINMENT MEDIA

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Total Credits Required: 120.5 – 133 Credits

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## PROGRAM OVERVIEW

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The New York Film Academy (NYFA) Bachelor Fine of Arts (BFA) in Entertainment Media is a full-time undergraduate program. Students will be exposed to a variety of visual and performing arts courses in the offered disciplines, before choosing a concentration. Disciplines offered include Acting for Film, Broadcast Journalism, Cinematography, Documentary Filmmaking, Filmmaking, Musical Theatre, Photography, Animation, Producing and Screenwriting.

The BFA in Entertainment Media affords students the opportunity to discern through practical study the discipline that best aligns with their talents and interests, before immersing themselves in advanced study in the latter portion of the program. Students will also engage in a comprehensive liberal arts curriculum designed to complement their creative pursuits. Students in the BFA program will build the critical, creative, and analytical skills needed to examine and understand the rapidly changing landscapes of storytelling craft.

Our bachelor's degree program is for highly motivated students who would like to enter an intensive hands-on course of study. By completing the Bachelor's degree in three-years, students save time and one year of expenses. The Academy makes this accelerated schedule possible by creating an extended academic year, allowing students to complete three full-length semesters in each calendar year. Students may also choose to complete the program in a traditional four-year time frame. Students who choose to complete the program in the traditional four-year time frame will have scheduled semester breaks off for the first three years. Students on this track, who choose a three (3) semester concentration will attend the last semester during the summer semester.

This program is offered on an intensive three (3) year track and a traditional four (4) year track.

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## PROGRAM LEARNING OUTCOMES

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Upon graduation from the Bachelor of Fine Arts in Entertainment Media, students will be able to:

- Apply critical thinking skills, a knowledge of visual language, thoughtful analysis, empathy and an inclusive understanding of storytelling intention.
- Demonstrate a consistent personal voice and storytelling style across written, verbal, and produced work in and for multiple story formats.
- Demonstrate an understanding and appreciation of the history and psychology behind their craft.
- Collaborate on a professional level with classmates and crew through all phases of discipline development.



- Analyze various stylistic and narrative approaches used throughout the history of visual storytelling.
- Demonstrate critical thinking and problem-solving using evidence-based reasoning to make informed decisions.
- Continue their evaluations for global citizenship; be self-aware, socially responsible, and cultivate a sense of life-long learning.

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## SEMESTER ONE OBJECTIVES

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Students will be introduced to the complex world of visual and performing arts theories. 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 Composition, First Year Seminar, and an introduction to the history and aesthetics of film.

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## SEMESTER ONE LEARNING OUTCOMES

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At the end of Semester 1 students will:

- Demonstrate an understanding, through analysis and application, of how characters and their arcs generate and propel a story forward.
- Examine and begin to cultivate healthy and productive writing habits.
- Recognize methods for working with personal and school- or work-related stressors and pressures in a positive, productive way.
- Demonstrate an understanding to produce and manage collaborative projects.
- Analyze and explain concepts of Story Structure and Character Development.

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## SEMESTER TWO OBJECTIVES

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In the second semester, students will build upon what they learned in semester one (1). Courses continue to develop visual representation and storytelling. Film History II will build upon the knowledge the students gained in Film History I of historical film movements that provided the framework for many of cinema's greatest auteurs. Students will be introduced to aspects of the Art of Filmmaking in Film Craft that will build a foundation for their capstone projects. They will continue their Foundation Studies with courses in Public Speaking and Advanced English Composition. In History and Aesthetics of Photography students will continue their analysis of the composition of a shot.

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## SEMESTER TWO LEARNING OUTCOMES

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At the end of semester two (2), students will know how to:

- Classify significant historical movements in cinema & television
- Begin to formulate professional-level oral and written communication skills.
- Organize and practice public speaking skills
- Critically examine the logical relationship of claims and the value and importance of

- supporting evidence
- Analyze the job of the director and the relationships on a film set including producer, actors and crew.
- Develop the initial skills of securing rights, working with writers, script analysis, and coverage; development of budgets, packaging, pitching, financing, marketing/distribution; and feature film budgeting/scheduling, production and delivery
- Identify different Master photographers' techniques and approaches

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## SEMESTER THREE OBJECTIVES

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Continuing to build upon the foundations that they have learned in the previous semesters, in semester three (3), students will deepen their understanding and appreciation of the arts and literature. Courses in this semester will emphasize critical thinking and college-level writing skills and research and are designed to inform and expand the undergraduate's development in filmmaking, acting and the other cinematic and visual arts offered at the New York Film Academy. This semester students will take the first of three (3) Practical Applications course. In the Practical Applications courses students will be able to choose from a variety of visual and performing arts disciplines which will immerse the student in a overall hands-on experience. The Practical Application courses are designed as introductory courses but are an intensive exploration in the discipline, to enable the student to make an informed decision for their final year.

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## SEMESTER THREE LEARNING OUTCOMES

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At the end of semester three (3), students will:

- Distinguish connections between thought, behavior, and emotion.
- Develop a basic understanding of the workings of consciousness and the deep connection between thoughts, emotions, and behavior.
- Evaluate literary works.
- Evaluate problem solving and textual comprehension tools.
- Compare and Contrast different artists and techniques. Distinguish different elements within the frame.
- Demonstrate a knowledge of the chosen visual or performing art concentration.

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## SEMESTER FOUR OBJECTIVES

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In Semester Four, students will continue to hone their critical analysis and writing skills that they have learned in previous semesters preparing them for their final year of concentrated, hands-on exploration of their chosen art and their thesis capstone project. Serving as a gateway for the student to apply theoretical analysis to their own works and the works of others, this semester will use tools from a variety of theoretical perspectives, historical paradigms, cultural ideologies, and philosophies. In Science and the Movies, students will explore the physical and life sciences. Movies that demonstrate scientific concepts will serve as templates for elucidation of said concepts. Students will examine the precise meaning and logical relationships of claims, the value and relevance of

supporting evidence in Critical Thinking. Students will engage in the second Practical Applications Course of their choice.

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## SEMESTER FOUR LEARNING OUTCOMES

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At the end of semester four (4), students will:

- Understand historic and current artistic and cultural schools of thought through studies of the arts and humanities.
- Examine non-cinematic stories for their potential for adaptation.
- Examine texts as well as the cultural and historical contexts in which they were written.
- Examine the accuracy and portrayal of science and scientists in films.
- Develop a basic understanding of the chosen visual or performing art concentration.
- Evaluate methods of academic research and writing in the discipline of art history.

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## SEMESTER FIVE OBJECTIVES

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Semester Five focuses on developing students' understanding of the diverse personal, interpersonal, and societal forces that shape people's lives and teach them how to approach these subjects through the concepts, principles, and methods of scientific inquiry. The skills mastered will prepare students for the advanced course work of constructing an authentic voice in their production projects. In *The Great Screenplays*, students will deepen their knowledge and critical understanding of Academy Award-winning and nominated screenplays, analyzing the techniques used by the great screenwriters. Students will engage in the final Practical Applications course.

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## SEMESTER FIVE LEARNING OUTCOMES

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At the end of semester five (5), students will:

- Compare great screenwriters and screenplays of the past, as well as their impact on current screenwriting conventions.
- Distinguish the connection between art and the socio-political climate of its time.
- Develop a vocabulary in human anatomy and physiology, and an understanding of how the bodyworks.
- Develop a basic understanding of the chosen visual or performing art concentration.
- Examine the ethical, social and far-reaching issues involved in media and society.

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## SEMESTER SIX OBJECTIVES

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Students will finish their General Education studies/ Classes in Anthropology of Media, Issues in Adaptation and Topics in Genre Studies deepen the students' general knowledge and enrich their storytelling abilities. At the midpoint of the semester, students will work with their Academic Advisor to declare their concentration, which they will take in subsequent semesters.

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## SEMESTER SIX LEARNING OUTCOMES

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At the end of semester six (6), students will:

- Develop a personal voice through idea generation, material investigation, technical refinement.
- Examine interrelationships between program forms, industrial paradigms, social trends, and culture of television programs.
- Analyze the historical development of Radio and Television broadcasting with an examination of the interrelationships between artistic and technological forms, as well as industry, social, and cultural trends.
- Examine adaptations using historical context with a main focus on the issues that existed during the time it was produced

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## SEMESTER SEVEN OBJECTIVES

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In Semester Seven, students will start their concentration courses. These courses are concentrated to give students foundational skills in their chosen craft. The students are armed with techniques they will use in the next term and beyond. In addition to attending classes, students will apply what they have learned in a series of projects designed to develop their abilities. From the first day of class, students will be immersed in hands-on education. Through both study and hands-on practice, students are trained in the fundamental principles, techniques, and craft of their chosen discipline. The students individual projects are designed with increasing complexity and reinforce concepts learned in their courses.

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## SEMESTER SEVEN LEARNING OUTCOMES

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At the end of semester seven, students will be able to:

- Tell a story and communicate an emotional message to viewers.
- Employ skills to work independently as well as collaboratively in a high-pressure creative environment.
- Illustrate an emotional message to viewers.
- Define the fundamental principles of their chosen craft.
- Support classmates in the emotional and technical endeavor of mastering their craft

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## SEMESTER EIGHT OBJECTIVES

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Building in complexity on the knowledge obtained from the previous semester, students in Semester Eight will advance their understanding by the continued development of their skill set. This semester is geared towards helping students complete individual projects and production outcomes. For some of the disciplines, this will be the Thesis semester, for other disciplines, this semester will be the intermediate semester with the Thesis to be completed in the 9th semester. Through both study and

hands-on practice, students are trained in the fundamental principles, techniques, and craft of their chosen discipline. This is accomplished through a combination of lecture, demonstration, instructor lead hands-on production workshops, and the students' own work. All students are assisted by their instructors to formulate a focus for their semester of study and a plan for accomplishing personal creative outcomes. Students who are working on their Thesis during the semester will be guided throughout the semester. This will be the final semester for students whose chosen discipline are: Acting for Film, Broadcast Journalism, Cinematography, Musical Theatre, Photography, and Screenwriting.

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## SEMESTER EIGHT LEARNING OUTCOMES

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At the end of semester eight, students will:

- Create student lead productions.
- Question current limitations of their craft.
- Discuss the elements, conventions, structure, and style of their discipline.
- Discuss and explain their artistic, creative choices.

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## SEMESTER NINE OBJECTIVES

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In the ninth and final semester, the courses will focus on the mastery of the craft culminating in the final Thesis project. The semester challenges students to develop their abilities artistically and technically. Students gain a practical understanding of the industry and the tools needed to successfully navigate it. Students must be prepared for full days of intensive work throughout the semester. They must be committed to a fast-paced, intensive learning environment. This will be the final semester for students who have a chosen discipline in: Animation, Documentary Filmmaking, Filmmaking, or Producing.

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## SEMESTER NINE LEARNING OUTCOMES

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At the end of semester nine (9), students will:

- Organize and manage working in a collaborative environment.
- Organize and manage their capstone project in their chosen craft.
- Demonstrate a mastery in storytelling concepts of elements, conventions, structure and style.
- Construct a capstone project in their chosen discipline.

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## CHOOSING A CONCENTRATION

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A student graduating from the New York Film Academy with a Bachelor of Fine Arts in Entertainment Media will have a concentration in one of the following disciplines: Animation, Acting for Film, Broadcast Journalism, Cinematography, Documentary Filmmaking, Filmmaking, Musical Theatre, Producing, Photography, or Screenwriting.

The student may choose their concentration when applying or during their sixth semester. The semester three (3), four (4), and five (5) Practical Application courses are designed to introduce students into the variety of different artistic disciplines. During the sixth semester each student will meet with their assigned Academic Advisor to choose a concentration and complete any additional audition requirements.

#### Additional Audition Requirements

If a student chooses a concentration in Acting for Film or Musical Theater said student will be required to complete an Audition Requirement.

#### *Acting for Film:*

- Prepare two (2) contrasting contemporary monologues of approximately 60-90 seconds per monologue.
- Monologues must be age appropriate and from a legitimate source material, published play or screenplay.

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

#### *Musical Theatre:*

- Two Contrasting Musical Theatre Songs:
  - Each song should be approximately 60-90 seconds.
  - Students must sing to live or recorded accompaniment. No “a cappella” singing.
  - Accompanist will be provided if auditioning live at NY Campus (only).
  - Songs should be filmed in a 3/4 shot which means approximately from the knees to the top of the head.
- One Contemporary Monologue from a published American play.
  - Monologues cannot be from a musical, television show, or film.
  - The monologue should be approximately 60-90 seconds in length.
  - Monologue should be filmed in a 3/4 shot which means approximately from the knees to the top of the head.

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

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## PROGRAM CURRICULUM

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Please note, semester schedules may be changed and courses may be moved between semesters. Students will be enrolled in a minimum of twelve (12) credits unless the students requests and is approved for a less than full-time course load.

| <b>TERM</b>          | <b>Semester One</b>                                 |                 |
|----------------------|---|-----------------|
| <b>Course Number</b> | <b>Course Title</b>                                 | <b>Credits</b>  |
| FOUN100N             | English Composition                                 | 3               |
| FOUN171N             | First Year Seminar                                  | 3               |
| FOUN161N             | Drawing   | 3               |
| FOUN121N             | Film History I                                      | 3               |
| SCRE110N             | Elements of Dramatic Narrative                      | 3               |
| <b>Total</b>         | -   | <b>15</b>       |
|                      |   |                 |
| <b>TERM</b>          | <b>Semester Two</b>                                 |                 |
| <b>Course Number</b> | <b>Course Title</b>                                 | <b>Credits</b>  |
| FOUN101N             | Advanced English Composition                        | 3               |
| HATM101N             | Film History II                                     | 3               |
| FOUN131N             | Public Speaking                                     | 3               |
| CINE150N             | Film Craft  | 2               |
| HATM111N             | History & Aesthetics of Photography I               | 3               |
| <b>Total</b>         | -   | <b>14</b>       |
|                      |   |                 |
| <b>TERM</b>          | <b>Semester Three</b>                               |                 |
| <b>Course Number</b> | <b>Course Title</b>                                 | <b>Credits</b>  |
| ARHU211N             | Dramatic Literature                                 | 3               |
| HATM201N             | Topics in Film Studies                              | 3               |
| FOUN141N             | Critical Thinking                                   | 3               |
| SOSC211N             | Psychology of Production                            | 3               |
| PAXX0012N            | Practical Applications In ...<br>(select from list) | 3 or 4          |
| <b>Total</b>         | -   | <b>15 or 16</b> |
|                      |   |                 |
| <b>TERM</b>          | <b>Semester Four</b>                                |                 |
| <b>Course Number</b> | <b>Course Title</b>                                 | <b>Credits</b>  |
| ARHU191N             | Literature and Society                              | 3               |
| HATM211N             | Art History   | 3               |
| ARHU251N             | The Effective Artist: Critical Concepts in the Arts | 3               |

|                      |   |                 |
|----------------------|---|-----------------|
| NASC211N             | Science in the Movies                               | 3               |
| PAXX0012N            | Practical Applications In ...<br>(select from list) | 3 or 4          |
| <b>Total</b>         | -   | <b>15 or 16</b> |
|                      |   |                 |
| <b>TERM</b>          | <b>Semester Five</b>                                |                 |
| <b>Course Number</b> | <b>Course Title</b>                                 | <b>Credits</b>  |
| SOSC381N             | Topics in Contemporary Moral Issues                 | 3               |
| ARHU451N             | Elements of the Great Screenplays                   | 3               |
| SOSC351N             | Media and Society                                   | 3               |
| ARHU431N             | Advanced Drawing                                    | 3               |
| PAXX0012N            | Practical Applications In ...<br>(select from list) | 3 or 4          |
| <b>Total</b>         | -   | <b>15 or 16</b> |
|                      |   |                 |
| <b>TERM</b>          | <b>Semester Six</b>                                 |                 |
| <b>Course Number</b> | <b>Course Title</b>                                 | <b>Credits</b>  |
| SOSC341N             | Anthropology of Media                               | 3               |
| HATM241N             | History of Broadcasting                             | 3               |
| ARHU441N             | Issues in Adaptation                                | 3               |
| ARHU321N             | Great Playwrights                                   | 3               |
| HATM351N             | Topics in Genre Studies                             | 3               |
| <b>Total</b>         | -   | <b>15</b>       |

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## CONCENTRATION PER DISCIPLINE

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| Concentration in       | Total Credits | Total BFA Credits |
|------------------------|---------------|-------------------|
| Animation              | 42            | 133               |
| Acting for Film        | 30            | 121               |
| Broadcast Journalism   | 30            | 121               |
| Cinematography         | 32            | 123               |
| Documentary Filmmaking | 41            | 132               |
| Filmmaking             | 41            | 132               |
| Musical Theatre        | 29.5          | 120.5             |
| Photography            | 33.5          | 124.5             |
| Producing              | 37.5          | 128.5             |
| Screenwriting          | 31.5          | 122.5             |



ANIMATION: 42 CREDITS

| <b>SEMESTER SEVEN</b> |  |                |                                  |
|-----------------------|--|----------------|----------------------------------|
| <b>Course Number</b>  | <b>Course Title</b>                                  | <b>Credits</b> | <b>Prerequisite(s)</b>           |
| ANIM100N              | 3-D Essentials                                       | 3              | -                                |
| ANIM110N              | Drawing & Anatomy                                    | 2              | -                                |
| ANIM120N              | Sculpture  | 2              | -                                |
| ANIM130N              | Modeling   | 2              | -                                |
| ANIM140N              | VFX Grand Tour                                       | 2              | -                                |
| ANIM150N              | Texturing  | 2              | -                                |
| <b>TOTAL</b>          |  | <b>13</b>      |                                  |
| <b>SEMESTER EIGHT</b> |  |                |                                  |
| <b>Course Number</b>  | <b>Course Title</b>                                  | <b>Credits</b> | <b>Prerequisite(s)</b>           |
| ANIM200N              | Lighting & Rendering                                 | 2              | ANIM150N                         |
| ANIM210N              | Drawing & Sculpture                                  | 3              | ANIM110N and ANIM120N            |
| ANIM220N              | Character Design                                     | 2              | ANIM120N and ANIM130N            |
| ANIM230N              | Digital Sculpting                                    | 2              | ANIM130N                         |
| ANIM240N              | Character Animation                                  | 3              | ANIM100N, ANIM110N, and ANIM130N |
| ANIM250N              | Visual Effects                                       | 3              | -                                |
| <b>TOTAL</b>          |  | <b>15</b>      |                                  |
| <b>SEMESTER NINE</b>  |  |                |                                  |
| <b>Course Number</b>  | <b>Course Title</b>                                  | <b>Credits</b> | <b>Prerequisite(s)</b>           |
| ANIM300N              | Character Setup                                      | 3              | ANIM240N                         |
| ANIM310N              | Effects Animation                                    | 2              | -                                |
| ANIM320N              | Matte Painting & Digital Environments                | 2              | ANIM100N and ANIM130N            |
| ANIM330N              | Compositing  | 2              | -                                |
| ANIM340N              | Performance Techniques in Animation & Visual Effects | 2              | -                                |
| ANIM350N              | Project Production & Portfolio                       | 3              | -                                |
| <b>TOTAL</b>          |  | <b>14</b>      |                                  |

ACTING FOR FILM: 30 CREDITS

| <b>SEMESTER SEVEN</b> |                     |                |                        |
|-----------------------|---------------------|----------------|------------------------|
| <b>Course Number</b>  | <b>Course Title</b> | <b>Credits</b> | <b>Prerequisite(s)</b> |
| ACT107N               | Acting for Film I   | 2              | -                      |

|                       |   |                |                        |
|-----------------------|---|----------------|------------------------|
| ACTI111N              | Acting Technique & Scene Study I                          | 4              | -                      |
| ACTI121N              | Voice & Speech I  | 2              | -                      |
| ACTI131N              | Movement I  | 2              | -                      |
| ACTI147N              | Filmcraft for Actors                                      | 2              | -                      |
| ACTI241N              | Improvisation   | 2              | -                      |
| <b>TOTAL</b>          | -   | <b>14</b>      |                        |
| <b>SEMESTER EIGHT</b> |   |                |                        |
| <b>Course Number</b>  | <b>Course Title</b>                                       | <b>Credits</b> | <b>Prerequisite(s)</b> |
| ACTI157N              | Acting for Film II  | 4              | ACTI107N               |
| ACTI161N              | Acting Technique & Scene Study II                         | 4              | ACTI111N               |
| ACTI171N              | Voice & Speech II   | 2              | ACTI121N               |
| ACTI381N              | Audition Technique  | 2              | -                      |
| ACTI181N              | Movement II   | 2              | ACTI131N               |
| ACTI###N              | Acting Elective<br>(Selected by NYFA from<br>Course List) | 2              | -                      |
| <b>TOTAL</b>          | -   | <b>16</b>      |                        |

### BROADCAST JOURNALISM: 30 CREDITS

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|                       |                         |                |                        |
|-----------------------|-------------------------|----------------|------------------------|
| <b>SEMESTER SEVEN</b> |                         |                |                        |
| <b>Course Number</b>  | <b>Course Title</b>     | <b>Credits</b> | <b>Prerequisite(s)</b> |
| BROA100N              | Broadcast Journalism I  | 6              | -                      |
| BROA130N              | Hands-on Camera         | 3              | -                      |
| BROA140N              | Digital Editing I       | 3              | -                      |
| BROA150N              | Personal Journalism I   | 1              | -                      |
| BROA160N              | Production Workshop I   | 2              | -                      |
| <b>TOTAL</b>          | -                       | <b>15</b>      |                        |
| <b>SEMESTER EIGHT</b> |                         |                |                        |
| <b>Course Number</b>  | <b>Course Title</b>     | <b>Credits</b> | <b>Prerequisite(s)</b> |
| BROA110N              | Broadcast Journalism II | 6              | BROA100N               |
| BROA150N              | Digital Editing II      | 3              | BROA140N               |
| BROA115N              | Personal Journalism II  | 4              | BROA150N               |
| BROA260N              | Production Workshop II  | 2              | BROA160N               |
| <b>TOTAL</b>          | -                       | <b>15</b>      |                        |

CINEMATOGRAPHY: 32 CREDITS

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| <b>SEMESTER SEVEN</b> |                                  |                |                        |
|-----------------------|----------------------------------|----------------|------------------------|
| <b>Course Number</b>  | <b>Course Title</b>              | <b>Credits</b> | <b>Prerequisite(s)</b> |
| CINE100N              | Cinematographer's Craft I        | 4              | -                      |
| CINE110N              | Camera I                         | 1              | -                      |
| CINE120N              | Fundamental of Lighting I        | 1.5            | -                      |
| CINE130N              | Production Workshops I           | 4              | -                      |
| CINE140N              | Photography Lab I                | 1              | -                      |
| CINE160N              | Personal Projects Development I  | 2              | -                      |
| CINE170N              | Editing for Cinematographers     | 1.5            | -                      |
| <b>TOTAL</b>          |                                  | <b>15</b>      |                        |
| <b>SEMESTER EIGHT</b> |                                  |                |                        |
| <b>Course Number</b>  | <b>Course Title</b>              | <b>Credits</b> | <b>Prerequisite(s)</b> |
| CINE200N              | Cinematographer's Craft II       | 2              | CINE100N               |
| CINE210N              | Camera II                        | 2              | CINE110N               |
| CINE220N              | Fundamental of Lighting II       | 1              | CINE120N               |
| CINE230N              | Production Workshops II          | 4              | CINE130N               |
| CINE240N              | Photography Lab II               | 1              | CINE140N               |
| CINE250N              | Art of Cinematography            | 2              | -                      |
| CINE260N              | Screen Projects                  | 2              | -                      |
| CINE270N              | Personal Projects Development II | 2              | CINE160N               |
| CINE280N              | Color Correction Lab             | 1              | -                      |
| <b>TOTAL</b>          |                                  | <b>17</b>      |                        |

DOCUMENTARY: 41 CREDITS

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| <b>SEMESTER SEVEN</b> |   |                |                        |
|-----------------------|---|----------------|------------------------|
| <b>Course Number</b>  | <b>Course Title</b>                     | <b>Credits</b> | <b>Prerequisite(s)</b> |
| DOCU100N              | Documentary Craft I                     | 3              | -                      |
| DOCU110N              | Camera Lighting and Sound I             | 3              | -                      |
| DOCU120N              | Documentary Production Workshop I       | 1              | -                      |
| DOCU130N              | Documentary Producing I                 | 3              | -                      |
| DOCU140N              | Documentary Traditions and Aesthetics I | 2              | -                      |
| DOCU150N              | Documentary Storytelling I              | 2              | -                      |
| DOCU160N              | Editing I                               | 2              | -                      |

|                       |   |                |                        |
|-----------------------|---|----------------|------------------------|
| <b>TOTAL</b>          | -   | <b>16</b>      |                        |
|                       |   |                |                        |
| <b>SEMESTER EIGHT</b> |   |                |                        |
| <b>Course Number</b>  | <b>Course Title</b>                       | <b>Credits</b> | <b>Prerequisite(s)</b> |
| DOCU200N              | Documentary Craft II                      | 2.5            | DOCU100N               |
| DOCU210N              | Camera Lighting and Sound II              | 2              | DOCU110N               |
| DOCU220N              | Documentary Production Workshop II        | 1              | DOCU120N               |
| DOCU230N              | Documentary Producing II                  | 2              | DOCU130N               |
| DOCU240N              | Documentary Traditions and Aesthetics II  | 1              | DOCU140N               |
| DOCU250N              | Documentary Storytelling II               | 3              | DOCU150N               |
| DOCU260N              | Editing II                                | 1              | DOCU160N               |
| <b>TOTAL</b>          | -   | <b>12.5</b>    |                        |
|                       |   |                |                        |
| <b>SEMESTER NINE</b>  |   |                |                        |
| <b>Course Number</b>  | <b>Course Title</b>                       | <b>Credits</b> | <b>Prerequisite(s)</b> |
| DOCU300N              | Documentary Craft III                     | 2              | DOCU200N               |
| DOCU310N              | Camera Lighting and Sound III             | 1              | DOCU210N               |
| DOCU320N              | Editing III                               | 3              | DOCU260N               |
| DOCU330N              | Documentary Producing III                 | 2              | DOCU230N               |
| DOCU340N              | Documentary Traditions and Aesthetics III | 1              | DOCU240N               |
| DOCU350N              | Documentary Storytelling III              | 1              | DOCU250N               |
| DOCU360N              | Editing IV                                | 2.5            | -                      |
| <b>TOTAL</b>          | -   | <b>12.5</b>    |                        |

## FILMMAKING: 41 CREDITS

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|                       |                           |                |                        |
|-----------------------|---------------------------|----------------|------------------------|
| <b>SEMESTER SEVEN</b> |                           |                |                        |
| <b>Course Number</b>  | <b>Course Title</b>       | <b>Credits</b> | <b>Prerequisite(s)</b> |
| FILM171N              | Acting for Directors      | 1              | -                      |
| FILM111N              | Cinematography I          | 2              | -                      |
| FILM121N              | Digital Editing I         | 3              | -                      |
| FILM101N              | Director's Craft I A      | 2              | -                      |
| FILM151N              | Director's Craft I B      | 2              | -                      |
| FILM237N              | Producing for Directors I | 1              | -                      |
| FILM157N              | Production Workshop I     | 2              | -                      |
| FILM131N              | Screenwriting I           | 2              | -                      |
| FILM141N              | Screenwriting II          | 2              | -                      |

|                       |                                   |                |                          |
|-----------------------|-----------------------------------|----------------|--------------------------|
| <b>TOTAL</b>          | -                                 | <b>17</b>      |                          |
|                       |                                   |                |                          |
| <b>SEMESTER EIGHT</b> |                                   |                |                          |
| <b>Course Number</b>  | <b>Course Title</b>               | <b>Credits</b> | <b>Prerequisite(s)</b>   |
| FILM241N              | Cinematography II                 | 2              | FILM111N                 |
| FILM167N              | Digital Editing II                | 2              | FILM121N                 |
| FILM181N              | Director's Craft II               | 1              | FILM101N and FILM151N    |
| FILM232N              | Producing for Directors II        | 2              | FILM237N                 |
| FILM227N              | Production Workshop II            | 3              | FILM157N                 |
| FILM191N              | Screenwriting III                 | 2              | FILM131N and FILM141N    |
| <b>TOTAL</b>          | -                                 | <b>12</b>      |                          |
|                       |                                   |                |                          |
| <b>SEMESTER NINE</b>  |                                   |                |                          |
| <b>Course Number</b>  | <b>Course Title</b>               | <b>Credits</b> | <b>Prerequisite(s)</b>   |
| FILM261N              | Intermediate Film Post-Production | 4              | All Semester Two Courses |
| FILM252N              | Intermediate Film Prep            | 2              | All Semester Two Courses |
| FILM251N              | Intermediate Film Production*     | 4              | All Semester Two Courses |
| FILM242N              | Short Film Directing I            | 2              | All Semester Two Courses |
| <b>TOTAL</b>          | -                                 | <b>12</b>      |                          |

### MUSICAL THEATRE: 29.5 CREDITS

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|                       |                              |                |                        |
|-----------------------|------------------------------|----------------|------------------------|
| <b>SEMESTER SEVEN</b> |                              |                |                        |
| <b>Course Number</b>  | <b>Course Title</b>          | <b>Credits</b> | <b>Prerequisite(s)</b> |
| MUSC101N              | Acting I                     | 2              |                        |
| MUSC106N              | Ballet I                     | 1              | -                      |
| MUSC117N              | Ensemble I                   | 0.5            | -                      |
| MUSC107N              | Theatre Dance / Jazz I       | 1              | -                      |
| MUSC201N              | Music Theory & Sight Singing | 1              | -                      |
| HATM311N              | Musical Theatre History      | 3              | -                      |
| MUSC111N              | Private Voice                | 0.5            | -                      |
| MUSC112N              | Performance Lab I            | 2              | -                      |
| MUSC103N              | Song Interpretation          | 2              | -                      |
| ACTI121N              | Voice & Speech I             | 2              | -                      |
| MUSC104N              | Voice Studio Lab I           | 1.5            | -                      |
| <b>TOTAL</b>          | -                            | <b>16.5</b>    |                        |
|                       |                              |                |                        |
| <b>SEMESTER EIGHT</b> |                              |                |                        |
| <b>Course Number</b>  | <b>Course Title</b>          | <b>Credits</b> | <b>Prerequisite(s)</b> |

|              |                                    |           |          |
|--------------|------------------------------------|-----------|----------|
| MUSC108N     | Acting II                          | 2         | MUSC101N |
| MUSC113N     | Ballet II                          | 1         | MUSC106N |
| MUSC214N     | Ballroom & Conditioning            | 0.5       | -        |
| MUSC212N     | Ensemble II                        | 0.5       | MUSC117N |
| MUSC114N     | Theatre Dance / Jazz II            | 1         | MUSC107N |
| MUSC109N     | Musical Theatre Audition Technique | 2         | -        |
| MUSC119N     | Comedy                             | 0.5       | -        |
| MUSC201N     | Musical Theatre Scene Study        | 1         | -        |
| MUSC204N     | Performance Lab II                 | 2         | MUSC112N |
| MUSC202N     | Musical Theatre Improvisation      | 0.5       | -        |
| MUSC118N     | Pop/Rock I                         | 1         | -        |
| MUSC111N     | Private Voice                      | 0.5       | -        |
| MUSC213N     | Tap I                              | 0.5       | -        |
| <b>TOTAL</b> | -                                  | <b>13</b> |          |

#### PHOTOGRAPHY: 33.5 CREDITS

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| <b>SEMESTER SEVEN</b> |                           |                |  |
|-----------------------|---------------------------|----------------|--|
| <b>Course Number</b>  | <b>Course Title</b>       | <b>Credits</b> | <b>Prerequisite(s)</b>                       |
| PHOT100N.             | Photography I             | 4              | -  |
| PHOT110N              | Imaging I                 | 3              | -  |
| PHOT120N              | Vision and Style I        | 3.5            | -  |
| PHOT130N              | History of Photography I  | 2              | -  |
| PHOT140N              | Shooting Lab              | 2              | -  |
| PHOT150N              | The Photographic Essay    | 2              | -  |
| <b>TOTAL</b>          | -                         | <b>16.5</b>    |  |
| <b>SEMESTER EIGHT</b> |                           |                |  |
| <b>Course Number</b>  | <b>Course Title</b>       | <b>Credits</b> | <b>Prerequisite(s)</b>                       |
| PHOT200N              | Photography II            | 3              | PHOT100N<br>PHOT110N<br>PHOT120N<br>PHOT130N |
| PHOT210N.             | Imaging II                | 3              | PHOT100N<br>PHOT110N<br>PHOT120N<br>PHOT140N |
| PHOT220N              | Vision and Style II       | 3              | PHOT120N                                     |
| PHOT230N              | History of Photography II | 2              | PHOT130N                                     |
| PHOT245N              | Applied Photography I     | 3              | -  |

|              |                |           |              |
|--------------|----------------|-----------|--------------|
| PHOT255N     | Production Lab | 3         | Semester One |
| <b>TOTAL</b> | -              | <b>17</b> |              |

### PRODUCING: 37.5 CREDITS

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| <b>SEMESTER SEVEN</b> |                                   |                |                        |
|-----------------------|-----------------------------------|----------------|------------------------|
| <b>Course Number</b>  | <b>Course Title</b>               | <b>Credits</b> | <b>Prerequisite(s)</b> |
| PROD111N              | Creative Producing I              | 3              | -                      |
| PROD112N              | Production Projects I             | 4              | -                      |
| PROD113N              | Filmmaking Crafts for Producers I | 2.5            | -                      |
| PROD114N              | Practical Producing I             | 2              | -                      |
| PROD115N              | Producing I                       | 2              | -                      |
| <b>TOTAL</b>          | -                                 | <b>13.5</b>    |                        |
| <b>SEMESTER EIGHT</b> |                                   |                |                        |
| <b>Course Number</b>  | <b>Course Title</b>               | <b>Credits</b> | <b>Prerequisite(s)</b> |
| PROD222N              | Creative Producing II             | 3              | -                      |
| PROD223N              | Production Projects II            | 4              | -                      |
| PROD224N              | Practical Producing II            | 3              | -                      |
| PROD225N              | Producing II                      | 2              | -                      |
| <b>TOTAL</b>          | -                                 | <b>12</b>      |                        |
| <b>SEMESTER NINE</b>  |                                   |                |                        |
| <b>Course Number</b>  | <b>Course Title</b>               | <b>Credits</b> | <b>Prerequisite(s)</b> |
| PROD305N              | Creative Producing III            | 2              | -                      |
| PROD306N              | Production Projects III           | 3.5            | -                      |
| PROD307N              | Practical Producing III           | 4.5            | -                      |
| PROD308N              | Producing III                     | 2              | -                      |
| <b>TOTAL</b>          | -                                 | <b>12</b>      |                        |

### SCREENWRITING: 31.5 CREDITS

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| <b>SEMESTER SEVEN</b> |                          |                |                        |
|-----------------------|--------------------------|----------------|------------------------|
| <b>Course Number</b>  | <b>Course Title</b>      | <b>Credits</b> | <b>Prerequisite(s)</b> |
| SCRE100N              | Feature Writing Workshop | 5              | -                      |
| SCRE120N              | Acting for Writers       | 2              | -                      |
| SCRE130N              | Genre Studies            | 3              | -                      |
| SCRE140N              | Mastering the Pitch      | 2.5            | -                      |

|                       |                                     |                |                        |
|-----------------------|-------------------------------------|----------------|------------------------|
| SCRE150N              | Story Generation / Script Mechanics | 1              |                        |
| <b>TOTAL</b>          | -                                   | <b>13.5</b>    |                        |
|                       |                                     |                |                        |
| <b>SEMESTER EIGHT</b> |                                     |                |                        |
| <b>Course Number</b>  | <b>Course Title</b>                 | <b>Credits</b> | <b>Prerequisite(s)</b> |
| SCRE200N              | Television Writing                  | 4.5            | -                      |
| SCRE210N              | Screenplay Analysis                 | 3.5            | -                      |
| SCRE220N              | Directing for Writers               | 4              | -                      |
| SCRE230N              | Business of Screenwriting           | 3              | -                      |
| SCRE240N              | Screenplay Revision                 | 3              | -                      |
| <b>TOTAL</b>          | -                                   | <b>18</b>      |                        |

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## PRACTICAL APPLICATIONS COURSES

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|                                      |  |                |
|--------------------------------------|--|----------------|
| <b>Practical Applications Course</b> |  |                |
| <b>Course Number</b>                 | <b>Course Title</b>                            | <b>Credits</b> |
| PAAN0012N                            | Practical Applications in Animation            | 4              |
|                                      |  |                |
| <b>Practical Applications Course</b> |  |                |
| <b>Course Number</b>                 | <b>Course Title</b>                            | <b>Credits</b> |
| PAAF0012N                            | Practical Applications<br>in Acting for Film   | 4              |
|                                      |  |                |
| <b>Practical Applications Course</b> |  |                |
| <b>Course Number</b>                 | <b>Course Title</b>                            | <b>Credits</b> |
| PABN 0012N                           | Practical Applications in Broadcast Journalism | 4              |
|                                      |  |                |
| <b>Practical Applications Course</b> |  |                |
| <b>Course Number</b>                 | <b>Course Title</b>                            | <b>Credits</b> |
| PACI 0012N                           | Practical Applications<br>in Cinematography    | 4              |
|                                      |  |                |
| <b>Practical Applications Course</b> |  |                |
| <b>Course Number</b>                 | <b>Course Title</b>                            | <b>Credits</b> |



|                                      |   |                |
|--------------------------------------|---|----------------|
| PAED0012N                            | Practical Applications<br>in Editing                | 3              |
| <b>Practical Applications Course</b> |   |                |
| <b>Course Number</b>                 | <b>Course Title</b>                                 | <b>Credits</b> |
| PADO 0012N                           | Practical Applications<br>in Documentary Filmmaking | 4              |
| <b>Practical Applications Course</b> |   |                |
| <b>Course Number</b>                 | <b>Course Title</b>                                 | <b>Credits</b> |
| PAFI 0012N                           | Practical Applications<br>in Filmmaking             | 4              |
| <b>Practical Applications Course</b> |   |                |
| <b>Course Number</b>                 | <b>Course Title</b>                                 | <b>Credits</b> |
| PAPH 0012N                           | Practical Applications<br>in Photography            | 4              |
| <b>Practical Applications Course</b> |   |                |
| <b>Course Number</b>                 | <b>Course Title</b>                                 | <b>Credits</b> |
| PAPR 0012N                           | Practical Applications in Producing                 | 4              |
| <b>Practical Applications Course</b> |   |                |
| <b>Course Number</b>                 | <b>Course Title</b>                                 | <b>Credits</b> |
| PASC 0012N                           | Practical Applications in Screenwriting             | 4              |
| <b>Practical Applications Course</b> |   |                |
| <b>Course Number</b>                 | <b>Course Title</b>                                 | <b>Credits</b> |
| PAMT 0012N                           | Practical Applications in Musical Theatre           | 4              |

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## COURSE DESCRIPTIONS

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All Liberal Arts and Science course descriptions can be found in the Liberal Arts & Science course descriptions.

- **Concentration in Animation**

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### 3-D ESSENTIALS

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Students will learn computer graphics terminology as well as create and edit digital images and videos 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.

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### DRAWING & ANATOMY

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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.

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### SCULPTURE

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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.

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### MODELING

---

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.

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### VFX GRAND TOUR

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This class will introduce students to the basics of the visual effects pipeline. Students will take a visual effect shot from conception, previs, asset creation, compositing and render. This is a survey class aimed at giving students a bird's eye view of VFX generalist and will guide students as they start to specify into their roles.

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### TEXTURING

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This class will introduce students to the basics on texturing and shading models to achieve photorealistic 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.

## LIGHTING & RENDERING

---

This course will introduce students to approaches and philosophies 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 into computer graphics to achieve better and, more grounded 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.

## DRAWING & SCULPTURE

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Students continue the work begun in first semester Drawing & Sculpture classes, working on advanced portfolios and assignments; creating more complex 2-and-3 D figures, objects, and scenarios.

## CHARACTER DESIGN

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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 and silhouette studies to final believable renders based on anatomically plausible construction and photorealistic presentation. This class will be open to various techniques and software from Zbrush, Mudbox, Maya, Photoshop and traditional clay maquettes.

## DIGITAL SCULPTING

---

In this course, students will build on top of the foundation provided in Modeling and Sculpture. They will apply their knowledge of traditional sculpture to create organic models using digital sculpting techniques. This course will give students an understanding of anatomy and physiology as applied to real and fantastic creatures.

## 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.

## VISUAL EFFECTS

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The Visual Effects (VFX) course teaches students the software and techniques that professionals use to create the effects seen in film, commercials and broadcast television.

## 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 rig or utilize one provided by the class.

## 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.

## MATTE PAINTING & DIGITAL ENVIRONMENTS

---

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 toolsets in traditional matte painting and the 3D pipeline. Students will create an all CG shot for their reels using all available techniques.

Additionally, 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.

## 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.

## PERFORMANCE TECHNIQUES IN ANIMATION & VISUAL EFFECTS

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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. This includes traditional animation techniques, facial motion capture, and full body performance capture.

## PROJECT PRODUCTION & PORTFOLIO

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In this course, students create an original piece that will be the synthesis of all the techniques they've learned throughout the program. At this time, 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.

- **Concentration in Acting for Film**

## ACTING FOR FILM I

---

This course introduces the beginning Acting for Film student to the skills necessary for creating a fully realized performance on camera. The primary emphasis of the class is two-fold: a study of film terminology and set etiquette and an introduction to the acting challenges unique to the art of cinema, such as shot size and how it relates to performance, continuity, hitting a mark, eye line, and the importance of subtlety and nuance. The differences and similarities between acting for film and acting for the stage are also explored.

## TECHNIQUE & SCENE STUDY 1

---

Technique & Scene Study I provides students with the preparatory building blocks, which lay a solid foundation from which to go deeper into the craft. They will learn of the rich Acting Technique traditions that have shaped the craft today. Students will learn about their responsibility to the writer, script and fellow students as they analyze their emotional and physical instrument and begin to practice technique exercises which will give them insight into the primary function of the Actor; that of making clear, readable choices for a character in a given imaginary circumstance. Students will practice relaxation, concentration and specificity exercises as well as learn how to prepare emotionally for a performance. Students learn to analyze scripts and break them down into units or 'beats'. They develop a solid grounding in establishing a character based on their own experiences and imagination. In the course, they will begin to understand the differences between techniques and personal process. The focus of Technique & Scene Study I is process not product. Students will work on exercises, monologues and short scenes from plays applying the techniques they have studied.

## VOICE & SPEECH 1

---

This introductory course gives students the tools to explore basic elements of clear and understandable speech. Using various methods, students will learn anatomical awareness, the value of operative words to increase clarity, and how to become more flexible with their vocal instrument. In this course, students will hone a vocal technique that is open, free, flexible, lively, and possessing an extensive and colorful range, while also identifying habits that may impact the connection between the body and the voice. A daily warm-up routine will be developed to increase stamina and habituate technical skills in the areas of relaxation, alignment, breath, resonance, and articulation. A clear vocal progression will act as the foundation of this course and will help students connect body, voice, and image to text including but not limited to self-written pieces, and classical and contemporary poetry.

## MOVEMENT 1

---

In this course students will explore their ability to engage the body in a full and courageously unedited manner as a tool for performance. A focus of this course is to cultivate tools with which the students can externalize their internal life in an authentic manner on impulse and through movement. Various training methods will be taught with the goal to increase freedom and expansion of play. Through immersion, this course will provide the foundation of movement analysis and the application of movement exercises to develop the physical life of a character.

## IMPROVISATION

---

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

## FILMCRAFT FOR ACTORS

---

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

## ACTING FOR FILM II

---

In Acting for Film I the primary emphasis is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character, and learning to maintain the integrity of the script while shooting out of sequence. They will explore the character's motivations and intentions and discover how these are revealed by action. Students will shoot with their instructor in an Advanced Production Workshop, as well as shoot a variety of scenes in class.

## TECHNIQUE & SCENE STUDY II

---

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

## VOICE & SPEECH II

---

Building upon the foundations established in Voice & Speech I students explore the application of learned vocal techniques to text in order to expand vocal variety and organic connection to the character and story. There will be a focused refinement of vocal production and a deeper connection to images and text. Through various techniques, students will explore text work by focusing on the enhancement of the variety of vocal choices, along with intelligibility and breathe support that is connected to image and character.

## MOVEMENT II

---

Expanding upon the techniques and skills learned in Movement I, students will continue their exploration to refine their ability to express character and emotion through the body. Continuing the use of multiple approaches to movement and its analysis, students will refine and expand the proficiency of their physical instrument. This course will focus on applying physicalization to character through improvised and scripted performance.

## SKETCH COMEDY

---

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

## CONTEMPORARY DANCE

---

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

## STUNT WORKSHOP

---

This course is designed to develop the specialty skills and techniques of stunt work with specific emphasis on film combat. The students will focus on the awareness and development of body mechanics as a tool for the actor through emphasis on stage fighting, circus skills, stage stunt work, as well as complex on-camera combat techniques and choreography. This course also includes an instructional component where the students choreograph their own staged fight scenes.

## ADVANCED STAGE PROJECTS

---

This course is an individualized project-based curriculum culminating in a taped live performance for an audience. The scope of learning includes creating and developing a theatrical performance. The course is an exciting open-ended acting based course. The student will synergize all of the methodologies and skill-sets developed in their other acting courses. The productions may include and is not limited to the exploration of certain playwrights and the demands of those particular texts, ensemble work, devised theatre, or one-person show development.

## ENTERTAINMENT LAW

---

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

## BUILDING A REEL

---

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

- **Concentration in Filmmaking**

## ACTING FOR DIRECTORS

---

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

## CINEMATOGRAPHY I

---

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

## DIGITAL EDITING I

---

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

## DIRECTOR'S CRAFT I A

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

## DIRECTOR'S CRAFT I B

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

## PRODUCING FOR DIRECTORS I

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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.

## PRODUCTION WORKSHOP I

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

## SCREENWRITING I

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

## SCREENWRITING II

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

## CINEMATOGRAPHY II

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This class immerses students in the technical and creative demands of cinematography. They will learn to go beyond simply "getting an image" and focus on the nuances of visual storytelling. Topics include: Arriflex 16SR camera and accessories, High Definition Camera, Use of Color and Light, and 35mm cameras. In addition to being trained to operate advanced camera equipment, students study basic color theory and learn to control the color palette of their projects. Special attention is given to the emotional attributes that can be assigned to an image by changing the hue, saturation, and contrast of any given image. Students learn to incorporate these theories into their projects, and gain a greater understanding of aesthetic image control.

## DIGITAL EDITING II

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

## DIRECTOR'S CRAFT II

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

## PRODUCING FOR DIRECTORS II

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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.

## PRODUCTION WORKSHOP II

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

## SCREENWRITING III

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

## INTERMEDIATE FILM PREP

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

## INTERMEDIATE FILM PRODUCTION

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Term two culminates in the pre-production and production of the Intermediate Film. This film project is the capstone project of terms one through four. All students are challenged to incorporate lessons from all other

courses in the design and execution of these films. These projects may be up to 15 minutes in length of any genre style and may be produced either on 16mm film, 35mm film or High Definition Video.

## INTERMEDIATE FILM POST- PRODUCTION

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

## SHORT FILM DIRECTING I

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Utilizing the skills learned in the Director's Craft IA, IB, and II, this course examines the director's challenge in directing the short film, specifically the intermediate film. Through a series of lectures and exercises, the tools available to implement the director's vision in the unique narrative structure of the short film are examined in depth.

- **Concentration in Broadcast Journalism**

## BROADCAST JOURNALISM I

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Students learn how to create elements that are essential to the production of digital news: the VO (Voice Over), the news package and the interview profile. An understanding of, and an ability to create these elements are central to success as a digital journalist. Students learn some of the most basic concepts of journalism, as in the distinction between those who actively report the news (reporters, producers, cameramen/women), and those who comment and analyze news events (columnists, bloggers, citizen journalists). They come to understand the difference between "news" and "opinion." Emphasis is placed on becoming Multimedia Journalists (MMJs), who can produce, report, shoot, write, narrate and edit their own stories, and how these skills are applicable in a wide range of news genres including national news, local news, sports news, lifestyle and fashion news, technology news and more. Students are also prepared for the job market through an overview of the evolution and changing nature of news. The concept of digital journalism is explored, with special attention paid to the convergence of journalism and technology, the tools used by digital journalists, the potential and limits of various distribution platforms, and the digital journalist's relationship to news organizations. Central to these efforts is an emphasis on journalistic ethics and the production of balanced, evidence-based stories.

Students work in small teams learning how to collaborate in the pre-production and production of stories, while each takes ultimate responsibility for the editorial content, visual elements and audio mix of their individual projects. They are challenged to insure that their reports encompass the key elements that typify a news story: timeliness, proximity, conflict, eminence and prominence, consequences and impact, and human interest. Through practice, students come to appreciate powerful visual storytelling, using the camera as a reporting tool, and appreciating the power of composition and motion. Students also learn to write clear evocative copy, which reflects a deliberate, and easy-to-follow story structure, but is also succinct. Students are coached so that they can develop an on-air style that integrates both personal authenticity and authoritative delivery. They are also introduced to the basic technology and techniques of podcasting.

In order to foster mastery of basic multimedia journalist (MMJ) skills, students work on an array of hard news,

feature, sports and entertainment stories. They are instructed in advanced research and reporting techniques. This includes the use of sources and experts, the possibilities and limitations in reliance on officials and the need to thoroughly investigate. Students also sharpen their skills in character development during this period. They employ the “Five W’s” of journalism; questions every story must answer regardless of medium: Who? What? Where? When? and Why? At this point in their training, students are working on their Feature Story and Special Report projects. They are also being prepared for the second semester in-studio production projects. Personal coaching continues, so students can continue developing their on-air personas.

## BROADCAST JOURNALISM DIGITAL EDITING I

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Editing is one of the most fundamental skills in a content creator’s toolbox. This course seeks to encourage students to analyze media, and to discuss it on an intellectual level by understanding and using the editing tools most commonly employed in broadcast news editing, digital journalism and documentaries. While the class will place emphasis on students’ understanding and use of editing software, students will also discuss editing theory and techniques, so they understand not only the “how-to” of editing but also the “why.” Topics considered include understanding the impact of editing, the ability to organize media efficiently for edits (“workflow”), how to select useful sound bites quickly, understanding how to structure primary storylines in post-production, the selection of complimentary b-roll footage, how to become comfortable using industry standard digital editing software, the ability to edit quickly and work within tight deadlines, and methods to export media to the web as well as other destinations.

## BROADCAST JOURNALISM HANDS-ON CAMERA

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In this course, students learn firsthand the skills required to be a successful digital camera operator. Students immediately start training on a camera that incorporates many of the features associated with high-end high definition (HD) cameras, but its relative ease of use makes it understandable to novice digital journalists. Later students gain experience working with their own smartphone cameras, using third-party software to give their phones the type of video controls found on HD cameras. Smartphone cameras are far less intrusive than traditional video cameras and are increasingly being used even in legacy media production. Students receive their first hands-on experience with a camera on the second day of classes. This allows them to begin shooting footage almost immediately, putting into practice lessons learned in their Broadcast Journalism courses. Instructors emphasize a holistic approach to video making, stressing that shooting entails a number of related skills. Students are also taught basic sound recording, including choice of the right type of microphone and simultaneous recording of multiple audio tracks. All of this allows students to better understand both the theory and practice of digital video making.

## PERSONAL JOURNALISM I

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One of the major developments in digital journalism over recent years was the emergence of first-person narrative reporting, sometimes called Personal Journalism. It is largely an outgrowth of the convergence of inexpensive video making equipment and the ease of online distribution. But Personal Journalism is not “citizen journalism,” the belief that anyone with a camera can be a reporter. Practitioners of Personal Journalism are trained in theory and ethics. They understand story structure and storytelling techniques. Most importantly, they understand a journalist’s responsibility to report facts. New York Film Academy’s courses in Personal Journalism are for students who have already learned the basic skills of digital journalism. It is an opportunity for them to find their own unique “voice,” to introduce their personal point-of-view while still allowing characters to tell their stories in their own words. Equally important, it allows them to create a

body of work that demonstrates to potential employers that they can meet demanding journalistic challenges with thoughtfulness and style. During this course, students will research, shoot, edit and report on-camera five 4-to-6-minute video essays, each addressing a central theme. Students will develop on-air skills different from the style used in standard news reporting.

## BROADCAST JOURNALISM PRODUCTION WORKSHOP I

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Working under the supervision of New York Film Academy faculty members, students have the opportunity to test their multimedia journalist (MMJ) production skills in the classroom prior to going out to shoot, and then edit, field assignments. Students also receive a preliminary orientation on the techniques and equipment used in studio production. The goal is for students to gain confidence in their abilities, while at the same time confronting and correcting the basic mistakes common to beginners. The Production Workshop classes take place within the context of Broadcast Journalism assignments. The course continues during the second semester.

## BROADCAST JOURNALISM II

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With a solid foundation in the skills necessary for field production, students are introduced to the process of studio production. This is a course in “Studio Production 101,” with students learning the roles of the various editorial and content staff, as well as typical equipment and procedures. Students become the staff of *NYFA News*, a biweekly TV news magazine produced in our own instructional studio. Students rotate through all the key editorial positions, so that they experience first-hand what it is like to be a program producer, news writer, and program anchor/presenter. In addition, students shadow professional staffers, including the director, the technical director and the audio engineer to better understand their functions and responsibilities. While studio production began with legacy media, new digital platforms are increasingly using this proven technique as well. Students create the first of two second semester podcasts, based on a theme they themselves suggest.

Gradually students attain basic competency in studio production skills. Yet knowing what needs to be done, and effectively doing it on the first try are two different things. It is only through repetition that these skills become second nature, allowing students to concentrate on the further development of their storytelling abilities and on-camera personas. Students experience that repetition, and master skills such as writing compelling anchor/presenter copy, reading from a teleprompter, and effectively communicating over headsets. Also introduced is the concept of creating video magazine programs shot totally on-location, while still using a modified anchor/reporter approach.

Students learn to be effective producers: the person responsible for keeping track of all the moving parts of the newscast, and the ultimate authority for the look and content of the program. Students create the second of two second semester podcasts, based on a theme they themselves suggest. Personal coaching continues, so students can continue developing their on-air presentation skills. At the mid-point of the second semester, students are encouraged to take a hard look at their studio production skills. By this point, it is usually evident which students excel on-camera and which have talents best employed behind the camera. For students eager to pursue a career as an anchor/presenter or correspondent, the primary task is developing an authentic on-camera persona. For students eager to pursue a career in the control room, the emphasis is on producing error-free programs.

This rigorous and intensive training provides students with a real-world production experience. Students must collaborate with others who don't necessarily agree with their editorial judgments, setting aside personal

differences for the good of the program. At the same time, students come to understand deadline pressure, working in an environment where the failure of one contributor can endanger an entire project, and learning the central role that accountability and responsibility play in this process. These practices form the core of professional success. Personal coaching continues, so students can continue developing their on-air personas. As the semester concludes, emphasis has shifted to preparing students for the challenge of getting hired in a highly competitive job market, making sure they have the production skills and confidence necessary to succeed.

One of the most valuable skills graduates of our program attain is the ability to produce an effective resume reel. Students begin work on their resume reels with their very first project. During the first term, students produce a resume reel of 3-4 minutes. By the end of second term, each student will have completely revised and edited this reel to become their final resume reel of 4-6 minutes. The reel is a brief compilation of story segments, on-location stand-ups, voiceover narrations and in-studio anchoring. Students are taught to look at their creative work with the eye of a news director or an executive producer and include material that best demonstrates their skills. They also learn how to format their resume reel so that it has maximum impact. Increasingly, a key factor in employment decisions is the strength of a candidate's resume reel. Of course, simply having a resume reel isn't enough; that reel must be posted online, so that a jobseeker can provide a potential client or employer with an easy-to-follow link. Students are shown examples of successful websites, many constructed by NYFA graduates, and offered assistance in building their own.

## BROADCAST JOURNALISM DIGITAL EDITING II

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Building on skills acquired in Digital Editing I, students continue production of fast-moving, highly visual news packages for inclusion in *NYFA News*, a biweekly student-produced TV news magazine. At the same time, they are editing first-person narratives as part of the Personal Journalism sequence. These stories have an entirely different look and feel than conventional news stories. Increased emphasis is placed on audio mixing and sound design, so that stories sound as good as they look.

As students approach graduation, they devote a significant amount of time on what for many will be their capstone project, building a personal professional website and posting there a resume reel that best demonstrates their talents, abilities and potential. Recuts of stories initially produced for *NYFA News* and the Personal Journalism sequence can be posted as well. The goal is to be competitive in an always challenging job market, as well as ready to pivot depending upon the opportunities they discover.

## PERSONAL JOURNALISM II

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In the first unit students must create a video profile of a person. Who are the people, famous and anonymous, who are shaping contemporary New York? It is easy to identify high profile personalities. The challenge is getting them to sit down for an interview, especially for a student project. A proficient reporter must be dogged in the pursuit of a story, persistent without becoming annoying. It is an essential journalistic skill. Conversely, discovering everyday heroes is equally demanding. This isn't the type of assignment that can be completed using key word searches on Google. It means speaking to strangers and developing sources. Given that the majority of NYFA students are not native New Yorkers, this process can be uncomfortable. At first, it can be mystifying. Yet this is a skill reporters rely on every day. And while everyone has their own personal story, how do you identify the best?

How do you convince people, who are by their very nature private, to share that story with the countless individuals who will see the resulting video report? Personal coaching continues, so students can continue developing their first-person narrative delivery styles.

The next Personal Journalism unit revolves around an experience. What is like to live in a city with more than eight million possibilities? Students will document quintessential New York City experiences, each typical yet each unique to those experiencing it. The temptation is for the students to tell their own first-person accounts. And that is acceptable, if the story is especially engaging. If not, students are encouraged to identify individual characters whose life experiences can provide insight.

For the third Personal Journalism unit, students must focus on a unique place. What places of special significance hide in plain sight in a bustling metropolis. An essential challenge for students is finding ways to make static locations visually interesting. A great script requires great pictures. Stunning images are meaningless without a compelling narrative. Students learn, both through instruction as well as trial and error, to achieve a delicate balance between the editorial and visual content. Preparation is an important consideration in the production process. In fact, the "how" is intrinsically tied to the "why." From the outset, decisions made about location, the use of sources and the choice of equipment have a profound impact on both content and quality. Effective storytelling requires a firm knowledge of where your story transpires. Some of that knowledge is technical. Is there adequate light to shoot? Some of it is highly personal. Is it safe to film in this area? How do you get there? How do you get back?

The fourth and final unit is probably the most difficult. In an era often typified by posture and pretense, where does one find truth? It requires students to use every skill, every technique they have learned to date. Online search engines will be of little help. Instead, students must creatively research and report on qualities that are often fleeting, at best. What is true love like in a modern society? How does one portray true beauty? Can equality be a tangible reality or is it instead but a myth used to mislead and confound. For this project, students give their instructor daily updates and receive guidance and encouragement, as well as advice on what will no doubt be daunting technical challenges. But it will be up to the student to complete the actual assignment. Much like a pilot flying their first solo, this is the pivotal moment in a student's development as a digital journalist and storyteller.

## BROADCAST JOURNALISM PRODUCTION WORKSHOP II

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Working under the supervision of New York Film Academy faculty members, students have the opportunity to test their multimedia journalist (MMJ) production skills in the classroom prior to going out to shoot, and then edit, field assignments. Students also receive a preliminary orientation on the techniques and equipment used in studio production. The goal is for students to gain confidence in their abilities, while at the same time confronting and correcting the basic mistakes common to beginners. The Production Workshop classes take place within the context of Broadcast Journalism and Personal Journalism assignments.

- **Concentration in Cinematography**

## CINEMATOGRAPHER'S CRAFT I

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Cinematographer's Craft is composed of lectures covering the technical, aesthetic, and storytelling concepts a Cinematographer or a Director of Photography must know. Students learn aspects of cinematography that do not require gear, primarily shot composition, light, lenses, camera movement, photographic elements of design, photochemical processes, filtration, standard set practices, and set planning are central to the cinematographer's role. Essentially, Cinematographer's Craft explores the aesthetic understanding of the

cinematographer's work, while offering an introduction to the Cinematographer Career Path as well as an introduction to the camera department.

## CAMERA I

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This hands-on course covers the wide range of cameras students use throughout the year, examining the camera as an artist's tool, covering about one camera a month. Students learn how to operate 16mm & digital cameras, using a range of lenses and film stocks, at a highly proficient level. Students compare formats and explore the benefits and limitations of each. The course is divided between 16mm film and digital 4K video.

## FUNDAMENTAL OF LIGHTING I

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The Grip and Electric (G&E) course covers the realm of the lighting department. The classes' breakdown either into lighting workshops or instructional hands-on classes where new lighting techniques and new gear are introduced and/or explored. As the year goes on, students are progressively introduced to newer and more advanced gear, intensifying the hands-on classroom experience. The first term focuses mainly on the lighting and the electrical side with some minimal rigging and a basic dolly.

In this course, students also develop fundamental lighting skills and techniques for 16mm, 35mm, and ultra hi-definition cameras. When working with film, students use a range of tungsten-balanced film stocks to explore the possibilities of shooting interiors with a selection of different lighting set-ups. In addition, students experiment with various exterior lighting scenarios to understand the benefits and limitations of shooting outdoors.

## CINE PRODUCTION WORKSHOPS I

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In Production Workshop's all-day, hands-on classes, students use the camera of the moment to achieve an objective "look" or "story objective."

Three Production Workshops will focus on allowing the students to learn the structural methods that match the first three camera-specific projects. Students work in groups, coming up with several short story ideas, and shoot as many as time allows. Students rotate positions through the days, acting as DP, director, operator, gaffer, AC, etc. For all remaining Production Workshops throughout the year, one story idea will be shot for the entire day's class with the teacher acting as the director and the class as the crew. Over the course of the year every student rotates through all positions in the crew. This course places the emphasis on technical and aesthetic control of the image through careful equipment set-ups and part of the course's focus is to explore the huge range of equipment and the specific uses thereof. Each Production Workshop has three classes devoted to prep which will be held online. During this time, students discuss scene objectives, shooting strategy, production logistics as well as location logistics.

## PHOTOGRAPHY LAB I

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Photography Workshop I is a workshop-based course that explores photography as a creative art form and examines the techniques and methodology of master practitioners of photography. Students learn the foundational skills of photography and the use of light and composition within the frame. Students use Digital SLR cameras to develop their understanding of photographic elements and how to paint with light. Students create and present work for critique on a monthly basis throughout the term. The main focus of the course is to critique students' work in creating an image, both technically and aesthetically. At the end of the



term, students must submit a mini portfolio of three to five photographs following a themed assignment to be critiqued by the instructor in the final wrap-up class.

## PERSONAL PROJECT DEVELOPMENT I

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The ultimate goal of the One-Year Cinematography Program is to develop individuals to be able to work professionally as cinematographers or in crews supporting the cinematographer. During the Cinematography Personal Project Development course students have the opportunity to work in a microcosm of the professional world on projects of their own. Each project is to be treated as a professional endeavor and students are observed in their set craft, in their set operations, in their working behavior as crew, on their pre-production work, and on their abilities and successes as a storyteller.

During the Personal Project Development Workshops, students pitch and develop their script ideas for their projects. In addition, the classes are used to help generate ideas – the instructor has the students perform writing assignments and exercises to aide in generating or further developing the characters and/or scripts for the projects.

During the Personal Project Development Production Meetings, students hold crew meetings to go over each student's individual shoots. The concentration of the meetings are part creative and part logistical, discussing items such as production schedule and calendar, equipment lists, roles and responsibilities, script and location breakdown, and visual and narrative goals. Students also present their pre-production work such as: production booklet, floor plans, shot list, storyboards, look book, director's notebook, schedule, and their project form (their goals for the project). In addition, the instructor may use some time within each new lab to either review production rules or introduce new production practices that the students may have not dealt with before such as getting permits, how to draft a professional call sheet, scouting a location, fundamental production rules, labor laws, and safety procedures.

## EDITING FOR CINEMATOGRAPHERS I

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The job of a contemporary cinematographer is no longer complete after principal photography. A familiarity with editing and post-production workflow is now essential to maintaining integrity of the creative vision from pre-production to the final release. During the first term, students are given in depth hands-on instruction in Davinci Resolve. Students build their skill set and knowledge of the software through lectures and hands on application. They then apply the skills they learn to their own projects, ultimately culminating in mastering an approach to edit their thesis projects. Students explore the creative possibilities of editing and develop an understanding of the relationship between the editor, director and cinematographer.

During the second term, the course moves towards the color grading process. The move towards digital cinematography and away from film & celluloid creates a heavy reliance on postproduction color grading and image treatment. Color correction is a technology that has been developing over the last decade into its own discipline, combining elements of compositing techniques and traditional optical methods into a new form called the Digital Intermediate. As a cinematographer, knowledge of these new color sciences and the possible uses and manipulations in post-production are important skills to develop. Students explore the world of post-production from a cinematographer's perspective by examining post-production workflows for emerging formats (including the Red Dragon), as well as participating in a professional color correction session for their 35mm footage. This course concentrates on the software program DaVinci Resolve, the first scalable color grading system offering multiple levels of acceleration, features and capabilities, providing colorists with exacting and intuitive color control over static or moving objects.

## CINEMATOGRAPHER'S CRAFT II

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Cinematographer's Craft is composed of lectures covering the technical, aesthetic, and storytelling concepts a Cinematographer or a Director of Photography must know. Students learn aspects of cinematography that do not require gear, primarily shot composition, light, lenses, camera movement, photographic elements of design, photochemical processes, filtration, standard set practices, and set planning are central to the cinematographer's role. Essentially, Cinematographer's Craft explores the aesthetic understanding of the cinematographer's work.

## CAMERA II

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In the second term, students move onto the Red Dragon as primary Digital Cinema camera and they will be also have the opportunity to work with an Arri Alexa paired with Anamorphic lenses. The course demonstrate the advantages and potentials of using cameras designed and used for shooting high end feature films all over the world, becoming familiar with two of the most used cameras on real productions. The Arri Alexa will also be used for an extended 4 days workshop produced in cooperation with the Screenwriting Dept. and intended to represent in day length, intensity and challenges an actual professional shoot.

Students have a one-week workshop on either a Panavision or Arri 35mm Package that is led by two instructors highly experienced in film cinematography. Students learn to to build, load, and operate the camera at a highly proficient level. This workshop week wraps with an all-day workshop where the students design a dynamic moving master shot that relies on camera blocking and creative staging. Throughout the course, crew positions and responsibilities are practiced as well as managing the camera as a piece of gear while still considering it as an artist's tool.

## FUNDAMENTAL OF LIGHTING II

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The Grip and Electric (G&E) course covers the realm of the lighting department. The classes' breakdown either into lighting workshops or instructional hands-on classes where new lighting techniques and new gear are introduced and/or explored. As the year goes on, students are progressively introduced to newer and more advanced gear, intensifying the hands-on classroom experience. In the second term, the concentration shifts to more grip side, such as more advanced dollies, sliders, Jibs, butterfly frames (12'x12' and 8'x8'), and reflectors. Students are also introduced to new advanced lighting instruments, such as HMI's (1.2 Fresnel and 800w Jokers) as well as ellipsoidal lights during the second term. In this course, students also develop fundamental lighting skills and techniques for 16mm, 35mm, and ultra hi-definition cameras like the Red Dragon. When working with film, students use a range of tungsten-balanced film stocks to explore the possibilities of shooting interiors with a selection of different lighting set-ups. In addition, students experiment with various exterior lighting scenarios to understand the benefits and limitations of shooting outdoors. This course interacts directly with the Alexa production workshop specifically on the day that focuses on rigging cameras to a moving vehicle. Students are taught how to mount a hostess tray and hood mount onto a car as well as thoroughly understanding the safety measures that are followed when taking on such a task.

## CINE PRODUCTION WORKSHOPS II

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In Production Workshop's all-day, hands-on classes, students use the camera of the moment to achieve an objective "look" or "story objective." Students work in groups, coming up with several short story ideas, and shoot as many as time allows. Students rotate positions through the days, acting as DP, director, operator,

gaffer, AC, etc. For all remaining Production Workshops throughout the year, one story idea will be shot for the entire day's class with the teacher acting as the director and the class as the crew.

Each PW will have six (6) hours of Production Workshop Prep. During this time, students will discuss scene objectives, shooting strategy, production logistics as well as reviewing location information. This class places the emphasis on technical and aesthetic control of the image through careful equipment set-ups. Part of the goal is to explore the huge range of equipment and specific uses thereof. The rotation of crew positions and scripts will be drawn and distributed once section enrollment is finalized.

During the second term students take a class titled "Working with Steadi Cam" under the umbrella of the *Cinematographer's Craft* course. This class examines the critical and challenging vocations of a Steadi Cam Operator. Led by experienced professionals, students are introduced to the proper setup and operation of the Steadi Cam system, with each student executing several exercises and a final shot. Beyond the technical operation of the Steadi Cam, students will explore the theory and practice of effectively moving the camera in a narrative context.

## PHOTOGRAPHY LAB II

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Still Photography Workshop (semester 2) is a course that blends cinematography and the world of photography together. Inspired by Gregory Crewdson's work (whose photographs are deeply inspired by motion picture, citing films like *Vertigo*, *Blue Velvet*, and *The Night of the Hunter*), the students shoot photographs that are elaborately staged and lit using crews familiar with motion picture production and lighting large scenes using motion picture film equipment and techniques.

Students learn the lesson of what "attention to detail" really means. Students work in an hyper-specific environment, where every aspect of the frame is carefully crafted, because "*you only have **one** shot at this.*" From camera position, camera height, camera placement, focal length, wardrobe, and placement of subjects and objects within the frame goes under deep, deep consideration. It further deepens the principles of Mise-en-scene and how important and impactful a single frame can be in Cinema.

It is broken up into Prep, Lab, and Screen & Critique classes. 2 2-hrs prep classes are followed up by a six-hour lab class, where students shoot a themed photograph assignment under direction of the instructor. The first photo project is the reproduction of an art work possibly, but not limited, from the collection of the Met or other local museum to allow a direct observation of the piece. For the second assignment, the theme or in this case the project concept is decided on during the prep class. In the prep, students pitch ideas and concepts for consideration. The class then votes on the concepts. The winning concept moves into pre-production and the students are then assigned positions. Students are then expected to prepare for the shoot outside of class time - organize the photo shoot, cast, gather props and material, and work on the visualization material (floor plan and Lighting plot). During the Lab, the students execute the Photo, often relying on advanced photographic equipment courtesy of the Photography Dept., including digital Hasselblad or Leica cameras and lenses, 4x5 film cameras and more.

## ART OF CINEMATOGRAPHY

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The purpose of this course is to introduce the students to the history of cinematography and examples of different looks for films as well as to provide them with a sense of history and advancement of techniques. Additionally, the intent is to train students to develop their own analytical skills, so that they can read a movie from the point of view of a professional. Ideally these films become a source of inspiration that students can bring to their own projects. The course will have 10 lectures spanning synthetically the

history of cinematography, followed by 5 lectures specifically dedicated to a monographic course on a specific cinematographer or genre or style/technique, chosen at the discretion of the instructor.

The students are required during the semester to view 3 movies out of a list proposed by the instructor and to write an essay for each of them focusing on visual and aesthetic characteristics of the movie.

## SCREEN PROJECTS

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This course is a screen and critique of the individual projects created by the student with each camera. The class views each project twice. The teacher leads a critique of the cinematographer's work. The work is analyzed in terms of composition, Mise-en-scène, lighting, production value, color grading, and, ultimately, visual storytelling.

## PERSONAL PROJECTS DEVELOPMENT II

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The goal of the class is to aide in the preparation and pre production of the students' first semester projects. During these classes, the students hold production meetings to go over each student's individual shoots. The concentration of the meetings are part creative and part logistical, discussing items such as production schedule and calendar, breaking down into roles, script breakdown, location breakdown, visual goals, narrative goals, and other production goals. Student's present their pre production work such as: Production booklet, floor plans, shot list, storyboards, look book, director's notebook, schedule, and their project form (that is attached to this document).

In addition, the instructor of the class starts each new lab with either a review of some production rules and introduces new production elements or practices that the students may have not dealt with before, such as getting permits, how to draft a professional call sheet, scouting a location, fundamental production rules, labor laws, and safety procedures.

During the Lab workshop, the students pitch and develop their script ideas for their projects. In addition, the class is also used to help generate ideas – the instructor has the students perform writing assignments and exercises to aide in generating or further developing the characters and/or scripts for the projects. During the post-production labs, the students spend time with their Editing instructor strengthen their editing chops as well as devising a strategic workflow for their upcoming projects.

The ultimate goal of the program is to develop individuals to be able to work professionally as cinematographers, or in crews supporting the cinematographer. The Production Lab is the students' opportunity to work in a microcosm of the professional world on projects of their own. Each project is to be treated as a professional endeavor and the student is observed in their set craft, in their set operations, in their working behavior as crew, on their pre production work, and on their abilities and successes as a storyteller. This class meets for the purpose of prepping the Projects. Sometimes this class acts as a Homeroom class.

## COLOR CORRECTION LAB

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The job of a contemporary cinematographer is no longer complete after principal photography. A familiarity with editing and post-production workflow is now essential to maintaining integrity of the creative vision from pre-production to the final release.

During the second term, the course moves towards the color grading process. The move towards digital cinematography and away from film & celluloid creates a heavy reliance on postproduction color grading and image treatment. Color correction is a technology that has been developing over the last decade into its own discipline, combining elements of compositing techniques and traditional optical methods into a new form called the Digital Intermediate. As a cinematographer, knowledge of these new color sciences and the possible uses and manipulations in post-production are important skills to develop. Students explore the world of post-production from a cinematographer's perspective by examining post-production workflows for emerging formats (including the Red Dragon), as well as participating in a professional color correction session for their 35mm footage. This course concentrates on the software program DaVinci Resolve, the first scalable color grading system offering multiple levels of acceleration, features and capabilities, providing colorists with exacting and intuitive color control over static or moving objects.

- **Concentration in Documentary Filmmaking**

## DOCUMENTARY CRAFT I

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This course introduces students to the craft of documentary filmmaking. Documentary Craft I prepares students to create their own films and is the venue for screening and critiquing their work throughout the course. Documentary Craft instructors challenge and collaborate with students to find the most effective and expressive visual means to tell their stories. Students develop a vocabulary for talking about and working on film. The process of filmmaking is broken down and explored through discussions, readings, case studies, and guest lecturers.

## CAMERA LIGHTING AND SOUND I

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In Camera Lighting and Sound students begin shooting in their first week of school. This hands-on approach continues throughout the program, building on knowledge and gaining experience using multiple cameras and shooting techniques. In the first week, students are trained on their first camera and learn the basic components of a shot and how to manipulate the picture. Emphasis is placed on the use of moving images without sound. Through hands-on exercises, students explore the possibilities of digital video. In sound classes, students learn to get the best quality sound recording by working with boom-poles, external shotgun microphones, wireless lavalier microphones, and digital audio recorders. These classes provide concepts, technical information, and hands-on demonstrations in recording sound. The classes are designed to challenge the students to use sound as an additional tool for storytelling, and takes them through the complete recording process.

## DOCUMENTARY PRODUCTION WORKSHOP I

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Documentary Production Workshop is designed to demystify the craft of filmmaking. It is a hands-on class in which students shoot exercises under the supervision of the instructor. The technical aspects of filmmaking are seen as tools to realize and better tell the story. The guiding idea is that once students can identify the scene or story playing out in the life they are filming, the necessary craft and techniques will follow. Through in-class exercises, the rules and tools of shooting and recording for story are defined and practiced. This applies to the use of lenses, lighting, sound, pre-production, and editing.

## DOCUMENTARY PRODUCING I

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In Documentary Producing I, students learn how to pre-produce and produce small documentary films, using the appropriate releases and forms and creating production books for their own short films. The importance of having a finished beat sheet, shooting list and/or script before going into a shoot is stressed, as it applies to creating realistic production plans, schedules, and call sheets.

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## DOCUMENTARY TRADITIONS AND AESTHETICS I

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Documentary Traditions and Aesthetics I introduces students to the critical concepts of documentary filmmaking through lectures, screenings and group discussions. It also provides an overview of film history, creating contexts for important movements and directors. Each session gives students the chance to consider a significant documentary film (or films) within the larger perspective. We will repeatedly explore the relationship between content and form – between what’s being said and how it’s being said. Seminal documentaries as well as those with groundbreaking styles and/or structures are given high priority, as are films by historically underrepresented filmmakers. Particular attention is paid to the practical lessons that new filmmakers can take away from each film we screen in class. This course doesn’t follow a strictly historical chronology. We jump around a bit so that students have useful examples of the kinds of documentaries that they’ll be making for their next assignment – observational films; verite films; social issue films, etc.

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## DOCUMENTARY STORYTELLING I

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This course is designed to help students develop their ideas for their films using the classic elements of narrative. Students are taught to identify the stories at play in the lives of their subjects, and then to create strategies for capturing and telling those stories. Utilizing loglines, ever-evolving verbal pitches, storytelling and writing exercises, and scripting techniques, the course focuses on the fundamentals of visual storytelling. It provides students with constructive analysis and support as they take a story from initial idea to beat sheet, synopsis and shot list. For the Social Issue film, the process continues through a rough draft of a shooting script, and finally, a script and shooting list. Through a combination of in-class readings, supportive discussions and one-on-one consultations with their faculty mentors, students learn how to story produce their documentary films. For students’ Social Issue Film, students write a draft of a shooting script and continue working with "paper cuts" during the editing process.

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## EDITING I

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Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor’s ability to tell a story and work with the shots that makes all the difference. One-Year Documentary students will learn how to use industry-standard editing software and are taught the fundamental concepts of film editing, both practical and aesthetic. Classes consist of lectures that combine technical information, demonstrations, and short exercises to check for mastery of each new technique. Each student edits his or her own films, working with professional editors during supervised hours.

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## DOCUMENTARY CRAFT II

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In the second semester, students further develop a vocabulary for talking about and working on film. The process of filmmaking is broken down and explored through discussions, readings, case studies, and guest lecturers. Basic principles of film language are explored including film aesthetics (cinematography, editing, style), film theory, ethics, and criticism. Different techniques in editing, shooting, and storytelling are explored. Students examine how elements of narrative depend on and interact with elements of the film’s

style. While working on and preparing to shoot their thesis, students will also explore special topics in new media such as micro docs, podcasting, and crowdfunding.

## CAMERA LIGHTING AND SOUND II

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In the second semester, students expand their cinematographic repertoire with more advanced exercises, test scenes, and thesis gear discussions. Students further develop their skills as verite' filmmakers, shooting handheld and practicing finding the story in uninterrupted real world situations. As students progress through the course, they learn how to support the mood of the story with lighting choices focusing on how to light for the documentary film, including lighting for interviews and lighting on the fly. At the end of the semester, students will prepare a visual approach for their thesis film and meet with faculty to present their strategies.

## DOCUMENTARY PRODUCTION WORKSHOP II

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In Documentary Production Workshop II, the focus becomes test shoots and preparations for the thesis shoots. Students will come to class prepared to test out their strategies for their thesis shoots including camera movement, framing and composition, and picture profile. Using the knowledge they've gained over the course of the past two semesters, at the end of the semester students will present their thesis gear strategy for faculty sign off and approval.

## DOCUMENTARY PRODUCING II

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In the second semester, students will focus on their thesis film pre-production materials including a draft budget. Students will also take classes on special topics such as social impact producing and music rights.

## DOCUMENTARY TRADITIONS AND AESTHETICS II

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Documentary Traditions and Aesthetics II explores at an intermediate level the themes that students were introduced to in the first term. It focuses on creating contexts for important movements and directors. Seminal documentaries as well as those with groundbreaking styles and/or structures are given high priority, as are films by historically underrepresented filmmakers. Students investigate at a deeper level the connection between content and form - between what a film says and how it says it. All the works we screen in Documentary Traditions and Aesthetics are specifically selected to provide students with a wide range of inspiring examples of their own films.

## DOCUMENTARY STORYTELLING II

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This course is designed to help students further their understanding of non-fiction narrative and develop their ideas for their thesis films using the classic elements of narrative. Students are taught to identify the stories at play in the lives of their subjects, and then to create strategies for capturing and telling those stories. Utilizing loglines, ever-evolving pitches, storytelling and writing exercises, and grant writing, the course focuses on further developing their visual storytelling skills. It provides students with constructive analysis and support as they develop the story for their thesis film from initial idea to beat sheet, synopsis and shot list. Through a combination of in-class readings, supportive discussions, and one-on-one consultations with

their faculty mentors, students learn how to apply story producing and writing techniques to their more thoroughly developed thesis projects.

## EDITING II

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Editing II is focused around students' final cut of their social issue films. Students will learn more advanced editing theory and skills using industry-standard editing software. In-class exercises will cultivate students' ability to edit for story and further their understanding of the editing process.

## DOCUMENTARY CRAFT III

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With production on the thesis film wrapped, students spend the third semester learning about nonfiction television, developing a pitch deck and ultimately presenting a final TV pitch to an industry guest. Documentary Craft III also centers around a number of case studies and master classes with industry guests. The semester ends with a final screening of the students' thesis films.

## CAMERA LIGHTING AND SOUND III

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Camera Lighting and Sound III is focused on furthering techniques learned throughout the year including advanced, hands-on production workshops with special gear. Students will also participate in a number of special topics classes such as a thesis debrief after returning from their production and overviews of freelancing and cinematographic studies.

## EDITING III

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In the third semester, students will focus on their thesis film edit. Students will start from media management and project setup, progressing through their thesis cut, and ultimately preparing a story cut in time for the Thesis Editing class. This course will also cover an introduction to advanced finishing processes such as prepping for sound mix, color correction, Photoshop and After Effects. At the end of the semester, students will complete their final export of their thesis film for submission.

## DOCUMENTARY PRODUCING III

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Documentary Producing III classes expose students to business skills related to: contracts, clearances, marketing, film festivals, new and traditional models of finance and distribution and the basics of creating and running a small business. These additional business skills will also prepare students for additional jobs in documentary film after graduation. Job preparation skills are also developed, including bios, resumes, cover letter writing, and the development of career strategies.

## DOCUMENTARY TRADITIONS AND AESTHETICS III

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Documentary Traditions and Aesthetics III further explores at an advanced level the themes that students were introduced to in the first two terms. Seminal documentaries and those with groundbreaking styles and/or structures continue to be given high priority, as are films by historically underrepresented filmmakers. The course also branches out potentially including additional forms such as documentary series and hybrid



works that combine elements of both documentary and fiction. Students investigate at a deeper level the connection between content and form - between what a film says and how it says it. All the works we screen in Documentary Traditions and Aesthetics are specifically selected to provide students with a wide range of inspiring examples of their own films created in this program and beyond.

### DOCUMENTARY STORYTELLING III

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A continuation of Documentary Storytelling II, the third semester is centered around and preparing for an industry pitch fest during which students will present a final pitch of their now produced thesis film to an industry guest. In this term, students will also work on "paper cuts" of their thesis edits and review with faculty for feedback.

### EDITING IV

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The culmination of all the work throughout the year, the Thesis Editing course takes place over the last 7 weeks of the program. Students will submit a story cut of their thesis film for approval to faculty. After receiving approval, students will work with a top documentary editor as they edit their final Thesis Films. Students are required to advance their thesis cuts upon receiving each round of feedback and to be prepared to submit additional cuts as scheduled throughout.

- **Concentration in Photography**

### APPLIED PHOTO

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This class is an overview of the photography industry, usually each topic in 2-3 week segments. Students will complete an average of 2 mock assignments based in Editorial & Advertising Pricing structure; Still life, Travel, Fashion, Beauty, and commercial multi-media could be included. Students will also have an overview of basic business structure and set up.

### HISTORY OF PHOTOGRAPHY I

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This course explores the ways in which history's seminal photographers have held a mirror up to society, showing humanity the technological, artistic, social, and cultural currents of life through the lens. Students study, analyze, critique, and re-create the work of master photographers from the medium's invention until 1960, as they are immersed in the history and evolution of the medium. Examining and recreating master photographers' techniques, aesthetics, and approaches provides an expanded visual vocabulary for students' own shooting and research projects.

### HISTORY OF PHOTOGRAPHY II

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The approach of this course is to broaden each student's visual language by analyzing iconic masterworks from the history of the photographic and moving image mediums from 1960 through today by analyzing and then applying specific visual approaches to their own images. Major movements in the medium to be studied will include narrative art, deadpan, conceptual, autobiographical, documentary and fictional documentary, revisions, remakes, and subversions of genre, and others.

Discussion includes the impact of the digital revolution in relation to the proliferation of image distribution devices (the cell phone, iPod, the web, etc.) and its relationship to popular culture, photojournalism, the blurring of art and commerce, and the radical degree to which commercial retouching practices have distorted viewer expectations, and utterly transformed the very nature of what a photograph is. Students analyze the aesthetics and techniques of particular photographers through written research projects and presentations.

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## IMAGING I

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An intensive introduction to Adobe Photoshop as a digital darkroom tool and lightroom. Immersing yourself in Adobe Photoshop you will acquire key digital darkroom techniques from nondestructive editing to unparalleled color and total control of your images. You will also learn the entire process of digital workflow over your own images.

## IMAGING II

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Toward an inner vision of the outer world – acquiring the perceptual and practical skills to realize a personal vision of the external world through photography. An intensive practicum and study of color theory, design principles, human perception, digital imaging, commercial retouching, compositing, digital darkroom and digital printing techniques using Adobe Photoshop and Lightroom. Students will process, retouch, color correct, critique, print and present a final exhibition of images shot for assignments given in other classes. Post-production exercises in this class are coordinated with shooting assignments given in the Applied Photo I and the evolution of their personal body of work curated in the Vision & Style II class.

## PHOTO I

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A hands-on course focusing on key camera, lighting, and aesthetic skills across a series of lectures, demonstrations, assignments and peer critiques.

An essential skills component of the program, Photo I introduces you to the mechanics of cameras and lenses along with the basics of using a digital camera for still photography. You will explore the myriad components of exposure, composition and aesthetics as well as develop an understanding of the intrinsic relationship between light and the photographer's process; discovering the unique reactive nature of light in a variety of situations including direct light, diffused light, reflected light, and light that's tempered by atmosphere.

Learning how to correctly apply these skills will open up a world of creative opportunity.

## PHOTO II

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This course teaches the advanced lighting, and camera techniques needed to execute commercial and personal assignments. Students explore conventional lighting tools from hot and cool continuous sources, studio and portable strobe lighting, professional grip hardware along with a variety of unconventional sources. The pre-eminent live capture software, Capture One, is used to provide real-time display of processed RAW images. Students practice turning client briefs into workable lighting setups, and learn how to recognize and fix unrealistic requests before committing to an impossible task.

Class exercises and discussions will be based around topics such as set building, soft and hard light, color temperature, gels, diffusion and light-shaping tools for still images.

## THE PHOTOGRAPHIC ESSAY

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This course balances a hands-on approach to furthering professional and technical image production skills with the development of visual literacy through a wide range of design and aesthetic techniques.

Students will produce a major photographic essay of a single photographic subject through repeated location shooting, anchored by the study of image analysis based on Semiotic and Deconstruction principles and research into similar-minded projects by other photographers.

## PHOTO PRODUCTION LAB

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The overarching purpose of this course is to help students transition from the educational environment to the real-world environment by preparing the materials that their future employers, clients, and audience will expect to see from them, and to develop sound working professional practices that will serve them throughout their careers.

Specifically, the course helps students produce, edit, organize, and print their final projects (exhibition prints, printed portfolio, multimedia and/or artist books where desirable) through instructor guided individual editing sessions and group exercises; to design and create the accoutrements of a professional practice including a working website on a custom URL correlating to their chosen business name and designed according to contemporary standards, physical business cards, and “comp” cards.

In addition, shooting and postproduction exercises will reinforce concepts being taught in other 2nd semester courses. Production Lab will also feature workshops on special topics intended to prepare the student to enter the professional world, including medium format film and digital photography, business and marketing practices, and helpful resources for working photographers.

## SHOOTING LAB I

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A unique, hands on course in which students develop core professional skills and techniques during location shoots with live feedback from an instructor. Covering a wide range of genres along with aesthetic, logistical, and technical challenges, students have the opportunity to work directly with instructors, practically applying new skills across a range of assignments of increasing complexity. Exercises include photographic and multimedia assignments.

## VISION & STYLE I

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This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine, and critique fine art and documentary projects. The course is as much about conceptual approach and *raison d'être* as technique. Students define and begin to develop a personal, iconic visual style, and specific area of interest, studying master bodies of work across both genres as examples. The primary focus will be on the still photo. Students become familiar with principles of graphic design, composition, color, editing, sequencing, and presentation as they refine their bodies of work. Through writing, journaling, drawing, research, presentation, and photographic assignments, students gain a level of self-awareness necessary to understand the most salient origins for their ideas, and start to conceive how their work might fit into the context of current practices and attitudes.

## VISION & STYLE II

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Vision and Style II guides students through the development of a cohesive body of personal work that most accurately represents the area of interest that they will pursue as image-makers after graduation. During early weeks of the course, students **MUST** submit a final project proposal to the entire faculty for approval, based on feedback on the initial graduation project they proposed at the end of Vision & Style I.

Throughout this course students will refine their conceptual approach and thesis; submit new images and writing samples for critique and discussion; analyze the business and creative practices of successful contemporary artists using reading assignments and by preparing class presentations; create an artist's statement with series and image titles for their portfolio; discuss and resolve image and edition sizes and pricing formats; discuss and resolve presentation options; research, create, follow through, and track digital and portfolio based submission opportunities; produce and execute their final thesis exhibition based on professional exhibition standards; and fulfill other possible assignments as they pertain to professional standards and best practices in the photography market. Visits to and analysis of current gallery and museum exhibitions will also play a major role.

- **Concentration in Producing**

## CREATIVE PRODUCING

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Introduces students to the language and practice of producing and filmmaking. Through lecture, discussion of industry developments, handouts, and individual research assignments, this core course lays the groundwork for a profession as a creative producer. This course also includes an overview of contract law and how it impacts the entertainment industry. Students study the legal issues regarding television, films, recordings, live performances and other aspects of the entertainment industry. Finally, this course includes the Capstone Project Module wherein students start the process of creating a feature film package. The Capstone Project may be a dramatic narrative or documentary project developed over the entire length of the program.

## FILMMAKING CRAFTS FOR PRODUCERS

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We believe that successful Producers must have a fundamental understanding of the Filmmaking Crafts. They must create a collaborative and artistic production environment that enhances each Director's skills and provide the support needed to make the best possible film or television show. Students learn and use these

skills to direct a short film, the concept for which is developed in their Producing Short Films course. Cinematography is one of the most critical tools that producers rely on to tell a cinematic story. In a series of classes, students learn the basics of live-action motion picture cinematography in a hands-on workshop environment. This course also explores the basic techniques of digital editing. Students learn the craft of editing and post production techniques in a hands-on workshop environment that provides an overview of non-linear editing, post-production audio, basic visual effects, and professional post-production workflow. Students apply their editorial skills in the post-production of their short film and commercial projects.

## PRACTICAL PRODUCING

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In module one students learn about the line producer's responsibilities: covering aspects of budgeting, hiring crew, scheduling, scouting, prepping shoot, and post, as well as managing relationships with the director, crew, and studio/financiers. In the second module, students are introduced to the fundamentals of pitching, a crucial producing skill. Students develop and present brief and effective pitches.

## PRODUCING I

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Through in-class instruction and critique, students will develop storytelling skills within the industry-standard format of the film treatment in this course. In a workshop setting, each student will develop and write a feature film treatment. Using significant films as texts, another series of classes takes a critical perspective to explore film as a significant art. Through screenings and discussions, students grow to understand how filmmakers have approached the great challenge of telling stories with moving images from silent films to the digital age. Another series of classes presents material not covered in the core curriculum, such topics may include: production design, sound recording, sound editing, producing documentary films, and more. This course also includes a series of informative classes featuring discussions with producers of network and cable television, foreign, independent, and studio films as well as directors, actors, agents, managers, lawyers, foreign sales representatives and many others. Each class includes a Q&A, providing each student access to firsthand impressions of real-world circumstances faced by working industry professionals.

## PRODUCTION PROJECTS I

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Producing students develop, prep, and shoot their own individual short films. Working in teams, students function as crew members on each other's productions. Producing students learn the basics of all producer related roles on set and in the production office. Students plan the production strategy, budgets, schedules, script breakdowns and more for the short films they produce. Students then move on to learn the craft of conceiving, pre-visualizing, developing, shooting, and editing commercials. As part of the course, students learn the basics of the advertising industry and explore the process by which commercials are conceived by advertising agencies and bid out to production companies. Students also attend classes in how to hold casting sessions, select talent for roles, and work with talent to get the needed performances. Students apply these newly acquired skills to cast their short film and commercial projects. This course also includes a screenwriting module, which helps develop students' analytic and development skills in the areas of structure, plot, story, pacing, tone, and characterization. Students apply their skills to the writing of their short film script.

## CREATIVE PRODUCING II

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The exploration of the language and practice of producing and filmmaking continues, taking a close look at the use of packages to raise finance, the various sources of finance, how production finance is recouped by

investors, pre-production, filming, post-production, marketing, and distribution. This course also continues the exploration of the legal aspects of film and television production. Topics include contracts, copyright law, compensation, celebrity status (including privacy and publicity rights), First Amendment, intellectual property, and talent representation. Specific legal issues related to the students' production projects are given special consideration. Students also continue the development of their Capstone feature project. Having developed literary materials in the first semester, students proceed with the potential attachment of a director and cast, the creation of a financing plan, a basic marketing plan, a basic distribution plan, their producer bio, and an overall production plan. They create a script breakdown, shooting schedule, and the production budget.

## PRACTICAL PRODUCING II

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This course includes an overview of the constantly evolving television industry. Students also examine the evolution of an original television series from the idea stage, through development, pitching and broadcast. Each Producing student conceives of and then develops an Episodic Television Series Bible for an original series. This course also provides students the opportunity to gain a basic understanding of film finance and to learn how the producer fits into the financing process. Using produced films as case studies, this course focuses on studying successful strategies employed in the finance, sales, and distribution of content. Students progress to more advanced level of pitches; creating, and delivering their "Spielberg "pitch, using visual materials to augment verbal pitches. Students continue to develop and apply t

## PRODUCING II

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Students explore the tools of story genesis and development for film and television, developing a fundamental understanding of genre, theme, imagery, structure, character, pace, tone, and other screenwriting elements as they relate to creative producing. An ongoing series of classes is designed to teach material not covered in the core curriculum, such topics may include: production design, sound recording, sound editing, introduction to animation, storyboarding, and color correction. The film analysis survey continues with an emphasis on various genres of film, which may include: horror, film noir, neo-realism, comic book adaptations, science fiction/fantasy, significant dramas, and others. Critical thinking and the role of visual storytelling is explored. Additional industry speaker sessions feature discussions with producers of network and cable television, foreign, independent, or Hollywood films as well as directors, actors, agents, managers, lawyers, foreign sales representatives and many others. Each class includes a Q&A, providing each student access to firsthand impressions of real-world circumstances faced by working industry professionals. Students also attend classes learning how to market yourself successfully, job search techniques, resume creation, cover letter writing, and interview tips. These classes allows for the preparation of materials necessary for obtaining an internship.

## PRODUCTION PROJECTS II

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This course is designed to teach producers the craft of prepping, shooting, and editing a Web-series. Students also look at the changing landscape of the internet and common distribution platforms in the age of new media. Students continue to explore unscripted/reality television, including elimination or game shows, various competition formats, and episodic docu-dramas. Working in small groups, students create their own unscripted/reality "sizzle" reel. Students continue to gain an overview of non-linear editing, post- production audio, basic visual effects, and professional post-production workflow. Students apply their editorial skills in the post-production of their Web-series and Unscripted/Reality projects

## CREATIVE PRODUCING III

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This course is the culmination of the examination of the five phases of the producing process. Students present their case history project: a version of the Package used by creative producers to raise finance. Included is a summary of legal concepts and strategies as they apply to the producing process, with a special emphasis on distribution deals, the exploitation of rights, and issues emerging through new digital platforms. Students complete their Capstone feature project. The entire package comes together with a script, treatment, synopsis, logline, producer's bio, "attached" director and cast elements, finance plan, marketing plan, script breakdown, shooting schedule, 'best case scenario' production budget, 'not best case scenario' production budget, production analysis, and look book.

## PRACTICAL PRODUCING III

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Students 'put it all together' with the creation of their Final Pitch, based on their Thesis Project. An Industry Pitch Fest brings notable professionals together with Producing students in a roundtable pitching extravaganza. In a workshop setting, students develop a critical understanding of the acting process and what each actor brings to the collaborative process of filmmaking. Students work with each other rehearsing and shooting scenes, gaining insight into the actor's craft. Students also complete work on their series bible, a blueprint deliverable sought after by broadcast television networks and streaming companies. This module also includes a series of classes instructing multi-camera television studio production. Students learn this unique work flow in one of the television studios on the New York Film Academy campus. Finally, the line producing skills developed in the previous semesters are applied to the creation of the Capstone Project materials, as well as to collaborations with NYFA Filmmakers and Cinematographers.

## PRODUCING III

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Internships offer Producing students invaluable opportunities for real world industry experience. Students are at their internships full time on days when no classes are scheduled. A continuing series of classes is designed to teach material not covered in the core curriculum, such topics may include: traditional and digital film marketing, traditional and digital film distribution, color correction, special and visual effects, crowd funding, labor union relations, film and television industry accounting practices, and working with casting directors. Through screenings and discussions, students continue to explore how filmmakers have approached the great challenge of telling stories with moving images from silent films to the digital age. An examination of genre, film techniques, emerging trends in cinema with a special emphasis on social impact films, the works of international auteur filmmakers, as well as first time directors.

## PRODUCTION PROJECTS III

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In a special Production Workshop, various instructors assume the roles of Heads of Departments (Director, Assistant Director, Cinematographer, Sound Recordist, Production Designer, etc.) with the rest of the crew positions filled in by the Producing students. This Production Workshop provides great insight into the way in which professional sets are run. As a Capstone Project, students practically apply their newly acquired skills, tools, and knowledge as they produce NYFA Filmmakers and Cinematographers' Thesis films. Cross-departmental collaboration is at the heart of this course.

- **Concentration in Screenwriting**

## ACTING FOR WRITERS

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The goal of this Course is to use the craft of acting to provide writers a comprehensive set of tools by which to build compelling 3-dimensional characters. This hands-on, collaborative course explores the theory and practice of the acting craft, using Stanislavsky's Method, improvisation, scene work and monologues as starting points. By exploring how actors build characters and performances based upon the information provided in a film script, and studying techniques for directing actors in a way that will evoke strong performances, students learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Under the guidance of the instructor, students study existing plays, screenplays and monologues and write their own material in order to learn the actors' process of preparing, creating and ultimately becoming a character for the purpose of performance. By the end of the course, students participate in a culminating presentation reviewed both their peers and the instructor. Concepts taught in the course include: improvisation, monologue, scene study techniques, acting for camera techniques, and directing the actor techniques.

## DIRECTING FOR WRITERS

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This course introduces screenwriters to the language and craft of film directing. A basic understanding of film directing aids the screenwriter in conceptualizing the film from script to screen. By the end of the semester each student will serve on a crew in the capacity as either a director or assistant director, director of photography, gaffer or actor. By the end of the quarter each student will write, direct, produce and edit a 3-5 minute short film project. Directing classes cover the following subjects: Directing the Camera, Principles of Mise-En-Scene, Shot Planning, Principles of Continuity Filmmaking, Dramatic Breakdown of a Script, the use of Staging and Blocking and Production Design to create Character and Subtext in a Scene.

## ELEMENTS OF DRAMATIC NARRATIVE

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This 15-week course, divided into two parts, is designed to be a companion course to the Feature Writing Workshop. The mission of the course is to provide students with a series of paradigms, processes and tools that will help them strengthen the two feature length screenplays students have to write in the first semester. Students will view and analyze a number of films to assist them in the comprehension and application of screenwriting concepts in their own work. In the first half of the course instructors will engage students in discussions, introduce screenwriting exercises and provide tools to help students build the world of their stories, create three-dimensional characters and compelling narratives. In the second half of the course will focus on the instructor introducing advanced storytelling techniques and processes to help students identify theme in other work and develop and dramatize theme in their own projects. Subjects covered in this course include: origins of story; the hero's journey; the character coherent world view; escalation of conflict techniques; and creation and role playing for supporting characters.

## FEATURE WRITING WORKSHOP

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This course, divided into two seven and a half week modules, is the foundation of the Screenwriting Program. Overall, students learn how to tell stories in a dramatic and visual manner by crafting screenplays from idea inception to completion of their first draft. Through a series of assignments, lectures and in-class exercises, students learn the fundamentals of cinematic storytelling that they will subsequently use to create their own



work. Instructors show clips from independent and major studio films in order to lead students in analysis and discussion of how concepts of story structure and character development are applied in these finished works. Students are compelled to meet consistent deadlines and to present their work regularly in class. Peer review and instructor feedback are both essential elements of this course. The first half of the course students learn the process of crafting an original feature screenplay through the use of character biographies, world-building, sequence lists and beat sheets. In the second half of the course students will write a second feature length screenplay using the process learned in the first half of the course in addition to advanced techniques in scene work, dialogue, and building their screenplay's theme.

The classes will reinforce students' knowledge of the elements of storytelling including the pitching their story ideas, developing a sequence list for their story, completing a beat sheet for their story, and finishing a rough draft of a feature film screenplay. The Feature Writing Workshop class covers the following topics: how to create strong opens for a screenplay, basic and advanced scene design and dialogue techniques, thoughtful character development, storytelling techniques: mission, stakes, obstacles & setbacks, opponent encounters, climax, battle scene.

## GENRE STUDIES

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The goal of the course is to increase each student's understanding of film history and culture so that they can build on this knowledge to improve the quality of their own screenplays. In the first half of this 15-Week course, students are challenged to examine critical concepts in film history and culture this course allows students the opportunity to engage deeply with individual films. Through case studies students learn the specific rules of different genres, and through discussion and written assignments they will determine how to apply these rules to their own work. Each week students consider classic and provocative films within the context of a broader film culture. Students explore film genre rules, film history, film criticism, cinema-going practice, and entertainment industry organization. The second half of the course introduces students to the craft of adapting narrative material from other media into feature screenplay structure. By examining source material and viewing the feature films that were adapted from that source material, students learn about the tools necessary to transform other narrative material into feature length screenplays. Each student takes this knowledge and applies it in a hands-on manner by creating scenes that will be adapted from source material that is presented in class.

## MASTERING THE PITCH

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In this course, students explore all aspects of the pitching process from the conception of a pitchable idea, to creating and delivering a pitch for an original idea or one from other source material. Students learn concrete skills tips to get comfortable and competent pitching to producers, agencies, managers, filmmakers, actors, financiers and other industry executives. Through a series of pitching exercises and assignments, students translate this knowledge into solid practical experience by developing and delivering pitches to their instructor and peers during their classes. Prepared students have the opportunity to pitch their projects to industry professionals at the end of the course.

## SCREENPLAY ANALYSIS

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A large part of becoming a good writer depends on recognizing what makes a good story that is well told as well as acquiring a comprehensive understanding of how to develop, build and execute a good story. This 15-Week course divided into two segments enhances students' ability to analyze a variety of different screenplays

in order to increase their standards of excellence as well as inspire them to find innovative ways to craft their work. In the first half students read eight screenplays and compare and contrast them with the films that were made from them. The instructor assists the students in examining elements of storytelling like narrative style, theme development, and tone. Students explore ways to cultivate their own narrative voice through screenings, interactive class discussions, written assignments, and analysis of professional samples.

Subjects that are covered in the course include: hero's journey vs. heroine's journey; archetypes vs. stereotypes; rewriting and revising; the importance of creating strong story openings; character arcs and moral ambiguity; heightening the dramatic quotient of your story; and genre device techniques. The second half of the course focuses on new ways to see. Most of the focus of the New York Film Academy's Screenwriting Program is on traditional, three-act, narrative structure. However, there are a handful of successful and highly inventive films that deviate from this traditional storytelling method. This course offers students the opportunity to explore these atypical storytelling techniques. Through lectures, screenings, group discussions, and written exercises, students will analyze these alternative storytelling structures and explore whether these concepts can be applied to their own work. Topics covered in this class will include: flashback/flash forwards devices; non-linear narratives.

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## SCREENPLAY REVISION

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As writers gain more experience, they understand that one of the most important tasks they complete is consistently rewriting and refining their screenplay until their intentions as a storyteller align with the execution of the story. The Screenplay Revision course introduces students to a comprehensive process that allows the writer to express their ideas clearly and in an innovative manner. This 8-Week course, and under the guidance of the instructor, enhances students' knowledge of advanced storytelling elements including identifying your theme, heightening the stakes of your story, and plot restructuring. Students complete a revised draft of their screenplay by the end of the course. Topics that are covered in this class include: first draft analysis; next-level scene writing; advanced character development; and creation of a revised beat sheet.

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## STORY GENERATION / SCRIPT MECHANICS

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The goal of this course is to create a foundation for students to learn best practices that will boost their skill set as industry professionals. In addition to acquiring mastery of screenwriting fundamentals, professional writers need to be consistent generators of content and need to always present their completed work in a polished and professional manner. This course aids students to achieve both of these goals. Story Generation explores various improvisational, cerebral and organic methods to breaking writer's block, culminating in the completion of 100 original loglines to feature projects for students to use throughout their careers. Script Mechanics introduces students to the essential craft of screenplay formatting, scene description, and the uses of imagery and image systems for the short and feature length screenplay. It prepares students for the very necessary task of taking those story and visual ideas in the screenwriter's head and communicates them on the page in a way that is professional, clear, comprehensible, cinematic and impactful.

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## BUSINESS OF SCREENWRITING

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The question most often asked by film students around the world is, "How do I prepare myself to find work after I graduate?" This 15-Week course, divided into two segments aims to answer that very important question. The Business of Screenwriting helps students to build a strategy for how to build their film career,

introduces students to the skills necessary to get their screenplays in front of industry executives and also prepares students to apply for entry level development positions within production companies. The first half introduces students to the idea that writing the script is just the beginning of the process of bringing a creative project to market. This course equips students with the tools necessary to package and promote a creative idea with industry executives. This course covers advanced pitching techniques; creating and developing a treatment; and crafting a coverage report and building a 5-year plan, broken down into a series of tasks that students can complete to ultimately fulfill their goal of becoming a working filmmaker. The second half of the course is designed to give students insight into what they can expect once they leave the program. It provides students with an overview of how the film and television industries work and the tools necessary to take a creative project to market. It also teaches them how to create and build their resume as well as how to craft query letters that will be used to get their scripts in front of executives who will give them opportunities. Industry guests are scheduled subject to availability.

## TELEVISION WRITING WORKSHOP

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With over 600 television shows broadcast and streaming across the globe there has never been a better time to be a screenwriter because there are so many opportunities to find work. This 15-Week course, divided into two segments is designed to give writers the vocabulary, skills, processes and best practices necessary to write in the television industry. In the first half of the course, students prepare for every phase of TV Storytelling, from pitching their ideas to outlining their stories to writing their spec teleplays. Each student completes a polished spec script, in either the half-hour sitcom or one-hour drama format. Topics are covered in this class include, but are not limited to: anatomy of the sitcom; anatomy of the one-hour Drama; teleplay formatting; and differences between network and cable shows. The second half of the course is designed as the companion course to Television Writing Workshop I and it augments students' knowledge of television writing. Students pitch their own TV series ideas and develop a series bible – a proposal including the setting, characters, conflicts, and episode ideas that indicate the show is viable as a series. Students also write a pilot script for their original TV series idea. The goal at the end of the course is to have a series bible and pilot script the writer can then use to pitch the series to producers and/or broadcasters.

- **Practical Applications Courses**

## PRACTICAL APPLICATIONS IN ACTING

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The Practical Applications in Acting for Film Course is an intensive concentration in Acting for Film and Scene Study. These areas coincide in the creation of short, filmed scenes in which students act. The edited scenes are the main projects of the course. Scene Study emphasizes the theory and practice of the basic elements of the acting craft, using Stanislavsky's system. While Acting for Film classes aim specifically at training students for the requirements of acting on a film set. Students should be prepared to work in non-traditional acting classes that emphasize the construction and control of character given the unique pressures of a film or television shoot.

## PRACTICAL APPLICATIONS IN ANIMATION

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The New York Film Academy's *Practical Applications in 3D Animation and VFX Courses* are designed for individuals who aspire to learn the essentials of 3D animation and VFX with high-end industry standard software under the tutelage of industry professionals. We enhance the knowledge of experienced students and offer beginners the opportunity to quickly achieve a competitive level of understanding and skill.

Students animate and edit a prepared script designed to introduce students to current industry methods and strategies with maximum efficiency.

## PRACTICAL APPLICATIONS IN BROADCAST JOURNALISM

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The Practical Applications of the Broadcast Journalism Course trains students in the fundamental principles, techniques and craft of contemporary journalism through study and hands-on practice. This is accomplished through a combination of lecture, demonstration, in-class hands-on production and students' own work. This intensive course provides a strong introduction to necessary digital and journalism skills.

## PRACTICAL APPLICATIONS IN CINEMATOGRAPHY

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The New York Film Academy's *Practical Applications in Cinematography* are designed to immerse prospective cinematographers in all aspects of the discipline. This course provides a creative setting with which to challenge, inspire, and develop the talents of aspiring cinematographers. Throughout the program, a combination of classroom experience, collaborative projects, and instructor led productions provide a rigorous forum for students to develop their technical skills and artistic identities.

## PRACTICAL APPLICATIONS IN DOCUMENTARY FILMMAKING

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In the New York Film Academy's *Practical Applications in Documentary Filmmaking Courses* students are trained in the fundamental principles, techniques and craft of documentary filmmaking through both study and hands-on practice. Each student learns how to develop, direct, shoot and edit documentary films of varying styles. The students will learn the basic tools for documentary filmmaking and begin shooting a series of film projects. Following production and postproduction, students screen their work with their classmates and instructors and engage in critiques and discussion. During teacher-supervised production workshops, the processes of non-fiction storytelling, producing, directing, shooting and sound recording are put into practice prior to going out into the field.

## PRACTICAL APPLICATIONS IN EDITING

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The New York Film Academy's *Practical Applications in Digital Editing Courses* are designed to immerse students in both the technical craft and the conceptual art of Digital post-production. Students learn the fundamentals of non-linear editing and the art of storytelling on their own Avid Media Composer station.

Over the length of the workshops, students are given lessons covering both the practical and theoretical elements of film editing. Theory classes focus on film editing's formal artistic elements and how it is a storytelling device. Practical training familiarizes students with industry standard software while placing emphasis on viewing these applications simply as tools with which to create meaningful work.

## PRACTICAL APPLICATIONS IN FILMMAKING

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The New York Film Academy's *Practical Applications in Filmmaking Course* is geared toward providing the building blocks needed to create short films. Students take classes in directing, cinematography, screenwriting, and editing. Learning to use digital cinema cameras, professional lighting packages, and editing with the latest industry standard software enables them to realize their visions and tell their unique

stories.

The students will acquire the basic tools for filmmaking and begin shooting a series of film projects. Following production and postproduction, students screen their work with their classmates and instructors, engaging in critiques and discussion of their directorial choices.

Students will spend an additional average of eight hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours; however, they are still necessary to successfully complete the workshop. The Academy recognizes, as should the students, that these hours will vary from student to student and project to project.

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## PRACTICAL APPLICATIONS IN MUSICAL THEATRE

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The Professional Conservatory of Musical Theatre at The New York Film Academy's Musical Theatre course provides a rigorous and fun training experience that is designed to accommodate beginning, intermediate, or advanced level performers. This program introduces students to the integral skills required for success in the musical theatre field and how to prepare themselves for varied demands of a musical theatre career. The basis of this and all other NYFA workshops is learning by doing, using a hands-on, practical, experiential approach. It is constructed to deliver a great deal of content in a short time.

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## PRACTICAL APPLICATIONS IN PHOTOGRAPHY

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The Practical Applications in Photography Course is a total immersion experience designed to equip students with the practical skills to experience photography. It uniquely provides instruction and intensive hands-on-experience in the technology and aesthetics of photography.

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## PRACTICAL APPLICATIONS IN PRODUCING

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In the New York Film Academy's *Practical Applications in Producing Course*, students are introduced to the language of producing and filmmaking. Through lecture, discussion of industry developments, handouts, and individual research assignments, *this course* lays the groundwork for a profession as a creative producer.

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## PRACTICAL APPLICATIONS IN SCREENWRITING

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The New York Film Academy's *Practical Applications in Screenwriting Courses* focus on the fundamental writing concepts and techniques of screenwriting. This course is fully immerses the student in an intensive and focused course of study in screenwriting, providing a solid structure for writing and meeting deadlines. Additionally, this course allows students to learn the craft of writing by gaining an understanding of concepts such as story, structure, character, conflict and dialogue. Students will engage in discussion and critique of their writing and their classmate's writing.

Students gain knowledge of and hands-on experience with screenwriting, the process of revision, writing dialogue, the business of screenwriting, classic screenplay structure, character arcs, theme, conflict, flashbacks, voice-over, subtext, style and tone, visualization, genre, and WGA format.

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## FILMCRAFT

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This course includes lessons from departments that collaborate and intersect with cinematography: screenwriting, directing, producing, production design, and sound. An instructor from the appropriate department teaches each subclass and lessons are geared toward the interests of the cinematographer such as understanding the perspectives of the producer, director, writer, and sound personnel. In screenwriting classes, students are introduced to the craft of screenwriting as well as story as a concept. In directing classes, students are introduced to the director's craft looking at such things as shooting strategy, blocking, and the acting and tone of the film. In producing classes, students look at how to raise money, budgets, scheduling, at the various unions' rules and how to understand contracts. In production design students learn how to interpret the story and translate with the use of design elements. Sound classes introduce onset recordings and how to record sound. Producing will be introduced later in the first term and visited in the second term to coincide with the larger scale projects. Directing and screenwriting will continue through the second term.

## ELEMENTS OF DRAMATIC NARRATIVE

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The mission of the course is to provide students with a series of paradigms, processes and tools that will help them strengthen the two feature length screenplays students have to write in the first semester. Students will view and analyze a number of films to assist them in the comprehension and application of screenwriting concepts in their own work. In the first half of the course instructors will engage students in discussions, introduce screenwriting exercises and provide tools to help students build the world of their stories, create three-dimensional characters and compelling narratives. In the second half of the course will focus on the instructor introducing advanced storytelling techniques and processes to help students identify theme in other work and develop and dramatize theme in their own projects. Subjects covered in this course include: origins of story; the hero's journey; the character coherent world view; escalation of conflict techniques; and creation and role playing for supporting characters.

# BACHELOR OF FINE ARTS MUSICAL THEATRE

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Total Credits Required: 121 Units

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## PROGRAM OVERVIEW

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The Professional Conservatory of Musical Theatre at The New York Film Academy's groundbreaking 4-Year Bachelor of Fine Arts Musical Theatre Program offers unparalleled professional training, experience, and preparation for a career in the arts. This eight-semester program merges the most prominent facets of the performing arts industry: stage and screen. With a faculty of professionals in the Broadway, Dance, Voiceover, and Television & Film Industry, students will receive hands-on education in all performance-based mediums. Our program is uniquely designed to give students the opportunity to hone their skills and prepare themselves for the business in the central hub for launching musical theatre careers - New York City. Students participate in a broad array of classes that focus on helping them find the actor within, expand their vocal and physical range, and guide them to learn and apply the emotional, physical, and technical work necessary for quality stage and on camera acting.

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## YEAR ONE OVERVIEW

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The first year of PCMT's BFA Musical Theatre Program is focused on the core fundamentals of musical theatre and stage performance. Classes are geared to help aspiring professional performers access emotional and physical connection, develop technique in the areas of voice, dance and acting and **prepare them for a life in the industry**. With topics ranging from vocal technique and music theory to song interpretation and jazz theatre dance, this comprehensive first year helps students find their own unique theatrical spark and sets the foundation for more advanced work in years two, three and four.

### SEMESTER ONE OBJECTIVES

The first semester sets the foundation for the core fundamentals of musical theatre: singing, dancing, and acting. Students are immersed in comprehensive classes covering theory, proper terminology, connection to the physical self, vocal technique, and exploration of musical theatre genres.

### SEMESTER ONE LEARNING OUTCOMES

- Recognize the fundamental techniques and principles of live performance.
- Demonstrate an understanding of basic ballet and jazz and theatre dance techniques, physical warmup, the use of space, line, placement, terminology, and musicality.
- Explain the basics of vocal technique, including anatomy and vocal health, to sustain and execute the stylistic demands of varying musical theatre genres.
- Employ basic music theory and sight singing to effectively interpret songs as a soloist and ensemble member while applying phraseology, dynamics, and exploration of a wide range of vocal colors.

### SEMESTER TWO OBJECTIVES

In the second semester, students continue a focus on core fundamentals and application of theory and connection to material while beginning exploration in voice and speech. Students learn to identify what makes them unique as a performer and what skills and tools are essential when interpreting material. A concentrated focus on ballet and jazz and theatre dance technique continues. Students are introduced to audition technique, choosing appropriate material, and handling oneself in an audition setting.

### SEMESTER TWO LEARNING OUTCOMES

- Examine appropriate material and effectively curate a strong audition for a variety of audition scenarios.
- Demonstrate intermediate technique in ballet and theatre dance while continuing to develop range of motion, flexibility, strength, and quality of movement within multiple dance styles.
- Construct and practice speech fundamentals to identify habits that may impact the connection between the body and the voice.
- Employ fundamentals of text and lyric analysis by employing characterization, emotional responsiveness, rhythm, and vocal dexterity.

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## YEAR TWO OVERVIEW

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The second year of PCMT's BFA Musical Theatre Program maintains the integrity of the first year's focus: core fundamentals of musical theatre, while introducing students to on-camera skills, a commitment to working as an ensemble, and an exploration of other facets of the performing arts. Students continue to hone their skills in acting, singing, and dancing on a more proficient, varied, and advanced level while embracing instincts and impulse, and connection to scene partner. Focus is on a deeper comprehension and application of skills and higher level of work, handling oneself on professional sets and in rehearsals, and becoming a reliable creative force within the industry.

### SEMESTER THREE OBJECTIVES

In the third semester, the primary focus will be on the three main components of musical theatre: singing, dancing, and acting. A more in depth and advanced expectation of applied theories and personal connection is required as students begin to dive into complex characterization and begin to focus on higher levels of difficulty in all disciplines. Further exploration of musical repertoire comes in to play with such varied classes as Pop/Rock and Comedy and additional emphasis is placed on organic acting choices based on impulse, freeing the voice, music theory and acquiring an understanding of working as an ensemble.

### SEMESTER THREE LEARNING OUTCOMES

- Classify points of view, shifting characters, acting with heightened text and circumstances, and connecting thought and breath.
- Experiment with the art of kinetic communication and thereafter use the body effectively as an instrument for performance, while demonstrating an understanding of advanced dance technique in ballet and theatre dance.



- Continue to build confidence in singing multiple styles with versatility of the voice and the ability to integrate physicality, breadth of emotion, and vocal technique.
- Absorb and execute multiple genres of musical theatre and pop/rock as an actor and singer.
- Self-evaluate as a performer.

#### SEMESTER FOUR OBJECTIVES

Students continue to hone their skills in analysis, interpretation, and application of technique in more advanced levels of Performance Lab, Voice and Speech, Jazz & Theatre Dance and Ballet. Improvisation and musical theatre scene study place emphasis on following impulse and instinct. Focus will be on emotional responsiveness within given circumstances, specifically in terms of one's scene partner, to create fully realized relationships and characterization. Students are introduced to Acting for Film technique and will gain experience both behind and in front of the camera, focused on utilizing the acting techniques learned in previous acting classes and applying them to the camera.

#### SEMESTER FOUR LEARNING OUTCOMES

- Execute advanced acting techniques, the building of character arc, professional development, working with a scene partner, and living truthfully in front of an audience.
- Demonstrate a high level of technical proficiency in ballet, jazz and theatre dance while also demonstrating appropriate etiquette, practices, and performance quality at a professional level.
- Introductory knowledge of the fundamental principles of acting for the camera and the nuances of stage to screen.
- Construct access to impulses and instincts while applying advanced techniques learned in all disciplines.

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## YEAR THREE OVERVIEW

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In the third year of PCMT's BFA Musical Theatre Program, work continues with the core fundamentals of musical theatre while adding extensive on-camera training. Focus is on visual storytelling, professional preparation, exploration of what goes on behind-the-scenes, point of view, personal vision, and enhanced creativity. In-class assignments, independent exercises, group collaboration and fully realized projects aid in advancing skills in multidisciplinary facets of the business as well as and ownership of one's work.

#### SEMESTER FIVE OBJECTIVES

To expand knowledge, proficiency and versatility, semester five introduces new styles of dance and theatrical styles, as well as advanced skills in pop/rock singing, musicality, and working as an ensemble. Highlighting the strengths, abilities, range and essence of each individual performer, emphasis is placed on refining current material and seeking new repertoire for a personalized professional audition book. Additional focus will be placed on making informed and appropriate choices within rehearsal settings and beyond, while also gaining greater dexterity in execution of language, rhetoric, and character development.

### SEMESTER FIVE LEARNING OUTCOMES

- Curate a professional audition book.
- Demonstrate the ability to analyze and execute complex text in different theatrical styles.
- Display basic knowledge of tap and partner dancing.
- Use enhanced ensemble and rehearsal skills.
- Employ advanced dexterity when performing pop/rock music.

### SEMESTER SIX OBJECTIVES

In semester six, on camera and visual analysis work is a focus. With numerous filmed in-class exercises and projects, students gain a deeper understanding of musical theatre on film, as well as a larger appreciation of the technical aspects of the business. A wide array of classes to support these projects are part of the curriculum, which include Singing for the Camera, Movie Musicals and Commercial Jazz along with advanced courses in Voice and Acting for the Camera. The semester culminates in a student driven showcase comprised of solo and ensemble performances.

### SEMESTER SIX LEARNING OUTCOMES

- Demonstrate advanced training of the anatomy of the voice with a clear understanding of the fundamentals of breathing and appoggio for singing.
- Implement lip-sync training, screen acting, and visual analysis culminating in a professional shoot of a movie musical number.
- Collaborate as an ensemble to create a year-end showcase.
- Demonstrate advanced on camera acting skills, such as close-ups and the importance of continuity in a variety of genres.

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## YEAR FOUR OVERVIEW

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In the final year of PCMT's BFA Musical Theatre Program, work once again continues with core fundamentals of musical theatre and on-camera work. With a focus on professional preparation, this fourth-year centers around identifying marketplace viability, enhanced audition technique skills, understanding the business aspects of the industry, extensive media content, personal voice, and creativity. As a result, students graduate with a comprehensive audition book, voiceover demo, digital content, and professional guidance on headshots, resume, industry interviews, and a self-designed personal website ready for the professional world.

### SEMESTER SEVEN OBJECTIVES

To continue building a well-rounded triple threat performer, semester seven provides a wide array of classes including Digital Media Content, Voiceover, Performing Shakespeare, Hip Hop, Business of Musical Theatre, as well as advanced courses in Tap and Performance Lab. Students professionally film audition material, create a personalized voiceover reel and begin to prepare and create their graduation thesis solo performance.

### SEMESTER SEVEN LEARNING OUTCOMES

- Explain the practical knowledge of how to maintain balance in a performers' professional and personal lives with a focus on submitting for auditions, networking, and navigating the industry.
- Employ a professional level of performance to match the expectations of the current Industry and Broadway standards.
- Create both voiceover and theatrical digital content for reels, websites, and personal media content.
- Demonstrate Enhanced level of tap and an introduction to hip hop.

### SEMESTER EIGHT OBJECTIVES

In our final semester, classroom exercises and projects are geared to build confidence and ownership of one's work to be self-sufficient and fully prepared for the emotional, financial, and physical demands of the business. Special focus is given to audition requirements and expectations based on industry standards: professional etiquette, taking and applying notes in the audition room, learning dance combinations quickly, and curating material for use online and social media platforms. Students partake in masterclasses and present a thesis solo performance that is written, performed, and produced by the individual student. The Musical Theatre Industry Showcase in New York City is an important final step in our professional training program, in which students will perform for casting directors, agents and managers.

### SEMESTER EIGHT LEARNING OUTCOMES

- Assemble a high level of technical proficiency in ballet, theatre dance, jazz, and tap, while demonstrating appropriate etiquette, practices, and performance quality at a professional level.
- Examine the practical experience of the auditioning and the casting processes for professional on camera and musical theatre opportunities.
- Experience the creation, development, and execution of a live solo performance.
- Evaluate feedback provided by guest professionals during industry masterclasses.
- Develop confidence to take ownership of one's work and creativity.

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## CURRICULUM

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### Semester One

| Course Number | Course Title                 | Credits |
|---------------|------------------------------|---------|
| MUSC101N      | Acting I                     | 2       |
| MUSC102N      | Music Theory & Sight Singing | 1       |
| MUSC103N      | Song Interpretation          | 2       |
| MUSC104N      | Voice Studio Lab I           | 1.5     |
| MUSC106N      | Ballet I                     | 1       |
| MUSC107N      | Theatre Dance / Jazz I       | 1       |
| MUSC111N      | Private Voice                | 0.5     |

|                       |                     |           |
|-----------------------|---------------------|-----------|
| FOUN100N              | English Composition | 3         |
| FOUN171N              | First Year Seminar  | 3         |
| <b>TOTAL SEMESTER</b> |                     | <b>15</b> |

### Semester Two

| Course Number         | Course Title                       | Credits     |
|-----------------------|------------------------------------|-------------|
| MUSC108N              | Acting II                          | 2           |
| MUSC109N              | Musical Theatre Audition Technique | 2           |
| MUSC112N              | Performance Lab I                  | 2           |
| ACTI121N              | Voice & Speech I                   | 2           |
| MUSC113N              | Ballet II                          | 1           |
| MUSC114N              | Theatre Dance / Jazz II            | 1           |
| MUSC111N              | Private Voice                      | 0.5         |
| FOUN101N              | Advanced English Composition       | 3           |
| FOUN121N              | Film History I                     | 3           |
| <b>TOTAL SEMESTER</b> |                                    | <b>16.5</b> |

### Semester Three

| Course Number         | Course Title             | Credits     |
|-----------------------|--------------------------|-------------|
| MUSC116N              | Acting III               | 2           |
| MUSC117N              | Ensemble I               | 0.5         |
| MUSC118N              | Pop/Rock I               | 1           |
| MUSC119N              | Comedy                   | 0.5         |
| MUSC121N              | Performance Lab II       | 2           |
| MUSC122N              | Theatre Dance / Jazz III | 0.5         |
| MUSC123N              | Ballet III               | 0.5         |
| MUSC111N              | Private Voice            | 0.5         |
| HATM101N              | Film History II          | 3           |
| FOUN131N              | Public Speaking          | 3           |
| <b>TOTAL SEMESTER</b> |                          | <b>13.5</b> |

**Semester Four**

| <b>Course Number</b>  | <b>Course Title</b>           | <b>Credits</b> |
|-----------------------|-------------------------------|----------------|
| MUSC201N              | Musical Theatre Scene Study   | 1              |
| MUSC202N              | Musical Theatre Improvisation | 0.5            |
| MUSC203N              | Acting for the Camera I       | 2              |
| MUSC204N              | Performance Lab III           | 2              |
| ACTI171N              | Voice & Speech II             | 2              |
| MUSC206N              | Theatre Dance / Jazz IV       | 0.5            |
| MUSC207N              | Ballet IV                     | 0.5            |
| MUSC111N              | Private Voice                 | 0.5            |
| HATM222N              | Musical Theatre History       | 3              |
| FOUN141N              | Critical Thinking             | 3              |
| <b>TOTAL SEMESTER</b> |                               | <b>15</b>      |

**Semester Five**

| <b>Course Number</b>  | <b>Course Title</b>       | <b>Credits</b> |
|-----------------------|---------------------------|----------------|
| MUSC208N              | Period Styles             | 2              |
| MUSC209N              | Pop/Rock II               | 2              |
| MUSC211N              | Repertoire                | 1              |
| MUSC212N              | Ensemble II               | 0.5            |
| MUSC213N              | Tap I                     | 0.5            |
| MUSC214N              | Ballroom & Conditioning   | 0.5            |
| MUSC111N              | Private Voice             | 0.5            |
| ARHU211N              | Dramatic Literature       | 3              |
| SOSC201N              | Psychology of Performance | 3              |
| NASC211N              | Science in the Movies     | 3              |
| <b>TOTAL SEMESTER</b> |                           | <b>16</b>      |

**Semester Six**

| <b>Course Number</b> | <b>Course Title</b>      | <b>Credits</b> |
|----------------------|--------------------------|----------------|
| MUSC215N             | Acting for the Camera II | 2              |
| MUSC216N             | Singing for the Camera   | 1              |
| MUSC217N             | Voice Studio Lab II      | 0.5            |
| MUSC218N             | Tap II                   | 0.5            |

|                       |   |           |
|-----------------------|---|-----------|
| MUSC219N              | Commercial / Street Jazz  | 0.5       |
| MUSC221N              | Showcase Collaboration  | 2         |
| MUSC222N              | Movie Musicals  | 2         |
| MUSC111N              | Private Voice   | 0.5       |
| MUSC                  | MUSICAL THEATRE elective  | 2         |
| SOSC                  | Students must complete 1 upper-division Social & Behavioral Science course. | 3         |
| ARHU                  | Students must complete 1 upper-division Arts & Humanities elective.         | 3         |
| <b>TOTAL SEMESTER</b> |   | <b>17</b> |

### Semester Seven

| Course Number         | Course Title  | Credits     |
|-----------------------|---|-------------|
| ACTI281N              | Performing Shakespeare  | 2           |
| MUSC301N              | Performance Lab IV  | 2           |
| MUSC302N              | Professional Voiceover  | 1.5         |
| MUSC303N              | Tap III   | 0.5         |
| MUSC304N              | Hip Hop   | 0.5         |
| MUSC306N              | The Business of Musical Theatre   | 1           |
| MUSC307N              | Digital Media Content   | 1.5         |
| MUSC308N              | Thesis Solo Performance Development   | 1           |
| MUSC111N              | Private Voice   | 0.5         |
| HATM                  | Students must complete 1 upper-division History of Art, Theatre & Media course. | 3           |
| <b>TOTAL SEMESTER</b> |   | <b>13.5</b> |

### Semester Eight

| Course Number | Course Title                            | Credits |
|---------------|---|---------|
| MUSC309N      | Acting IV                               | 2       |
| MUSC311N      | Adv. Musical Theatre Audition Technique | 2       |
| MUSC312N      | Auditioning for the Camera              | 2       |
| MUSC313N      | Musical Theatre Industry Showcase       | 2       |

|                       |  |             |
|-----------------------|--|-------------|
| MUSC314N              | Thesis Solo Performance  | 1.5         |
| MUSC316N              | Movement & Combat  | 0.5         |
| MUSC317N              | Theatre Dance Styles   | 0.5         |
| MUSC318N              | Dance Audition Technique   | 0.5         |
| MUSC111N              | Private Voice  | 0.5         |
| ARHU                  | <b>Students must complete 1 upper-division Arts &amp; Humanities elective.</b> | 3           |
| <b>TOTAL SEMESTER</b> |  | <b>14.5</b> |

### Electives

| Course Number | Course Title            | Credits |
|---------------|-------------------------|---------|
| MUSC319N      | Dialects                | 2       |
| MUSC321N      | Second Language Seminar | 2       |
| MUSC322N      | Stage & Screen Makeup   | 2       |
| ACTI307N      | Digital Media           | 2       |
| MUSC324N      | Stage Management        | 2       |
| MUSC326N      | Directors Perspective   | 2       |
| MUSC328N      | On & Off Camera Reel    | 2       |

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## COURSE DESCRIPTIONS

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### ACTING I

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In this course students will be introduced to the fundamentals of acting: identifying given circumstances, objectives, obstacles, and point of view. These fundamentals will be applied to their acting work and incorporated into their entire curriculum. Students will engage in numerous exercises focusing on imagination, listening, and play in order to train the actor's reflexes toward truth within imaginary circumstances.

### MUSIC THEORY & SIGHT SINGING

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This course teaches students to be literate in the written language of music. This course empowers actors to understand the written language of music in order to translate the composer's intent to performance. The student learns how to implement music theory skills to learn notes and rhythms of their own assigned pieces and to successfully make audition cuts. Sight singing is the ability to sing what is notated at a glance, the equivalent of a "cold read" in scene work. It requires the ability to identify intervals immediately and sing them correctly and in time and is an invaluable skill for all singing actors.

## SONG INTERPRETATION

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This course introduces students to the techniques and comprehensive disciplines required for interpreting the various styles of the musical theatre canon. It is designed to provide exposure to the script, score and artistic analysis necessary for successful interpretation of a song. Students concentrate on safe and effective ways to sing songs from various periods of musical theatre, ranging from the distant past to present day.

## VOICE STUDIO LAB I

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Students will be introduced to the essentials of healthy singing process including: The anatomy of singing, vocal health regimes, healthy vocal warm-ups, and singing sound to sound. This is the class for students to explore technical & stylistic questions while mastering the vocal challenges found in the ever-expanding Musical Theatre canon.

## BALLET I

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This course provides a highly disciplined and developmentally appropriate sequence of ballet training. In-class training focuses upon building strength, flexibility, musicality, and coordination. The course will cover the basics of placement/alignment, turnout, line of positions, port a bras, quality of movement, class etiquette, ballet terminology, and the knowledge base necessary to move forward in the dance sequence.

## THEATRE DANCE / JAZZ I

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This course teaches proper dance alignment and basic dance technique necessary for advancement in Jazz/Theatre Dance. This course aims to increase strength, flexibility, endurance, and the ability to learn and retain choreography. In addition to the practical application of technique, students are introduced to dance history and prominent choreographers in Musical Theatre.

## PRIVATE VOICE

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Students receive weekly one-hour private lessons. Individualized instruction will focus on breathing techniques, ease in vocal production, vocal exercises to strengthen the instrument while expanding vocal range, and overall musicality. Private lessons provide technical support and quality time for students to explore the challenges found in the various styles of song assignments made in their singing classes and performance opportunities.

## ACTING II

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This course will continue to explore living truthfully under imaginary circumstances in text work from Modern to Contemporary plays. It will continue to work on emotional preparation, script analysis, exploring the range of the human condition, and building a Monologue repertoire.



## MUSICAL THEATRE AUDITION TECHNIQUE

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This course is designed to introduce students to the specific techniques associated with auditioning for professional musical theatre. Students will develop an understanding of the vocabulary and function of auditioning and develop an array of audition materials that will be put to use in simulated audition experiences.

## PERFORMANCE LAB I

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This is a performance-based course that approaches musical theater the same way an actor explores text in a play. During the course, each student develops necessary skills to thoughtfully investigate material in order to combine organic choices in movement, acting and singing. Students explore the fundamentals of text analysis and research in order to provide intentions, stakes and conflict for each character in a variety of contrasting musical theater genres.

## VOICE & SPEECH I

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This introductory course gives students the tools to explore basic elements of clear and understandable speech. Using various methods, students will learn anatomical awareness, the value of operative words to increase clarity, and how to become more flexible with their vocal instrument. Students will hone a vocal technique that is open, free, flexible, lively, and possessing an extensive and colorful range, while also identifying habits that may impact the connection between the body and the voice.

## BALLET II

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This course provides a more advanced level of training by building upon technique learned in Ballet I with a continued emphasis on strength, flexibility, musicality, coordination and ballet terminology. Students will learn about the history of dance, current trends, and masters of the art form. Dance audition technique is introduced.

## THEATRE DANCE / JAZZ II

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This course is designed to build upon Jazz & Theatre Dance I. More advanced work is incorporated, including significant challenges in the warm up, across the floor work, centering, and combinations. An emphasis is placed upon audition etiquette, preparation, and conduct; incorporating mini-auditions and callbacks. Students are guided to employ the acting and storytelling elements of dance.

## ACTING III

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This course continues the work that began in Acting II and applies it to Golden Age plays and playwrights. Building upon the use of repetition and related activities, the course explores techniques for deeper emotional commitment and more fully realized immersion in the given circumstances. Students learn how to craft specific character relationships based on the text and on the behavioral choices of their acting partner.

## ENSEMBLE I

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This course is designed to help students increase knowledge of rehearsal techniques, professional behavior, and musical skills. Students receive practical training in ensemble singing in large groups, duets, trios, and small group numbers.

## POP/ROCK I

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This course is designed to introduce musical theatre students to basic concepts of pop/rock singing with performance assignments of music originally developed outside of the musical theatre canon. Students learn a brief cultural history of pop/rock through the decades as well as its significant influence on contemporary musical theatre.

## COMEDY

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This course is designed to help students identify their own brand of humor, explore archetypes, the art of comedic storytelling, and how to apply these skills to the comic demands within the art of musical theatre. The course provides an overview of the styles of comedy and offers applicable tools to facilitate ease with the performers task in musical theatre.

## PERFORMANCE LAB II

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This course is designed to deepen confidence in performance and solidify the process of character development and analysis learned in Performance Lab I. The foundation of work in the course originates from accessing impulse, deepening commitment to stakes, circumstances, and the style of the chosen material. From this foundation students explore various techniques to activate performance physically, vocally and emotionally. Attention is given to complex material assigned for students as well as pairing for scene work within the context of song choices.

## THEATRE DANCE / JAZZ III

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Students learn theatre dance choreography that improves their dance technique, ability to pick up and execute choreography while maintaining a character and presentation. Focus is on learning advanced choreography in every class with material similar to a professional level NYC dance class or audition. Students will also be introduced to the elements of creating choreography and participate in a student driven project.

## BALLET III

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This course provides the next level of advanced ballet training. In-class training builds upon the work of the first two terms with continued emphasis on strength, flexibility, musicality, and coordination. Students learn subtleties of movement while executing steps, develop an understanding of the dynamics of music and musical phrasing, absorb the virtues of clarity, exact timing, and practice complex variations at the barre and in the center. Focus on dance audition technique continues.

## MUSICAL THEATRE SCENE STUDY

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This course focuses on using musical theatre dialogue, music, and lyrics in an active, tangible scene study format. Students will analyze and rehearse scenes from the Golden Age of musical theatre to 21st Century musicals and implement their analysis into performance.

## MUSICAL THEATRE IMPROVISATION

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Students will explore the fundamental principles of improvisation. Working in pairs and groups, students create improvised scenes and environments, in order to explore character, learn to trust their instincts, and practice making honest, fully committed choices. Through the study and practice of musical improvisation, students will see how it enhances and applies to their performance work including text, music, and lyrical components.

## ACTING FOR THE CAMERA I

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This course will focus on the development and transition from stage to screen. Students will be immersed in the elements of filmmaking and gaining experience behind and in front of the camera. Throughout this course actors will work on scenes focusing on utilizing the acting techniques learned in their previous acting classes and applying them to the camera.

## PERFORMANCE LAB III

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This course builds upon skills deepened in Performance Lab II with an emphasis on ensemble numbers and including scene work leading into song performance. This course continues to emphasize working with accessing impulse, refining scene comprehension based on script analysis, and exploring varieties of material that would include modern musical theatre composers. The class continues to integrate physical and vocal choices that deepens the nuance of the performer's interpretation of material.

## VOICE AND SPEECH II

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Building upon the foundations established in Voice & Speech I, students explore the application of learned vocal techniques to text in order to expand vocal variety and organic connection to the character and story. Various techniques will be taught, including, and not limited to Fitzmaurice Voicework, Knight-Thompson Speechwork, Linklater, Lessac, and Skinner.

## THEATRE DANCE / JAZZ IV

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Students continue building on everything learned in Jazz & Theatre Dance I - III. They are pushed even further during their center work, across the floor and center combinations. Students will be expected to pick up and retain longer and or more advanced material, comparable to a professional level dance class or audition. Students learn more about Broadway theatre dance expectations for stage or screen.

## BALLET IV

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This course is the final term of ballet. In-class training builds upon the work of all previous terms with continued emphasis on strength, flexibility, musicality, and coordination. This course focuses on excellence in form and the application of technique to dramatic and comic interpretation. Dance audition technique continues to be a focus.

## PERIOD STYLES

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This course builds upon previously acquired acting techniques, allowing students to develop characters on a psychological and physical level. Students will focus on elevated text and language, rhetoric, and rhythm, while researching and exploring a range of theatrical traditions including but not limited to, Greek Theatre, Commedia Dell'Arte and Operetta, Comedy from Moliere to Coward to Durang including Comedy of Manners, and the Theatre of the Absurd and Postmodernism.

## POP/ROCK II

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Building upon Pop/Rock I, students work through multiple genres of pop/rock through the ages and accumulate workable tools for the audition/rehearsal rooms. Students become comfortable identifying markers and successfully navigating vocally between genres. The different physical styles of pop/rock as translated to musical theatre storytelling will be identified and practiced. Special emphasis is placed on finding suitable material for each individual voice and sung in a healthy manner that aligns with the acting demands of the song.

## REPERTOIRE

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This course focuses on finding material to curate a personalized book of songs for professional musical theatre auditions. The audition book will contain songs from specific genres of musical theatre and pop/rock which highlight the strengths, abilities, range and essence of each individual performer.

## ENSEMBLE II

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This course builds upon the work of both Ensemble I and Music Theory. The focus of this course is to identify the tools a musician can utilize for a musical rehearsal setting and beyond, to make informed musical choices and learn material more quickly. These tools are put into practice through sight singing, ear training and ensemble music rehearsal, including duets, trios, and group numbers. Expanding the actors' musical vocabulary through listening exercises is also a focus.

## TAP I

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This course is an introduction to the basic tap dance principles and techniques. Tap is a style of American theatrical dance, distinguished by percussive footwork, which marks out precise rhythmic patterns on the floor. This course focuses on Broadway style tap dancing, incorporating warm up, drills, standard tap steps, terminology, and choreography.

## BALLROOM & CONDITIONING

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In this course, students study no less than two standard dance forms selected from but not limited to the following: Fox Trot, Swing, Tango, Waltz, Quick Step, Salsa. Ballroom dance helps actors to develop confidence, stage presence, and increases their physical, emotional and rhythmic sensitivity. Conditioning is an integral part of dance training and the longevity of a healthy dancer.

## ACTING FOR THE CAMERA II

---

In this class students continue to focus on giving honest, intimate performances for the camera. Along with breaking down scripts, making bold specific choices, exploring the given circumstances, and finding the environment, other advanced acting skills will be addressed including close-ups and the importance of continuity. A variety of genres will be explored including but not limited to, drama, sitcoms, and procedurals.

## SINGING FOR THE CAMERA

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In this course, students will explore the use of film to interpret storytelling and subtext in song. The work will involve coaching, recording vocals, learning how to lip sync authentically to their pre-recorded singing, and story boarding a creative vision that, with instructor's guidance, will utilize three different camera angles to explore that particular vision. This class is also to prepare the student's final project for Movie Musicals class to utilize the student's vision and direction.

## VOICE STUDIO LAB II

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Students will revisit the fundamentals taught in Voice Studio Lab-1 with special emphasis on maintaining vocal health, breathing/ appoggio, and singing sound to sound vs. syllable to syllable. Additional methods of learning including deliberate practice, understanding your voice's dynamic range, and the stylistic challenges presented in extreme vocalism (Pop/Rock) will be explored.

## TAP II

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This course emphasizes rhythm as a tool of discovery and analysis; practice in active dance and performance; and attention to audience, purpose, and structure. Students learn to produce stand-alone choreography and steps provided by the teacher. Additional emphasis is placed on learning audition techniques and the ability to understand dance steps and vocabulary.

## COMMERCIAL / STREET JAZZ

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In this high energy Commercial / Street Jazz class the students learn body awareness, musicality, movement execution, and warmups to help develop stamina. The students are versed in modern movement to prepare for video, TV, film, and commercial auditions.

## SHOWCASE COLLABORATION

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As a class, students will direct, choreograph, and work together to create a musical theatre showcase. Students learn about the specific creative formats that succeed in engaging an audience, establishing a mood and telling a story. With instructor support and guidance, this will be mounted and performed in front of a live audience.

## MOVIE MUSICALS

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This course will focus on the world of movie musicals and explore storytelling through cinematography, direction, production design, editing, actor interpretation, etc. As a final project, the course will combine the skills learned in Singing for Camera and the theoretical knowledge acquired in this course to shoot a musical theatre song interpreted and reimaged for the screen.

## PERFORMING SHAKESPEARE

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This is an Actor's course on performing Shakespeare in which students will experience the heightened language and circumstances through breath, voice, and body. Students will develop a fundamental comprehension of the structure of text. They will explore Shakespeare's world by combining breath and thought with physical storytelling and poetic language. This course will be taught through experiential work on monologues and scene work.

## PERFORMANCE LAB IV

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This course builds upon all previous performance labs. Students are challenged each week to perform songs at the uppermost level of their talent. The bar is raised in this course to a level matching the expectations of the current Broadway marketplace. Students are expected to rise to the highest, most professional level of performance. In this course, material is selected to match each individual student's most viable marketplace type. Some material worked on and developed in this course could be used in a final showcase or performance event.

## PROFESSIONAL VOICEOVER

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This course introduces each student to the practical tools and opportunities unique to the world of professional voiceover work. Students learn how to analyze and interpret copy from a variety of voiceover sources, proper microphone usage, vocal modulation based on script needs and an understanding of their unique voiceover strengths. In this comprehensive course, different areas of voiceover will be covered including commercial, promo and animation, as well as setting up a home studio, basic editing, creating your own demo reel, and how to pursue a career in the voiceover industry. At the end of the course, students will be supplied with a sample of their most successful audio recordings, edited by a professional sound engineer.

## TAP III

---

Moving into the more advanced styles of Tap. This course emphasizes rhythm as a tool of discovery and analysis; practice in active dance and performance; and attention to audience, purpose, and structure. Students learn to produce stand-alone choreography and steps provided by the teacher. Additional emphasis is placed on learning audition techniques and the ability to understand dance steps and vocabulary.

## HIP HOP

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This course is designed to teach the basic elements of hip hop dance. Students learn to isolate their bodies, top rock for breakdance, house dance movement, popping, waving and other forms of hip hop dance and street styles. Emphasis is placed on core strength training, musicality, audition techniques, and finding each students' own hip hop dance style.

## THE BUSINESS OF MUSICAL THEATRE

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This course is a practical resource for performers who seek to maintain a balance in their professional and personal lives. With a focus on living and working in musical theatre, we will explore the different kinds of theatre that offer employment from Broadway to Off-Broadway, Tour, Regional, Non-Profit, etc. We will also discuss the pool of casting directors and personal representation options, sourcing, casting websites, submitting for and attending auditions, crafting a proper resume, creating bios, wardrobe, headshot photographers, reels, website creation, networking, contract negotiations, personal finances and budgeting, survival jobs and taxes.

## DIGITAL MEDIA CONTENT

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In this course, students will evaluate, identify, rehearse, and film both acting and musical theatre material for websites, reels, social media and audition submissions. During this class, students will also have the chance to partake in multiple master classes with industry professionals that will help guide their transition into the professional world. Initial work on the industry showcase will begin in this course as well.

## THESIS SOLO PERFORMANCE DEVELOPMENT

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Students will create and rehearse a short solo thesis, incorporating musical theatre performance, narrative, and movement. The course will focus on generating new material through creative writing exercises, improvisation, and studying the existing canon of solo performance texts. Students will explore their own personal artistic vision, learn dramatic structure, and gain tools and exercises for generating new work.

## ACTING IV

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This course integrates all previous acting work, applying it to a variety of genres and styles within the framework of the professional contemporary theatre. Exercises and assignments are employed to address individual student acting challenges, including building a degree of confidence and ownership with specific material. Special emphasis is placed on retaining truthful behavior regardless the circumstances and professional demands.

## ADVANCED MUSICAL THEATRE AUDITION TECHNIQUE

---

This class provides students with techniques and skills necessary to navigate professional musical theatre audition settings at the Broadway level. Special attention is given to selecting the best audition material for the student's current moment of their journey. Callbacks, preparation of sides, cold reads, musical arrangements, etiquette within the audition room, and finalized headshots, resumes and websites are discussed amidst weekly simulated auditions.

## AUDITIONING FOR THE CAMERA

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This course develops and strengthens the students' audition technique skills with cold readings and mock on-camera auditions. Using contemporary television and film scripts, focus will be placed on incorporating casting director adjustments and director feedback in auditions and callbacks.

## MUSICAL THEATRE INDUSTRY SHOWCASE

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The Musical Theatre Industry Showcase in New York City is an important final step in our professional training program, in which students will perform for casting directors, agents and managers. With the guidance of a director/instructor and musical director, students will develop, rehearse, and perform an industry showcase consisting of group and solo work. The course will concentrate on finding material that best showcases themselves as individuals, while highlighting each student's performance strengths in order to most effectively introduce them to the industry at large.

## THESIS SOLO PERFORMANCE

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This course is an extension of Thesis Development where students will continue rehearsing, staging, and polishing the material generated through a series of re-writes and feedback from the instructor and classmates. Each performer will create a basic set look and visual marketing design for their solo show. Students will direct and produce their own pieces and provide supportive, critical feedback for their peers through group writing sessions and presentations. The class will culminate in a staged premier of each original solo performance.

## MOVEMENT & COMBAT

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The first half of this semester is aimed at the fundamental understanding of the importance of movement, space, weight, and time as theatrical principles. In the second half of this course student will learn the essentials of stage and film combat. With an emphasis on safety, students will learn a basic vocabulary and fight related illusions. This course helps the actor increase awareness, range, and physical freedom while fostering a collaborative approach to theatre through partner work and ensemble building projects.

## THEATRE DANCE STYLES

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Course will cover different eras of Theater dance and include dance styles of some of the most influential Broadway choreographers to date.

### DANCE AUDITION TECHNIQUE

This is a highly demanding course that concentrates on the format, expectation, rigor, and structure of professional musical theatre dance auditions. Students are put through the paces under a variety of contexts. Emphasis is placed on professional focus, demonstrated capacity to commit to and learn choreography quickly and effectively, and a clear understanding of how best to manage variables of the musical theatre dance audition process.

### DIALECTS

In this course students will practice their auditory and visual transcriptions of IPA, accents, and dialects. Students will be introduced to regional US accents, contemporary London accent, and one additional accent of the students' choice. Text will be explored in terms of literary devices as well as pitch, volume, and tempo, to best convey a truthful character.

### SECOND LANGUAGE SEMINAR

In this course international students and students who want to examine their own accents on a more personal level, will develop a deeper knowledge of IPA in terms of their own language and dialects. Regional similarities and differences in dialects will be explored in terms of culture, including music, politics, and geography.

### STAGE AND SCREEN MAKEUP

This is an introductory course to practical makeup design. This will be a hands-on class with faculty instructing students in basic makeup procedures and the application of prosthetics. The semester will conclude with students presenting a makeup design and execution of a character from live theatre or film.

### DIGITAL MEDIA

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

### STAGE MANAGEMENT

In this course, students explore the fundamental techniques used by stage managers in the preproduction, rehearsal, and performance process. Focus will be placed on the stage managers necessary qualifications:

organization and communication. A range of topics will be taught including but not limited to, technical script analysis, prompting, blocking, and scheduling.

### DIRECTOR'S PERSPECTIVE

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In this course students will learn the basics of directing techniques, applying them to rehearsal methods, and while developing their own directing style, students will direct their peers. The course puts an emphasis on students becoming well rounded actors by viewing scripts and performances from the perspectives of their creative collaborators and guides. They will also learn the most up to date rehearsal procedures and essential information a performer needs to safely interact and collaborate with a wide range of directorial personalities and approaches.

### ON & OFF CAMERA REEL

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In this course, students will take a comprehensive look into necessary digital elements for marketplace viability. Thinking outside of the musical theatre box, the focus will be on curating copy, music and songs to be recorded for a multitude of audition opportunities, media visibility and promotional settings.

# BACHELOR OF FINE ARTS FILMMAKING

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**Total Credits Required: 136 Units**

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## PROGRAM OVERVIEW

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The New York Film Academy Bachelor of Fine Arts (BFA) in Filmmaking is a nine semester conservatory-based, full-time undergraduate study program. The curriculum is designed to immerse 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.

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.

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## PROGRAM LEARNING OUTCOMES

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Upon graduation from the BFA Film Program, students will:

- Generate film and multimedia content that expresses a clear narrative and personal vision.
  - Demonstrate an understanding and put into practice cinematographic techniques, concepts, and technologies.
  - Display production management, collaboration and leadership skills.
  - Write short and feature scripts for cinema productions.
  - Demonstrate technical skills in picture and sound editing.
  - Interpret historical and contemporary film and its contextual role in students' own work.
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## YEAR ONE OVERVIEW

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From day one, students experience a hands-on education in an environment that encourages students to thoughtfully tell their stories. Through a sequence of classes and workshops, students explore visual, dramatic, and technical challenges. They rapidly learn the fundamental creative and technical skills needed to make a film. Throughout the year, they practice what they learn by creating several short films. All students participate in an intensive series of courses in directing, screenwriting, producing, cinematography, and editing to prepare them for more advanced topics and their Intermediate Film production in Year Two.

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## SEMESTER ONE OBJECTIVES

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During the first semester, students will learn the foundations of the art and technique of visual storytelling. Students will learn the requisite skills to write, direct, film, and edit four short films. This accelerated pace of study develops students' basic narrative and visual literacy skills, which further terms will build upon. In addition, students will also take two classes of the foundational series. Along with hands-on production, students also attend Foundational Liberal Arts and Sciences Courses, where students gain essential insight into the evolution of motion pictures.

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## SEMESTER ONE LEARNING OUTCOMES

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- Practice the fundamentals of directing and visual storytelling.
- Explore the foundations of film and digital cinema video production, along with digital editing.
- Learn the basic elements of screenwriting craft.
- Develop an introductory knowledge of the history of motion pictures.

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## SEMESTER ONE PRODUCTION GOALS

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- Write, direct, and edit four short projects.
- Crew as cinematographer, gaffer, and assistant camera on up to 12 additional projects.

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## SEMESTER TWO OBJECTIVES

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In semester two, students continue to develop their filmmaking skills through further classes in screenwriting, directing, and editing, as well as exercises centered around point of view and subtext. Filmmakers are also introduced to acting. On-set, instructor-guided production workshops allow students to hone their skills as crewmates, actors, and directors. Courses are also introduced to further the students' visual storytelling skills with the addition of dialogue. The semester ends with students filming a short film up to seven minutes, utilizing all of the skills acquired in the program thus far.

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## SEMESTER TWO LEARNING OUTCOMES

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- Continue to develop fundamental filmmaking skills through courses in directing, screenwriting, producing, cinematography, and digital editing.
- Explore introductory training in acting and directing actors.
- Practice the basics of producing for film.
- Utilize collaborative strategies and techniques while on-set and in class screen and critique sessions.

---

## SEMESTER TWO PRODUCTION GOALS

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- Write, produce, and direct projects centered around point of view and subtext, while also crewing on classmates' projects.
- Write a complete short film screenplay with dialogue.
- Serve as an actor, as well as a director, cinematographer, or assistant director on at least one production workshop overseen by instructors.
- Film an end-of-semester Dialogue Film of up to seven minutes.

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## SEMESTER THREE OBJECTIVES

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Students look more closely at directing aesthetics while writing drafts of their Intermediate Film screenplays to be produced in semester four. More advanced levels of production are covered in the third semester, with students continuing into advanced topics in producing and on-set production. In this semester, students are introduced to the equipment package that they will use for their Intermediate Films. Group sync-sound directing exercises increase students' comprehension of visual filmmaking as well as collaboration and leadership skills.

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## SEMESTER THREE LEARNING OUTCOMES

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- Develop an understanding of professional filmmaking craft through directing, screenwriting, and producing exercises.
- Continue practicing collaborative strategies and techniques while on-set and in class screen and critique sessions.
- Develop a story and visual design for the Intermediate Film.
- Develop an understanding of professional filmmaking craft through sync-sound production workshops, as well as digital and film cinematography.

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## SEMESTER THREE PRODUCTION GOALS

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- Explore the role of the producer and implement advanced production tasks.
- Serve as director, cinematographer, or assistant director on at least one production workshop overseen by instructors.
- Begin pre-production for the Intermediate Film.

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## YEAR TWO OVERVIEW

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The second year concentrates on the filming and completion of the students' Intermediate Films, a project incorporating ideas, concepts, and practical skills learned throughout the first year. While the goal is to create a polished film and experiment with the medium, equal importance is placed on the collaborative process. Students will not only crew on each other's productions, but also provide valuable feedback to one another in the post-production process.

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## SEMESTER FOUR OBJECTIVES

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Building upon the filmmaking foundations learned in the previous semesters, students are expected to produce a polished short film of up to 15 minutes in length (Intermediate Film). This film may be shot on 16mm film, 35mm film, or on digital cinema cameras, depending on each student's personal aspirations, creative decisions, and budget. Each student must enter the fourth semester with a greenlit script (written in Semester Three) for the Intermediate Film Project.

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## SEMESTER FOUR LEARNING OUTCOMES

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- Explore effective techniques for on-set production through the development and production of the Intermediate Film.
- Practice the basics of producing for film.
- Create producing and directing pre-production deliverables.
- Explore the psychology behind collaboration and film production.

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## SEMESTER FOUR PRODUCTION GOALS

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- Direct and edit a film of up to 15 minutes (shot on 16mm film, 35mm film, or digital cinema cameras).
- Participate as a principal crewmember on fellow students' films.
- Complete professional quality producing and directing production books.

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## SEMESTER FIVE OBJECTIVES

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With production concluded in the previous semester, students will now focus their attention on the post-production process and completing their film. Each student meets with faculty members who assist each student through post-production of the Intermediate Film. Students will also learn more advanced concepts in cinematography and production through their course work.

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## SEMESTER FIVE LEARNING OUTCOMES

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- Explore advanced editing and camera techniques.
- Demonstrate efficient post-production workflow on a short narrative film.

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## SEMESTER FIVE PRODUCTION GOALS

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- Complete final edit of the Intermediate Film.
- Write treatment for feature-length screenplay.
- Contribute to collaborative, advanced cinematography exercises in camera and lighting.

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## INTERMEDIATE FILM SCREENING

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

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## SEMESTER SIX OBJECTIVES

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With the start of semester six, students begin to prepare for their upcoming thesis films. Students conduct work at a higher level, crafting more ambitious and precise scripts for these films. Semester six features the production of creative content, using the full equipment package offered to students on their upcoming Thesis Films.

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## SEMESTER SIX LEARNING OUTCOMES

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- Explore creative content such as music videos, commercials, nonfiction, and new media.
- Display the requisite tools needed in writing a feature film.
- Identify and produce films in alternative formats.

---

## SEMESTER SIX PRODUCTION GOALS

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- Examine enhanced directing, camera, and producing techniques through weekend productions with classmates.
- Write a rough draft of the short thesis script and first draft feature length screenplay.

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## YEAR THREE OVERVIEW

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Students begin their final year by working on advanced production workshops, while at the same time refining their Thesis Film screenplays to prepare for production. The final thesis is intended to reflect the student's strengths as a filmmaker, and should demonstrate all of the concepts learned throughout the course of study. Similar to semester four, students collaborate with instructors and classmates on completing their Thesis Films, however, more advanced courses in editing and sound design as well as marketing and distribution or professional development prepare them for the world of filmmaking after graduation.

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## SEMESTER SEVEN OBJECTIVES

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In semester seven, students finalize the scripts for their thesis projects and discuss fundraising and potential production challenges in their Producing course. Through instructor-led workshops, students are introduced to specialized skills used in film production.

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## SEMESTER SEVEN LEARNING OUTCOMES

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- Examine methods of feature film directing through film analysis.
- Develop advanced directing, camera, and producing techniques through on-set collaborations with instructors.

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## SEMESTER SEVEN PRODUCTION GOALS

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- Collaborate on professional instructor-led productions, focused on specialized methods of filmmaking technique.
- Develop a comprehensive production design for the thesis film.
- Write a final draft of the short thesis film script.

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## SEMESTER EIGHT OBJECTIVES

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In the eighth semester, students bring craft and theory together through production exercises in their pre-production classes to prepare for their upcoming thesis film productions. These Thesis Films are the capstone project of the BFA program, putting into practice the skills acquired throughout the previous terms.

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## SEMESTER EIGHT LEARNING OUTCOMES

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- Perform as an effective part of a creative team.
- Evaluate the creative and logistical aspects of a film for successful production.
- Apply advanced directing, camera, and producing techniques to the visual interpretation of a story idea.

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## SEMESTER EIGHT PRODUCTION GOALS

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- Create professional quality producing and directing production books.
- Write, produce, and direct a thesis film that can be up to 30 minutes in length.
- Serve as principal crewmembers on several classmates' projects.

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## SEMESTER NINE OBJECTIVES

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

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## SEMESTER NINE LEARNING OUTCOMES

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- Explore the current state of the film industry, film marketing and distribution.



- Evaluate films on an advanced level and interpret critiques of one's own work.
- Refine advanced post-production techniques in editing and sound design.

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## SEMESTER NINE PRODUCTION GOALS

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- Edit and mix the thesis film.

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## FINAL THESIS SCREENING

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A final celebratory screening will be held at the end of semester nine. The thesis films will be projected in large format in an open screening for friends, family, and invited guests. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements in the BFA program.

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## CURRICULUM

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| SEMESTER ONE  |                              |           |
|---------------|------------------------------|-----------|
| Course Number | Course Title                 | Credits   |
| FILM101N      | Director's Craft I A         | 2         |
| FILM111N      | Cinematography I             | 2         |
| FILM121N      | Digital Editing I            | 3         |
| FILM131N      | Screenwriting I              | 2         |
| FILM237N      | Producing for Directors I    | 1         |
| FOUN100N      | English Composition          | 3         |
| FOUN171N      | First Year Seminar           | 3         |
| <b>TOTAL</b>  |                              | <b>16</b> |
|               |                              |           |
| SEMESTER TWO  |                              |           |
| Course Number | Course Title                 | Credits   |
| FILM141N      | Screenwriting II             | 2         |
| FILM151N      | Director's Craft I B         | 2         |
| FILM161N      | Digital Editing II           | 2         |
| FILM171N      | Acting for Directors         | 1         |
| FILM157N      | Production Workshop I        | 2         |
| FOUN101N      | Advanced English Composition | 3         |
| FOUN127N      | Film History I               | 3         |

|   |                                   |                |
|---|-----------------------------------|----------------|
| FOUN161N  | Drawing                           | 3              |
| <b>TOTAL</b>  | -                                 | <b>18</b>      |
| <b>SEMESTER THREE</b>   |                                   |                |
| <b>Course Number</b>  | <b>Course Title</b>               | <b>Credits</b> |
| FILM181N  | Director's Craft II               | 1              |
| FILM191N  | Screenwriting III                 | 2              |
| FILM227N  | Production Workshop II            | 3              |
| FILM277N  | Producing for Directors II        | 2              |
| FILM241N  | Cinematography II                 | 2              |
| HATM107N  | Film History II                   | 3              |
| FOUN131N  | Public Speaking                   | 3              |
| <b>TOTAL</b>  | -                                 | <b>16</b>      |
| <b>SEMESTER FOUR</b>  |                                   |                |
| <b>Course Number</b>  | <b>Course Title</b>               | <b>Credits</b> |
| FILM252N  | Intermediate Film Prep            | 2              |
| FILM251N  | Intermediate Film Production      | 4              |
| FILM242N  | Short Film Directing I            | 2              |
| SOSC211N  | Psychology of Production          | 3              |
| FOUN141N  | Critical Thinking                 | 3              |
| <b>TOTAL</b>  | -                                 | <b>14</b>      |
| <b>SEMESTER FIVE</b>  |                                   |                |
| <b>Course Number</b>  | <b>Course Title</b>               | <b>Credits</b> |
| FILM271N  | Feature Screenplay I              | 3              |
| FILM261N  | Intermediate Film Post-Production | 4              |
| FILM281N  | Cinematography III                | 2              |
| ARHU191N  | Literature & Society              | 3              |
| <b>Students must complete 1 of the following History of Art, Theatre &amp; Media courses:</b> |                                   | <b>3</b>       |
| HATM201N  | Topics in Film Studies            |                |
| HATM211N  | Art History                       |                |

|  |   |                |
|--|---|----------------|
| <b>TOTAL</b>   | -   | <b>15</b>      |
|  |   |                |
| <b>SEMESTER SIX</b>  |   |                |
| <b>Course Number</b>   | <b>Course Title</b>                                 | <b>Credits</b> |
| FILM401N   | Digital Editing III                                 | 2              |
| FILM311N   | Feature Screenplay II                               | 2              |
| FILM327N   | Director's Craft III A                              | 2              |
| FILM291N   | Screenwriting Short Thesis A                        | 2              |
| FILM337N   | Creative Nonfiction                                 | 2              |
| ARHU251N   | The Effective Artist: Critical Concepts in the Arts | 3              |
| NASC211N   | Science in the Movies                               | 3              |
| <b>TOTAL</b>   | -   | <b>16</b>      |
|  |   |                |
| <b>SEMESTER SEVEN</b>  |   |                |
| <b>Course Number</b>   | <b>Course Title</b>                                 | <b>Credits</b> |
| FILM357N   | Director's Craft III B                              | 2              |
| FILM321N   | Screenwriting Short Thesis B                        | 2              |
| FILM377N   | Producing for Directors III                         | 2              |
| FILM367N   | Production Workshop III                             | 2              |
| <b>Students must complete 1 upper-division Arts &amp; Humanities course.</b>           |   |                |
| -  | Selected by NYFA from Course List.                  | 3              |
| <b>Students must complete 1 upper-division Social &amp; Behavioral Science course.</b> |   |                |
| -  | Selected by NYFA from Course List.                  | 3              |
| <b>TOTAL</b>   | -   | <b>14</b>      |
|  |   |                |
| <b>SEMESTER EIGHT</b>  |   |                |
| <b>Course Number</b>   | <b>Course Title</b>                                 | <b>Credits</b> |
| FILM361N   | Short Film Directing II                             | 3              |
| FILM371N   | Thesis Film: Prep                                   | 3              |
| FILM381N   | Thesis Film Production I                            | 4              |
| FILM382N   | Thesis Film: Crew Participation                     | 2              |

|   |                                    |         |
|---|------------------------------------|---------|
| TOTAL   | -                                  | 12      |
|   |                                    |         |
| SEMESTER NINE   |                                    |         |
| Course Number   | Course Title                       | Credits |
| FILM391N  | Thesis Film: Picture Editing       | 2       |
| FILM402N  | Digital Editing IV                 | 2       |
| FILM211N  | Sound Design                       | 3       |
| FILM452N  | Entertainment Industry Seminar     | 3       |
| Students must choose 1 of the following Electives:                              |                                    | 3       |
| FILM441N  | Marketing & Distribution           |         |
| FILM451N  | Professional Development           |         |
| Students must complete 1 upper-division History of Art, Theatre & Media course. |                                    |         |
| -   | Selected by NYFA from Course List. | 3       |
| TOTAL   | -                                  | 16      |

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## COURSE DESCRIPTIONS

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All LIBERAL ARTS & SCIENCE courses are listed separately.

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## SEMESTER ONE

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### DIRECTOR'S CRAFT I A

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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

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In this course, students undergo intensive training in the use of digital 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.

## 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 industry-standard digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

## SCREENWRITING I

---

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

## PRODUCING FOR DIRECTORS 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.

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# SEMESTER TWO

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## SCREENWRITING II

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In addition to providing an in-depth study and exploration of dialogue in film, Screenwriting II focuses on the writing, rewriting and polishing of the 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.

## DIRECTOR'S CRAFT I B

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

## 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**

## PRODUCTION WORKSHOP I

---

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

## ACTING FOR DIRECTORS

---

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

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# SEMESTER THREE

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## DIRECTOR'S CRAFT II

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

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

## CINEMATOGRAPHY II

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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, digital cinema cameras, 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**

### PRODUCTION WORKSHOP II

---

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 digital cinema cameras 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): Production Workshop I**

### 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 Dialogue Film are incorporated into the more refined and nuanced Intermediate Film scripts.

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

### PRODUCING FOR DIRECTORS 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 for Directors I**

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## SEMESTER FOUR

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### SHORT FILM DIRECTING I

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Utilizing the skills learned in the Director’s Craft IA, IB, and II, this course examines the director’s challenge in directing the short film, specifically the intermediate film. Through a series of lectures and exercises, the tools available to implement the director’s vision in the unique narrative structure of the short film are examined in depth.

**Prerequisite(s): Director’s Craft II**

### INTERMEDIATE FILM PREP

---

This course prepares students for their final presentation of their intermediate Film production book. Through a combination of lectures, exercises, and individual mentoring sessions, the skills required to produce a detailed production presentation, including both aesthetic and production

goals, will be taught. The student will make a final presentation for project approval, and participate in an analysis of their production experience after completion of principal photography, in this class.  
**Prerequisite(s): Successful completion of Director's Craft II & Producing for Directors II**

## INTERMEDIATE FILM PRODUCTION

---

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

**Prerequisite(s): Successful Completion of Director's Craft II & Producing for Directors II**

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## SEMESTER FIVE

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### FEATURE SCREENPLAY I

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

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

### 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 Director's Craft II & Producing for Directors II**

### CINEMATOGRAPHY III

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Class sessions are designed to help students master many elements of cinematography using professional high-def cameras and advanced digital cinema cameras. 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**



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## SEMESTER SIX

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### FEATURE SCREENPLAY II

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

**Prerequisite(s): Feature Screenplay I**

### DIRECTOR'S CRAFT III A

---

A continuation of Director's Craft II; students build upon skills learned previously. These skills provide students with the foundation required to direct creative content such as commercials, music videos, narrative podcasts, VR, web series or others. Each student will direct their own project in addition to collaborating as crewmembers on their classmates' projects. These projects allow students to implement the vision and style refined from previous course experience through alternative methods of storytelling. As with previous projects, students will develop their Director's Workbook for project approval.

**Prerequisite(s): Director's Craft II**

### SCREENWRITING SHORT THESIS A

---

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

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

### DIGITAL EDITING III

---

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

**Prerequisite(s): Digital Editing II**

### CREATIVE NONFICTION

---

The nonfiction sector of the film and digital content industry is booming. Through the exploration of various creative nonfiction formats, students expand their filmmaking toolbox as well as their

opportunities for artistic expression and employment. Content covered includes narrative documentaries and a variety of creative nonfiction content such as digital social media, web series, and television.

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## SEMESTER SEVEN

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### PRODUCTION WORKSHOP III

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

**Prerequisite(s): Production Workshop I & Production Workshop II**

### DIRECTOR'S CRAFT III B

---

A continuation of Director's Craft III A; students will study the language and craft of film directing. Students will increase their comprehension of visual expression and directorial style through a series of in-class exercises, assignments, and lectures. Preparation of the Director's Workbook will assist students in defining their style, tone and visual storytelling for their Thesis Films.

**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 FOR DIRECTORS III

---

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

**Prerequisite(s): Producing for Directors II**

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## SEMESTER EIGHT

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### 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 a more advanced level. Higher-level concepts such as control of tone and style will be pursued in depth as they relate 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 the Previous Semester**

### 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. **Prerequisite(s): Successful Completion of the Previous Semester**

### 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 the Previous Semester**

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## SEMESTER NINE

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### THESIS FILM PICTURE EDITING

---

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

### DIGITAL EDITING IV

---

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

**Prerequisite(s): Digital Editing III**

### ENTERTAINMENT INDUSTRY SEMINAR

---

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

### SOUND DESIGN

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

**Prerequisite(s): Production Workshop II & Digital Editing II**

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## ELECTIVES

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### MARKETING & DISTRIBUTION

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

### PROFESSIONAL DEVELOPMENT

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Building relationships is key to succeeding within the film industry. In Professional Development, students acquire their own internships with established production companies, in order to learn first-hand how the industry operates, as well as begin to cultivate the relationships necessary to build their careers after graduation. In addition, each student creates materials and a strategy for launching their career.

# LIBERAL ARTS & SCIENCES COURSES

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## OVERVIEW

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A strong foundation in the liberal arts and sciences is crucial to the development of a creative artist.

This section lists the Liberal Arts & Science courses offered for the Bachelor of Fine Arts (BFA) degree. BFA students begin their undergraduate studies with Foundation Studies courses in conjunction with their major discipline, and continue their studies in courses in Arts & Humanities, Social & Behavioral Sciences, Natural Sciences and History of Art, Theatre & Media.

Courses in the Arts and Humanities, the History of Media, and the Social and Natural Sciences emphasize critical thinking and college-level writing skills and research, and are designed to inform and expand the undergraduate's development in filmmaking, acting and the other cinematic and visual arts offered at the New York Film Academy.

## DISTANCE LEARNING

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Some Liberal Arts and Science courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## ADVANCED ENGLISH COMPOSITION

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All students in the BFA programs are required to take English Composition and Advanced Composition. Students who have transfer credits towards English Composition will be waived out and will still be required to take Advanced English Composition to complete their English language requirements at NYFA. A student with appropriate transferrable credits towards both English Composition or Advanced English Composition will go directly into Critical Thinking. Please refer to the section regarding Transfer Credits for more information on the kinds of courses that can be accepted in transfer.

## FOUNDATION STUDIES

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Foundation courses focus on the basic academic skills needed to succeed in college: analytical writing, critical thinking and problem solving. These courses build a foundation for more specialized subjects requiring advanced written and oral communication. The skills mastered in these courses will prepare students for the advanced course work in the Liberal Arts & Sciences as well as in their core programs, and form the basic foundation of a well-rounded artist.

| <i><u>Courses</u></i>  |   | <i><u>Credits</u></i> |
|------------------------|---|-----------------------|
| FOUN100N               | English Composition                                     | 3                     |
| FOUN101N               | Advanced English Composition                            | 3                     |
| FOUN121N               | Film History I  | 3                     |
| FOUN131N               | Public Speaking   | 3                     |
| FOUN141N               | Critical Thinking                                       | 3                     |
| FOUN161N               | Drawing* *Drawing is not required for all BFA students. | 3                     |
| FOUN171N               | First Year Seminar                                      | 3                     |
| <b><u>Required</u></b> |   | <b><u>18-21</u></b>   |

## ENGLISH COMPOSITION

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The introductory academic writing course is designed to prepare students for Advanced English Composition and subsequent Foundation and Liberal Arts courses. Students will be expected to produce 5-6 paragraph academic essays. The writing process will be emphasized through sound writing practices that lead up to the submission of each final draft. Each final draft will be followed by a reflection assignment on their writing process. Students will then reflect on their progress through a reflective essay based on the overall course.

## ADVANCED ENGLISH COMPOSITION

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The course is designed to prepare students for tackling research papers by analyzing prompts and doing research to find academic sources. Students will analyze, summarize, and synthesize sources into arguments supported by evidence to help them sustain a point of view beyond the basic 5-paragraph essay. At the end of the course, in a reflective paper, students will critically reflect on their academic writing skills by examining whether or not (or to what extent) they have met the student learning objectives.

## FILM HISTORY I

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Film History I is an introduction to the history of film and its evolution as a medium of expression. This course explores the history of both American and international filmmaking from 1895 to 1960, with emphasis placed on the Hollywood studio system.

## PUBLIC SPEAKING

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This course is designed to explore and enhance the student's understanding of the speech communication process. Emphasis is placed on active listening, communicator and audience characteristics, basic research skills, as well as composition and delivery of extemporaneous and impromptu speeches. Skills developed in this course will help prepare students for communicating professionally as artists as well as in their personal and civic lives.

## CRITICAL THINKING

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This course guides students to approach thinking more insightfully and effectively by exploring the process by which we develop, understand, support, and critically examine our beliefs and those of others. Students will practice some of the most important skills of critical thinking while applying them to practical questions and current social issues, developing media literacy directly where they get and share information. In doing so, students will examine the precise meaning and logical relationships of claims, the value and relevance of supporting evidence, the credibility of sources, misleading rhetoric and fallacies, and effective forms of argumentation.

## DRAWING

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This course covers the necessary tools, materials, and techniques to communicate ideas visually. Through the analysis of two-dimensional art forms, discussion of how these forms convey content, and the practice of drawing techniques, students will learn how our brains interpret visual stories. Students will practice basic principles of pictorial composition and linear perspective and will be introduced to techniques in rendering form and shadows to communicate lighting strategies. Final projects in this course are designed to complement the goals of students' major disciplines.

## FIRST YEAR SEMINAR

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This course is designed to help students navigate college life, enhance their ability to take advantage of opportunities, and gain a deeper understanding of diversity-related challenges in order to foster more positive and healthy relationships. The class includes visits from school staff, discussion, and practical activities based on weekly topics connected to personal growth, time and money management, as well as physical and mental health.

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## ARTS & HUMANITIES

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In their Arts and Humanities coursework, students are introduced to great works of art and literature and their impact on culture and society. These courses offer students a well-informed and geographically diverse viewpoint, as well as developing critical thinking and writing skills. With an emphasis on interdisciplinary approaches to literary and cultural study, students are given the intellectual tools to discover the dynamic relationship between author and reader, or artist and audience, from a variety of critical, historical, cultural, social, and political perspectives. These fields give students the tools to utilize language in their films and add depth to projects illustrating the human condition.

| <i><u>Introductory Courses</u></i>                                       |                      | <i><u>Credits</u></i> |
|--|----------------------|-----------------------|
| 1 of the following lower-division Arts & Humanities courses is required: |                      |                       |
| ARHU191N   | Literature & Society | 3                     |
| ARHU211N   | Dramatic Literature  | 3                     |

|  |   |                 |
|--|---|-----------------|
| <b>Students are required to complete the following prerequisite prior to upper-division courses:</b> |   |                 |
| ARHU251N   | The Effective Artist: Critical Concepts in the Arts | 3               |
| <b><u>Required</u></b>   |   | <b><u>6</u></b> |

| <b><i>Upper-Division Electives</i></b> |  | <b><i>Credits</i></b> |
|--|--|-----------------------|
| ARHU301N                               | World Religions                          | 3                     |
| ARHU321N                               | The Great Playwrights                    | 3                     |
| ARHU331N                               | Cultures & Encounters                    | 3                     |
| ARHU341N                               | Playwrights & Screenwriters              | 3                     |
| ARHU351N                               | American Cultural History                | 3                     |
| ARHU361N                               | European Cultural History                | 3                     |
| ARHU371N                               | Introduction to the Novel                | 3                     |
| ARHU391N                               | Ethics of Video Games                    | 3                     |
| ARHU401N                               | Mythology                                | 3                     |
| ARHU421N                               | Topics in Queer Studies                  | 3                     |
| ARHU431N                               | Advanced Drawing                         | 3                     |
| ARHU441N                               | Issues in Adaptation                     | 3                     |
| ARHU451N                               | Elements of the Great Screenplays        | 3                     |
| ARHU461N                               | Topics in Literature I: Creative Writing | 3                     |
| ARHU411N                               | Topics in Literature II: Literary Genres | 3                     |
| ARHU471N                               | Introduction to Philosophy               | 3                     |
| <b><u>Required</u></b>                 |  | <b><u>3-6</u></b>     |

## LITERATURE & SOCIETY

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The course examines contemporary literature in its many forms. Students will learn to deeply analyze texts as well as the cultural and historical contexts in which they were written. While investigating the diction, voice, symbolism and other literary devices used in the selected texts, students will explore the many themes and genres that contemporary literature has to offer.

## DRAMATIC LITERATURE

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This course is a critical survey of dramatic literature from the ancient Greeks to the end of the 20th century, with emphasis on dramatic structure and style. Special emphasis will be placed on script analysis and historical developments and their relationship to literary periods and movements in other genres.



## THE EFFECTIVE ARTIST: CRITICAL CONCEPTS IN THE ARTS

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Students will learn to apply different theoretical approaches to the study of art. The course will guide them to employ tools from a variety of perspectives, historical paradigms, and ideologies. These tools will empower them to better understand the work of others and inform their own creative practices. By the end of this survey of critical concepts in the arts, students will be able to make informed and intelligent decisions for more specialized courses offered later in their programs.

*Prerequisite(s): Dramatic Literature or Literature & Society*

## WORLD RELIGIONS

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This course introduces the student to the major religions and spiritual belief systems of the world—both Western and Eastern. Doctrine, practices, and the historical soil from which each grew are presented, compared, and contrasted. Students will study religions academically and experientially with an eye towards the spiritual appeal of each worldview and how it aims to assist us with the challenges of the human condition.

*Prerequisite(s): Dramatic Literature or Literature & Society; The Effective Artist: Critical Concepts in the Arts*

## THE GREAT PLAYWRIGHTS

---

This course covers a critical study of the plays, lives, and times of renowned playwrights and provides students with a critical and dramaturgical framework for evaluating, discussing, and crafting compelling dramatic works. Through in-class and at-home readings, viewing of plays, exercises in writing and analysis, students develop an understanding of how conflict, character, structure, dialogue, relationships, spectacle, world building, and theme are used in the theater of noteworthy playwrights and their relevance to contemporary storytelling.

*Prerequisite(s): Dramatic Literature or Literature & Society; The Effective Artist: Critical Concepts in the Arts*

## CULTURES & ENCOUNTERS

---

The course is a study of non-Western art, film, theatre and society with emphasis on Asia, Africa and Islamic art and cultures.

*Prerequisite(s): Dramatic Literature or Literature & Society; The Effective Artist: Critical Concepts in the Arts*

## PLAYWRIGHTS & SCREENWRITERS

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A comparative study of leading authors of dramatic works, their lives, their times, and their contributions to the art of script writing presents students with the theoretical basis to deconstruct scripts, to develop an aesthetic criteria for criticism, and to create dramatic works for our current media environment.

*Prerequisite(s): Dramatic Literature or Literature & Society; The Effective Artist: Critical Concepts in the Arts*

## AMERICAN CULTURAL HISTORY

---

Supplies the knowledge of U.S. history that is critical for understanding how America has come to prominence in today's global society. Objective is to make students aware of the nation's rich and complicated past, and how this background has shaped the diverse aspects of America's complex national character. Covers major developments in U.S. history and culture from European settlement to early 21st century.

*Prerequisite(s): Dramatic Literature or Literature & Society; The Effective Artist: Critical Concepts in the Arts*

## EUROPEAN CULTURAL HISTORY

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This course serves as an introduction to themes in European history from the Ancient Greeks and Romans through the Renaissance, the nationalist movements of the 19th Century, World Wars I & II to the student revolts of 1968, on to the present sociopolitical climate in Europe. Through discussions of Europe's past, the course will consider broader questions of globalization, world citizenship and identity in modern life.

*Prerequisite(s): Dramatic Literature or Literature & Society; The Effective Artist: Critical Concepts in the Arts*

## INTRODUCTION TO THE NOVEL

---

This course introduces the novel as a literary form, covering its origins, development, and literary, cultural and social importance. The texts selected for study in this course represent a variety genres, styles, countries and historical periods. Students are expected to read and write critically. A secondary goal of the course is to discuss the novel's role in film adaptations.

*Prerequisite(s): Dramatic Literature or Literature & Society; The Effective Artist: Critical Concepts in the Arts*

## ETHICS OF VIDEO GAMES

---

Ethics refers to standards of right and wrong in society. Students study and debate ethics in play experiences and game design, and whether play is a valid way of learning about the real world. Students learn about meta-game behavioral issues such as cheating, violence, and the four types of players found in online worlds: Explorers, Achievers, Socializers, and Killers.

*Prerequisite(s): Dramatic Literature or Literature & Society; The Effective Artist: Critical Concepts in the Arts*

## MYTHOLOGY

---

This course is designed to acquaint students with a body of material central to modern thought, culture and civilization. Through readings and exposure to other works of art and cultural products, students will come to know some of the world's most influential myths and how they relate to the cultures that created them. The course explores the theory of myth and the uses of myth in art, literature, and film, as well as the cultural and psychological implications of myths.

The readings will encompass several mythological traditions, but Græco-Roman myth will make up the bulk of the course's readings, focusing particularly on how the principles and issues raised in this body of Classical literature arise in our own contemporary culture.

***Prerequisite(s): Dramatic Literature or Literature & Society; The Effective Artist: Critical Concepts in the Arts***

## TOPICS IN QUEER STUDIES

---

This course explores film, television, and theatre history by way of lesbian, gay, bisexual, and transgender stories and characters, as well as the gay women and men – whether in or out of the closet – who played an essential role in bringing a queer perspective to the cinema, television and stage. Gender and sexuality, repression, and resistance, deviance and acceptance, and identity and community will be explored.

***Prerequisite(s): Dramatic Literature or Literature & Society; The Effective Artist: Critical Concepts in the Arts***

## ADVANCED DRAWING

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Advanced Drawing builds on the foundational skills of linear perspective, value, and figure drawing to teach strategies of composition and experimental techniques in drawing. Through the analysis of two-dimensional art, film, and photography, students will explore a variety of materials, methods, and conceptual approaches to the immediate and spontaneous format of drawing. This course is structured to encourage personal voice through idea generation, material investigation, technical refinement, and research. Students are encouraged to push boundaries in their investigations of materials, subject matter, process, and interpretation related to image-making.

***Prerequisite(s): Dramatic Literature or Literature & Society; The Effective Artist: Critical Concepts in the Arts***

## ISSUES IN ADAPTATION

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An advanced comparative investigation of contemporary playwrights and screenwriters through the lens of script analysis. Writers' works are examined in the context of biographical, historical, cultural and formalist methodologies to provide students with the tools to interpret scripts on a profound and fundamental level in order to enhance performance. Written work is an integral part of this course.

***Prerequisite(s): Dramatic Literature or Literature & Society; The Effective Artist: Critical Concepts in the Arts***

## ELEMENTS OF THE GREAT SCREENPLAYS

---

This course explores the narrative elements behind some of the most successful screenplays. Through the study and critical analysis of notable screenplays, students will evaluate the composition and craft of some of the greatest screenplays to assert the qualities present in timeless storytelling.

*Prerequisite(s): Dramatic Literature or Literature & Society; The Effective Artist: Critical Concepts in the Arts*

## TOPICS IN LITERATURE I: CREATIVE WRITING

---

The course offers students the opportunity to explore various genres (fiction, nonfiction, or poetry) each semester. Depending on the semester offered, topics will include: poetry, fiction, memoir, and short story. The course is offered in a workshop format and a writer's creative journal is required of all students.

*Prerequisite(s): Dramatic Literature or Literature & Society; The Effective Artist: Critical Concepts in the Arts*

## TOPICS IN LITERATURE II: LITERARY GENRES

---

The course offers students the opportunity to study in depth various forms of literature, other than the novel or screenplay. The course may focus on the works of one writer, or a theme in various genres, or an in-depth study of one particular genre. Depending on the interest of the instructor and the semester offered, topics will include (among others): poetry, fiction, creative non-fiction, memoir, short story and the essay.

*Prerequisite(s): Dramatic Literature or Literature & Society; The Effective Artist: Critical Concepts in the Arts*

## INTRODUCTION TO PHILOSOPHY

---

This course is a general introduction to the broad range of fundamental philosophical questions, the variety of answers given to them by ancient and contemporary philosophers, and the methods and practices of thinking philosophically. Topics explored may include: personal identity, the nature of reality, knowledge, freedom, the relationships between body and mind, ethics, how societies should be organized, the existence of god, and the meaning of life.

*Prerequisite(s): Film History I*

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## SOCIAL & BEHAVIORAL SCIENCES

---

Social and Behavioral Science courses emphasize the social, cultural, political, environmental, and psychological impact human groups and individuals have on one another. In their coursework, students learn how to approach these subjects through quantitative and qualitative methodologies that focus on the analysis and understanding of human behavior.

| <u><i>Introductory Courses</i></u>   |                           | <u><i>Credits</i></u> |
|--|---------------------------|-----------------------|
| 1 of the following lower-division Social Behavioral Science courses is required: |                           |                       |
| SOSC201N   | Psychology of Performance | 3                     |
| SOSC211N   | Psychology of Production  | 3                     |
| <b><u>Required</u></b>   |                           | <b><u>3</u></b>       |

| <u><i>Upper-Division Electives</i></u>   |                                     | <u><i>Credits</i></u> |
|--|-------------------------------------|-----------------------|
| 1 of the following upper-division Social & Behavioral Science courses is required: |                                     |                       |
| SOSC301N   | Introduction to Economics           | 3                     |
| SOSC311N   | International Politics              | 3                     |
| SOSC321N   | General Anthropology                | 3                     |
| SOSC331N   | Sociology                           | 3                     |
| SOSC341N   | Anthropology of Media               | 3                     |
| SOSC351N   | Media & Society                     | 3                     |
| SOSC371N   | Intro to Political Science          | 3                     |
| SOSC381N   | Topics in Contemporary Moral Issues | 3                     |
| <b><u>Required</u></b>   |                                     | <b><u>3</u></b>       |

## PSYCHOLOGY OF PERFORMANCE

---

The course is designed to help student actors in the practice of their craft by understanding current themes in psychology with a focus on what is called “positive psychology.” Students will examine the deep connection between thought, emotion, and behavior with the objective of releasing the restrictions that limit one’s capacity to evolve as an actor. This course will explore methods to learn about core creative instincts and to broaden and deepen the vision of what is possible. Theoretical dimensions of consciousness are coupled with in-class exercises to allow students to experience abstract concepts within their own instrument. The first half of the course focuses on the many facets of the self while the second half of the course leans more to the application of these components to acting.

## PSYCHOLOGY OF PRODUCTION

---

This course is designed to teach students the foundational knowledge of psychology and help them examine the self from the perspective of some of Psychology's major personality typologies. Through lecture, discussion, presentation, creative exercise, and on-screen examples, students will become more familiar with their psychological makeup, with various types among teammates, and with the on-screen characters they create. Students will be able to construct conflict among the characters they

create rooted in particular psychological types. This exploration will enable students to self-regulate as well as become more effective at working in teams.

## 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): Psychology of Performance or Psychology of Production*

## INTERNATIONAL POLITICS

---

An introduction to international politics, applying various theories of state behavior to selected historical cases. Topics include the balance of power, the causes of war and peace, change in international systems, and the role of international law, institutions, and morality in the relations among nations.

*Prerequisite(s): Psychology of Performance or Psychology of Production*

## GENERAL ANTHROPOLOGY

---

The course examines the main trends in contemporary anthropological theory, from physical anthropology to conceptual and ethnographic approaches. It will concentrate on several key theoretical approaches that anthropologists have used to understand the diversity of human culture, such as structuralism, Marxism, feminism, practice theory, critical ethnography, and postmodern perspectives.

*Prerequisite(s): Psychology of Performance or Psychology of Production*

## SOCIOLOGY

---

An introduction to the systematic study of the social sources and social consequences of human behavior, with emphasis upon culture, social structure, socialization, institutions, group membership, and social conformity versus deviance.

*Prerequisite(s): Psychology of Performance or Psychology of Production*

## ANTHROPOLOGY OF MEDIA

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Explores how media technologies and genres are produced, used and interpreted in different cultural contexts around the world. Emphasis is placed on the effect of different media on people's social identities and communities, including families, nations and religions.

*Prerequisite(s): Psychology of Performance or Psychology of Production*

## MEDIA & SOCIETY

---

In this course, students will examine the ethical, social and far-reaching issues involved in media and society. Students will analyze and interpret the ways technology and information impact upon and are impacted by, culture, storytelling, consumers and audiences from various genders, ethnicities, and economic levels.

*Prerequisite(s): Psychology of Performance or Psychology of Production*

## INTRO TO POLITICAL SCIENCE

---

This survey course is designed to introduce students to important theories, concepts and issues, in the study of political processes and behavior. The course will cover political theory, research methods, forms of government, public administration, and public policy.

*Prerequisite(s): Psychology of Performance or Psychology of Production*

## TOPICS IN CONTEMPORARY MORAL ISSUES

---

A philosophical examination of the central moral issues of our time and the various conceptions of morality and justice that underlie our responses to them. Topics may include: Abortion, euthanasia, war, economic justice, discrimination, pornography, crime and punishment, animals, global climate change, censorship, and privacy.

*Prerequisite(s): Psychology of Performance or Psychology of Production*

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## NATURAL SCIENCES

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The Natural Sciences seek to reveal and explain natural phenomena that occur in the biological, physical, and chemical realms. Coursework in the Natural Sciences will require students to utilize empirical data and scientific methodology to develop and test well-reasoned hypotheses. Students learn how to reason and investigate critically, drawing conclusions from fact and not opinion, as they look to further their understanding of the natural world.

| <u>Course</u>   |                       | <u>Credits</u> |
|-----------------|-----------------------|----------------|
| NASC211N        | Science in the Movies | 3              |
| <u>Required</u> |                       | <u>3</u>       |

## SCIENCE IN THE MOVIES

---

This course is designed as a survey of science across the physical and life sciences, including biology and biotechnology, environmental science, biodiversity and conservation, geology, astronomy, chemistry, geography, and climatology. Movies that demonstrate scientific concepts will serve as templates for elucidation of said concepts. Scenes will be examined, and the accuracy and portrayal

of the science, and scientists, analyzed. Related topics, including the role of scientific advisors on films, and how best to balance “science” and “fiction” in film, are discussed. This course aims to raise an awareness of the treatment and content of science in popular films.

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## HISTORY OF ART, THEATRE & MEDIA

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Artists must know the history and tradition of the forms and fields in which they work. The courses offered in History of Art, Theatre and Media combine the historical study of filmmaking, theatre, music, visual arts, and new media with studies of popular culture. By exposing students to great artists and masterpieces of the past, these courses invite students to historically situate the various ways in which media reflects, constructs, and shapes the world in which they live. Students achieve not only an understanding of how their own projects fit into the traditions of film, theatre and visual arts, but also gain an awareness of how to move that tradition forward in their own work.

| <i><b>Introductory Courses</b></i>  |  | <i><b>Credits</b></i> |
|---|--|-----------------------|
| Introductory History of Art, Theatre and Media courses. Requirements vary by program. |  |                       |
| HATM101N  | Film History II                        | 3                     |
| HATM111N  | History & Aesthetics of Photography I  | 3                     |
| HATM121N  | History & Aesthetics of Photography II | 3                     |
| HATM201N  | Topics in Film Studies                 | 3                     |
| HATM211N  | Art History                            | 3                     |
| HATM221N  | History of Theatre                     | 3                     |
| HATM222N  | Musical Theatre History                | 3                     |
| <b>Required</b>   |  | <b><u>6-12</u></b>    |

| <i><b>Upper-Division Electives</b></i>  |   | <i><b>Credits</b></i> |
|---|---|-----------------------|
| 1 or more of the following upper-division History of Art, Theatre & Media electives are required: |   |                       |
| HATM231N  | History of Photography                      | 3                     |
| HATM251N  | History of Documentary                      | 3                     |
| HATM261N  | History of Animation                        | 3                     |
| HATM281N  | History of Video Games                      | 3                     |
| HATM291N  | Topics in Modern & Contemporary Art History | 3                     |
| HATM311N  | Music Appreciation                          | 3                     |



|                 |  |            |
|-----------------|--|------------|
| HATM341N        | History of Broadcasting                        | 3          |
| HATM351N        | Topics in Genre Studies                        | 3          |
| HATM361N        | American Television History                    | 3          |
| HATM371N        | History of Women in Film, Television & Theatre | 3          |
| HATM381N        | African American Film & Television History     | 3          |
| HATM391N        | World Cinema                                   | 3          |
| <u>Required</u> |  | <u>3-9</u> |

## FILM HISTORY II

---

This seminar focuses on the history of filmmaking from 1960 to the present, examining a balance of topics relating to both Hollywood and international cinema, including outstanding artists, prominent film cycles, historical developments, dominant business practices, and technological advancements in the field.

## HISTORY & AESTHETICS OF PHOTOGRAPHY I

---

In this course, students will study, analyze and critique the work of master photographers from the birth of photography to 1960. Students will investigate the ways in which seminal photographers of this era held a mirror up to society, allowing us to see the technological, artistic, social and cultural currents of life through the lens. Examining master photographers' techniques, aesthetics and approaches segues into students' individual shooting and research projects.

## HISTORY & AESTHETICS OF PHOTOGRAPHY II

---

This course continues the history of photography from 1960 onwards, investigating cultural, historical and ideological aspects of this era's most enduring and penetrating images. Students will trace the development of analog and digital photography throughout the rise and dominance of the electronic media. Discussions will focus on how these media permeate every aspect of mainstream consciousness and, in turn, influence the way contemporary society reads images.  
*Prerequisite(s): History & Aesthetics of Photography I*

## TOPICS IN FILM STUDIES

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This course focuses primarily on major film movements, with an emphasis on the study of individual directors, film styles, actors, or themes. Past topics have included Film Noir, Alfred Hitchcock, New German Cinema, African American Film History, and Eastern European New Waves. Topics vary from semester to semester, depending on the instructor.

## ART HISTORY

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This course is a survey artistic production from Prehistory to the current day, focusing on the development of visual language and technical innovation to convey cultural values. Student will learn formal and historical analysis as well as methods of academic research and writing in the discipline of art history.

## HISTORY OF THEATRE

---

This course surveys theater from its origins in early oral cultures to contemporary drama with a focus on theatre forms, styles, techniques, and traditions. Students will analyze theatre concepts from various eras and cultures and the historical and sociopolitical movements that shaped them. Through lectures, assigned readings, discussions, and research projects, students will become familiar with and examine the role of theatre performance, the aesthetics of theatre styles, artists and audiences. Students will be required to attend live theater performances to fulfill writing assignments.

## MUSICAL THEATRE HISTORY

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This course teaches students to identify prominent figures in both early and modern theatre; including composers, lyricists, performers, directors, choreographers, and producers. Students study the effects of the great historical events and trends that affected the art form from the turn of the last century to today.

## HISTORY OF PHOTOGRAPHY

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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 a preceding foundation course*

## 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 a preceding foundation course*

## HISTORY OF ANIMATION

---

This course focuses on the historical, technological, and artistic development of the field of animation, from its antecedents in pre-cinema up to contemporary times. Connections to related arts

such as live-action narrative cinema, avant-garde film, newspaper comic strips, and manga are also explored. Screenings include a wide range of commercial and experimental works produced throughout the world.

*Prerequisite(s): Successful completion of a preceding foundation course*

## 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 a preceding foundation course*

## TOPICS IN MODERN & CONTEMPORARY ART HISTORY

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This course highlights artists and art movements including Modernism and Post-Modernism. Students will read, discuss, and write about what consists of the modern aesthetic and see how art produced around the turn of the 20<sup>th</sup> century rigorously shaped what we consider art today. This course will vary in the cultures and movements covered according to the instructor. Artworks will be studied by analyzing formal elements in their aesthetic, cultural, and historical/national contexts.

*Prerequisite(s): Successful completion of a preceding foundation course*

## MUSIC APPRECIATION

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This course introduces and acquaints the student with all aspects of music, including outstanding composers, the different types of music they created, how the music is performed, great performers and conductors, and the techniques involved in these fields. The class focuses on developing skills necessary to become an intelligent listener. Throughout the course the student is introduced to virtually every type and style of music in an attempt to develop musical taste and appreciation.

*Prerequisite(s): Successful completion of a preceding foundation course*

## HISTORY OF BROADCASTING

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This course examines the historical development of Radio and Television broadcasting with an examination of the interrelationships between artistic and technological forms, as well as industry, social, and cultural trends. The commercial and noncommercial models of support, governmental regulations, and impact on society, programming, and future technology will be a primary focus.

*Prerequisite(s): Successful completion of a preceding foundation course*

## TOPICS IN GENRE STUDIES

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This course examines one or more genres of film and television storytelling, within the contexts of history, culture, aesthetics, social significance, and critical methodologies. Genres studied vary from semester to semester, depending on the instructor.

*Prerequisite(s): Successful completion of a preceding foundation course*

## AMERICAN TELEVISION HISTORY

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This course is a critical survey of American television history from its inception to the present day. Examination of interrelationships between program forms, industrial paradigms, social trends, and culture will be covered and consideration of television programs and series in terms of sociocultural issues (consumerism, lifestyle, gender, race, national identity) and industrial practice (programming, policy, regulation, business) will be highlighted.

*Prerequisite(s): Successful completion of a preceding foundation course*

## HISTORY OF WOMEN IN FILM, TELEVISION & THEATRE

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The lives and work of women in film, television and theatre are examined and studied through the critical lenses of historiography, feminism, and gender studies. This course focuses on individual and systemic challenges, singular and historical achievements, as well as the priorities of significant women in these mediums. The subjects of our study include historical and contemporary writers, directors, actresses, and those behind the scenes like producers, scene designers, and cinematographers.

*Prerequisite(s): Successful completion of a preceding foundation course*

## AFRICAN AMERICAN FILM & TELEVISION HISTORY

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This course considers works made outside the white-dominated American film industry—during generations of social and legal exclusion of African Americans—as well as those produced later, within mainstream Hollywood industrial practice, by black artists. It traces the artistic representation of a marginalized group who negotiates—and eventually demands—for itself a greater share of opportunity within the dominant culture. The course examines films and television series by African American creators, as well as those by artists of other races, who explore the black experience.

*Prerequisite(s): Successful completion of a preceding foundation course*

## WORLD CINEMA

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This course examines films, artists, industrial practices, and cultural contexts for cinema—both classic and contemporary—made outside of the United States. The specific subset of world cinema under study in any given section of the course will vary from one semester to the next, depending upon each instructor's area of expertise. Possibilities include—but are not limited to—the cinemas of China, India, Africa, Eastern Europe, Latin America, Brazil, Japan, or Australia and Oceania.

*Prerequisite(s): Successful completion of a preceding foundation course.*

# COURSE EQUIVALENCY CHART

Through the New York Film Academy Curricular Review Process our programs go through an evaluation process to deliver the best possible program. The updates below reflect the Course Title and Course Number changes for the same courses. All continuing and new students will attend the courses under the new titles and numbers.

| NEW                               |                                    | OLD           |   |
|-----------------------------------|------------------------------------|---------------|---|
| Course Number                     | Course Title                       | Course Number | Course Title                                |
| <b>Acting for Film</b>            |                                    |               |   |
| ACTI147N                          | Filmcraft for Actors               | ACTI141N      | Filmcraft                                   |
| ACTI107N                          | Acting for Film I                  | ACT101N       | Introduction to Acting for Film             |
| ACTI157N                          | Acting for Film II                 | ACTI151N      | Acting for Film I                           |
| ACTI197N                          | Acting for Film III                | ACTI191N      | Acting for Film II                          |
| ACTI217N                          | Acting for Film IV:<br>Scripted TV | ACTI211N      | Acting for Film III: Scripted TV            |
| ACTI277N                          | Acting for Film V                  | ACTI271N      | Acting for Film IV                          |
| ACTI307N                          | Digital Media                      | ACTI301N      | New Media                                   |
| <b>Liberal Arts &amp; Science</b> |                                    |               |   |
| FOUN127N                          | Film History I                     | FOUN120N      | Film Art                                    |
| HATM107N                          | Film History II                    | HATM101N      | Critical Film Studies                       |
| <b>Filmmaking</b>                 |                                    |               |   |
| FILM237N                          | Producing for Directors I          | FILM231N      | Producing I                                 |
| FILM277N                          | Producing for Directors II         | FILM232N      | Producing II                                |
| FILM377N                          | Producing for Directors<br>III     | FILM372N      | Producing III                               |
| FILM157N                          | Production Workshop I              | FILM152N      | Digital Production Workshop                 |
| FILM227N                          | Production Workshop II             | FILM222N      | Synchronous Sound Production<br>Workshop I  |
| FILM367N                          | Production Workshop III            | FILM362N      | Synchronous Sound Production<br>Workshop II |

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**TWO-YEAR & ONE-YEAR  
CERTIFICATE PROGRAMS**

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# CERTIFICATE PROGRAM ADMISSIONS

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

All transcripts and supporting materials must be submitted digitally.

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## REQUIRED APPLICATION MATERIALS

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Applicants must submit the following materials for admission:

1. Completed Program Application
2. Application Fee
3. Proof of High School Completion
4. Creative Portfolio
5. Proof of English Proficiency

Please note that New York Film Academy cannot return any application materials to students once they are received.

The following sections provide detailed information regarding each required application material.

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## APPLICATION

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Students must submit a completed certificate program application. Applications are available online at: [www.nyfa.edu/applications/1year1.php](http://www.nyfa.edu/applications/1year1.php).

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## APPLICATION FEE

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Students must submit a non-refundable \$75 application fee, payable online as part of the online application.

Prior to enrollment, students may request to change their Start Date, Program, or Location up to three times, before incurring a new application fee. Upon a fourth request and any subsequent request to change Start Date, Program, or Location, a new application fee will be charged each time of such request in the amount of the published application fee at the time of the request.

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## PROOF OF HIGH SCHOOL COMPLETION

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All students pursuing a degree from the New York Film Academy must show proof of high school graduation. To fulfill this requirement, applicants must submit ONE of the following documents:

- Copy of a high school academic transcript
- Copy of high school diploma
- Copy of state-issued high school equivalency certificate
- Copy of Associate's degree or college transcript from a regionally or nationally accredited college or university (for students who have completed partial undergraduate coursework.)
- Copy of a fully-completed Department of Defense form DD-214 indicating that the applicant completed high school prior to or during his/her armed forces service
- Home school transcript accredited by the state

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services. In certain circumstances transcripts may not offer enough information to determine eligibility, in those circumstances the student is responsible for providing an evaluated transcript.

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## CREATIVE PORTFOLIO

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All certificate program applicants must submit a creative portfolio, according to the below requirements:

All creative portfolio materials must be submitted digitally. Applicants should consult with their admissions representative for guidance on acceptable formats (such as pdf, text files, web links, etc.). All video submissions must be uploaded by the applicant to a streaming video site (such as Vimeo or YouTube), and a link to the site must be provided in the application materials.

All portfolio materials must be submitted with an accompanying description contextualizing the nature and purpose of the project.

Collaborative work may be submitted, but applicants must detail what role they had in the creation of the work.

Portfolio materials will not be returned.

### 3-D ANIMATION & VFX

Portfolios may consist of:

3-5 works, including drawings, paintings, cartoons, comics, conceptual illustrations, graphic renderings, digital images, slides of 3-D models, sculptures, or other visual designs which display the applicant's creative abilities.

### ACTING FOR FILM



The creative portfolio for Acting programs should be a selection of filmed monologues that show the breadth and depth of the actor's abilities. Applicants should submit two contrasting audition pieces in their portfolio: ideally, one dramatic monologue and one comedic monologue.

**Monologue requirements:**

- 2 contemporary (published after 1960) monologues.
- Monologues should be contrasting: one dramatic, one comedic.
- Monologues should be approximately 60-90 seconds in length each.

**BROADCAST JOURNALISM**

Your creative portfolio should showcase:

- evidence of your ability to be a non-fiction storyteller.
- potential to develop a distinctive editorial "voice" that incorporates your unique perspective, while still adhering to a journalist's commitment to accurate and balanced reporting.

Your creative portfolio can consist of:

- a) a short video in which you played an important part.
- b) a collection of still images that the applicant took.
- c) a writing sample of up to 10 pages.
- d) Work rendered on paper or on a computer.
- e) traditional art and sculpture, digital art, or a combination of both; animation; or visual effects shots.
- f) 10 to 15 renderings of recent artworks done from the direct observation of life, or character development sketches such as cartoons, or maybe a combination of both.

**CINEMATOGRAPHY**

Applicants should submit ONE Writing Sample OR Visual Sample of the following:

***Writing Sample (select from a, b, or c):***

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

***Visual Sample (select from a or b):***

- a. Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing the submission.
- b. Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

## DOCUMENTARY FILMMAKING

Applicants should submit ONE Writing Sample OR ONE Visual Sample of the following:

### *Writing Sample (select from a, b, or c):*

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

### *Visual Sample (select from a or b):*

- a. Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing the submission.
- b. Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

## FILMMAKING

Portfolios may consist of:

### *Writing Sample (select from a, b, or c):*

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

Or a visual sample from the below:

### *Visual Sample (select from a or b):*

- a. Any visual or studio art, including, but not limited to: paintings, drawings, sculptures, set designs, mixed media arts, photographs (3-10 pieces), with an accompanying description contextualizing the submission
- b. Live-action or animated fiction or non-fiction film/video (3-10 minutes in length). Applicants must describe what part they had in creating the project.

## MUSICAL THEATRE

- a) Two (2) contrasting musical theatre songs; and

- b) One (1) contemporary monologue from a Published American Play;

### *MUSICAL THEATRE SONGS*

Two Contrasting Musical Theatre Songs:

- Each song should be approximately 60-90 seconds
- Students must sing to live or recorded accompaniment. No “a cappella” singing.
- Accompanist will be provided if auditioning live at NY Campus (only).
- Songs should be filmed in a 3/4 shot which means approximately from the knees to the top of the head.

### *MONOLOGUE*

One Contemporary Monologue from a published American play.

- Monologues cannot be from a musical, television show, or film.
- The monologue should be approximately 60-90 seconds in length.
- Monologue should be filmed in a 3/4 shot which means approximately from the knees to the top of the head.

### PHOTOGRAPHY

Portfolios may consist of:

5-10 photographs with an accompanying description contextualizing the submission.

### PRODUCING

Portfolios may consist of (select from a, b, or c):

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.).
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

### SCREENWRITING

Portfolios may consist of (select from a, b, or c):

- a. Excerpt from an original screenplay or prose fiction piece (5-10 pgs.)
- b. Original short story, article or critical studies essay examining a literary or cinematic work (play, screenplay, television series, film, etc.) (3-7 pgs.)
- c. Treatment or outline of a film, webisode or television series concept (3-7 pgs.)

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## PROOF OF ENGLISH PROFICIENCY

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Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the form of:

- TOEFL (Test of English as a Foreign Language) score of 520 or higher (190 for computer-based test or 68 for internet-based test); IELTS 5.5 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.
- For short-term and long-term non-degree certificate programs, NYFA will accept a positive language evaluation via phone or Skype in lieu of the other requirements.

Students might be eligible to receive an English proficiency waiver under the following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or
- Verification that the applicant has been studying in a high school where the sole language of instruction is English for at least 3 full years at the time of his or her application.

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## TUITION DEPOSIT

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Once admitted to NYFA, students must pay a required deposit to secure their place in the program.

The deposit for all long-term programs (one year or longer) is \$500, which is applied toward the first term's tuition payment. Most of the deposit is refundable, except a \$100 administrative processing fee.

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## ADMISSION STIPULATION

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Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

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## REQUIREMENTS FOR STUDENTS RE-APPLYING TO NYFA

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There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office.

**In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.**

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

**Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:**

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

**Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year through Summer semester of the following calendar year) will require:**

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

**Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:**

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

**Students who have withdrawn or have been administratively withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:**

- Petition to the Admissions Review Office\*.

**Students who have withdrawn or have been administratively withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:**

- Petition to the Admissions Review Office\*
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

**Students who have withdrawn or have been administratively withdrawn from one NYFA program and apply to a new program may require one or more of the following:**

- Petition to the Admissions Review Office\*
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

**Students who have successfully completed one Master's degree program (MA or MFA) and apply for a new Master's degree program will require:**

- All admissions materials as stated in the general Master's degree admissions policy are required.
- Students may only apply for a term that begins at least 3 full semesters after graduation from the first master's program.
- Students may appeal the 3-semester waiting period requirement by submitting an appeal for a waiver for exceptional cases.

**Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:**

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA) equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

**Students who have successfully completed any NYFA program and apply to begin any new NYFA program will require:**

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

**Students previously denied admission to a NYFA program now re-applying for the same or a different NYFA program will require:**

- All admissions materials as stated in the relevant NYFA program admissions policy are required
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

**Students who have successfully completed a NYFA One Year Acting for Film program and apply for the Two Year Acting for Film program will require:**

- All admissions materials as stated in the general Certificate Program admissions policy are required.
  - A cumulative GPA of 2.5 or higher in the One Year Acting for Film program.
  - A letter of recommendation from a NYFA instructor.

**Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.**

**Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.**

\* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance.
- The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable.

# TWO-YEAR FILMMAKING

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TOTAL CREDITS REQUIRED:  
83 UNITS

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## OVERVIEW

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The New York Film Academy Two-Year Filmmaking Program is a 6-semester conservatory-based, hands-on program. The curriculum is designed to immerse energetic prospective filmmakers to all aspects of the discipline. Students follow an intensive curriculum and achieve multiple learning goals.

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## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

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## PROGRAM OUTCOMES

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Upon graduation from the Two Year Film program, students will:

- Generate film and multimedia content that expresses a clear narrative and personal vision.
  - Demonstrate an understanding and put into practice cinematographic techniques, concepts, and technologies.
  - Write short and feature scripts for cinema productions.
  - Display production management, collaboration and leadership skills.
  - Demonstrate technical skills in picture and sound editing.
  - Interpret historical and contemporary film and its contextual role in students' own work.
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## SEMESTER ONE OBJECTIVES

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During the first semester, students will learn the foundations of the art and technique of visual storytelling. Students will learn the requisite skills to write, direct, film, and edit seven short films. This accelerated pace of study develops students' basic narrative and visual literacy skills, which further terms will build upon. Filmmakers are also introduced to acting. On-set, instructor-guided production workshops allow students to hone their skills as crewmates, actors, and directors. Sound design courses are also introduced, furthering the students' visual storytelling skills with the addition of dialogue. The semester ends with students filming a short film up to seven minutes, utilizing all of the skills acquired in the program thus far.



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## SEMESTER ONE OUTCOMES

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- Practice the fundamentals of directing and visual storytelling.
- Explore the foundations of film and digital cinema video production, along with digital editing.
- Learn the basic elements of screenwriting craft.
- Explore introductory training in acting and directing actors.
- Practice the basics of producing for film.
- Utilize collaborative strategies and techniques while on-set and in class screen and critique sessions.

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## SEMESTER ONE PRODUCTION GOALS

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- Write a complete short film screenplay with dialogue.
- Film an end-of-semester Dialogue Film of up to seven minutes.
- Write, direct, and edit seven short projects.
- Crew as cinematographer, gaffer, sound mixer, and assistant camera on classmates' projects and instructor-led Production Workshops.

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## SEMESTER TWO OBJECTIVES

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In semester two, students begin to look more closely at directing aesthetics while writing drafts of their Intermediate Film screenplays to be produced in semester three. Students continue to develop their filmmaking skills through further classes in screenwriting, directing, cinematography, editing, and producing. In this semester, students are introduced to the equipment package that they will use in their semester three Intermediate Film. On-set, instructor-guided advanced production workshops allow students to become more proficient in the roles of gaffers, grips, assistant directors, sound mixers, boom operators, and script supervisors.

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## SEMESTER TWO OUTCOMES

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- Continue to develop fundamental filmmaking skills through courses in directing, screenwriting, producing, cinematography, and digital editing.
- Refine visual storytelling skills through a series of instructor-led production workshops.
- Continue practicing collaborative strategies and techniques while on-set and in class screen and critique sessions.

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## SEMESTER TWO PRODUCTION GOALS

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- Collaborate on up to five production workshops led by the directing, cinematography, and sound instructors, simulating the on-set environment and workflow students will encounter on their Intermediate Film productions in semester three.
- Write a complete short film screenplay with dialogue that will be the basis of their Intermediate Film.

- Broaden understanding and practice of the various crew positions and complex set procedure inherent on more advanced productions.
- Begin pre-production for the Intermediate Film.

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## SEMESTER THREE OBJECTIVES

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Building upon the filmmaking foundations learned in the previous semesters, students are expected to produce a polished short film of up to 15 minutes in length (Intermediate Film). This film may be shot on 16mm film, 35mm film, or on digital cinema cameras, depending on each student's personal aspirations, creative decisions, and budget. Each student must enter the third semester with a greenlit script (written in Semester Two) for the Intermediate Film Project.

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## SEMESTER THREE OUTCOMES

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- Explore advanced editing techniques.
- Demonstrate efficient post-production workflow on a short narrative film.
- Explore effective techniques for on-set production through the development and production of the Intermediate Film.
- Practice the basics of producing for film.
- Create producing and directing pre-production deliverables.

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## SEMESTER THREE PRODUCTION GOALS

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- Direct and edit a film of up to 15 minutes (shot on 16mm film, 35mm film, or digital cinema cameras).
- Participate as a principal crewmember on fellow students' films.
- Complete a final edit of the Intermediate Film.
- Complete professional quality production books, which includes, but is not limited to scene analysis, shot list, storyboard, floorplans, shooting schedule, budget, production design plan, cast and crew list.

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## INTERMEDIATE FILM SCREENING

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The Intermediate Film will be presented in the NYFA screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements in the 1 Year program.

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## SEMESTER FOUR OBJECTIVES

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With the Intermediate Film concluded in the previous semester, students will now focus their attention on a rough script for their Thesis Film and develop a treatment for a feature length screenplay. Students will also learn more advanced concepts in cinematography and production through their course work. Semester four also features the production of creative content, using the full equipment package offered to students on their upcoming Thesis Films.

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## SEMESTER FOUR OUTCOMES

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- Explore creative content such as music videos, commercials, and nonfiction media.
- Display the requisite tools needed in writing a feature film.
- Identify and produce films in alternative formats.

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## SEMESTER FOUR PRODUCTION WORKSHOPS

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- Examine enhanced directing, camera, and producing techniques through weekend productions with classmates.
- Write a rough draft of the short thesis script.
- Develop a treatment for a feature-length screenplay.

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## SEMESTER FIVE OBJECTIVES

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In semester five, students finalize the scripts for their thesis projects and discuss fundraising and potential production challenges in their Producing course. Through instructor-led workshops, students are introduced to specialized skills used in film production.

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## SEMESTER FIVE OUTCOMES

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- Examine methods of feature film directing through film analysis.
- Develop advanced directing, camera, and producing techniques through on-set collaborations with instructors.

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## SEMESTER FIVE PRODUCTION WORKSHOPS

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- Collaborate on a professional instructor-led productions, focused on specialized methods of filmmaking technique.
- Develop a comprehensive production design for the thesis film.
- Write a final draft of the short thesis film script.

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## SEMESTER SIX OBJECTIVES

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Mentorship and pre-production classes help prepare students for thesis film production. These Thesis Films are the capstone project of the 2 Year Filmmaking program, putting into practice the skills acquired throughout the previous terms. Students complete post-production on their thesis films and end the program with a screening of their project.

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## SEMESTER SIX OUTCOMES

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- Perform as an effective part of a creative team.
- Evaluate the creative and logistical aspects of a film for successful production.
- Apply advanced directing, camera, and producing techniques to the visual interpretation of a story idea.
- Evaluate films on an advanced level and interpret critiques of one's own work.
- Refine advanced post-production techniques in editing and sound design.

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## SEMESTER SIX PRODUCTION WORKSHOPS

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- Create professional quality producing and directing production books.
- Write, produce, and direct a thesis film that can be up to 30 minutes in length.
- Serve as principal crewmembers on several classmates' projects.
- Edit and mix the thesis film.
- Further develop feature film screenplay structure.

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## FINAL THESIS SCREENING

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A final celebratory screening will be held at the end of semester six. The thesis films will be projected in large format in an open screening for friends, family, and invited guests. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements in the 2 Year program.

## CURRICULUM

| <b>SEMESTER ONE</b>   |                                   |                |
|-----------------------|-----------------------------------|----------------|
| <b>Course Number</b>  | <b>Course Title</b>               | <b>Credits</b> |
| FILM171N              | Acting for Directors              | 1              |
| FILM111N              | Cinematography I                  | 2              |
| FILM121N              | Digital Editing I                 | 3              |
| FILM101N              | Director's Craft I A              | 2              |
| FILM151N              | Director's Craft I B              | 2              |
| FILM237N              | Producing for Directors I         | 1              |
| FILM157N              | Production Workshop I             | 2              |
| FILM131N              | Screenwriting I                   | 2              |
| FILM141N              | Screenwriting II                  | 2              |
| <b>TOTAL</b>          | -                                 | <b>17</b>      |
| <b>SEMESTER TWO</b>   |                                   |                |
| <b>Course Number</b>  | <b>Course Title</b>               | <b>Credits</b> |
| FILM241N              | Cinematography II                 | 2              |
| FILM167N              | Digital Editing II                | 2              |
| FILM181N              | Director's Craft II               | 1              |
| FILM232N              | Producing for Directors II        | 2              |
| FILM227N              | Production Workshop II            | 3              |
| FILM191N              | Screenwriting III                 | 2              |
| <b>TOTAL</b>          | -                                 | <b>12</b>      |
| <b>SEMESTER THREE</b> |                                   |                |
| <b>Course Number</b>  | <b>Course Title</b>               | <b>Credits</b> |
| FILM261N              | Intermediate Film Post-Production | 4              |
| FILM252N              | Intermediate Film Prep            | 2              |
| FILM251N              | Intermediate Film Production*     | 4              |
| FILM242N              | Short Film Directing I            | 2              |
| <b>TOTAL</b>          | -                                 | <b>12</b>      |

| <b>SEMESTER FOUR</b> |                                 |                |
|----------------------|---------------------------------|----------------|
| <b>Course Number</b> | <b>Course Title</b>             | <b>Credits</b> |
| FILM322N             | Director's Craft III A          | 1              |
| FILM391N             | Screenwriting Short Thesis A    | 2              |
| FILM271N             | Feature Screenplay I            | 3              |
| FILM281N             | Cinematography III              | 2              |
| FILM337N             | Creative Nonfiction             | 2              |
| HATM201N             | Topics in Film Studies          | 3              |
| <b>TOTAL</b>         | -                               | <b>13</b>      |
|                      |                                 |                |
|                      |                                 |                |
| <b>SEMESTER FIVE</b> |                                 |                |
| <b>Course Number</b> | <b>Course Title</b>             | <b>Credits</b> |
| FILM352N             | Director's Craft III B          | 2              |
| FILM361N             | Short Film Directing II         | 3              |
| FILM377N             | Producing for Directors III     | 2              |
| FILM221N             | Screenwriting Short Thesis B    | 2              |
| FILM402N             | Digital Editing III             | 2              |
| FILM367N             | Production Workshop III         | 2              |
| <b>TOTAL</b>         | -                               | <b>13</b>      |
|                      |                                 |                |
|                      |                                 |                |
| <b>SEMESTER SIX</b>  |                                 |                |
| <b>Course Number</b> | <b>Course Title</b>             | <b>Credits</b> |
| FILM322N             | Feature Screenplay II           | 2              |
| FILM371N             | Thesis Film: Prep               | 3              |
| FILM381N             | Thesis Film Production I        | 4              |
| FILM382N             | Thesis Film: Crew Participation | 2              |
| FILM391N             | Thesis Film: Picture Editing    | 2              |
| FILM211N             | Sound Design                    | 3              |
| <b>TOTAL</b>         | -                               | <b>16</b>      |

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## COURSE DESCRIPTIONS

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All LIBERAL ARTS & SCIENCE courses are listed separately.

### DIRECTOR'S CRAFT I A

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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 digital 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.

### 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 industry-standard digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

### SCREENWRITING I

---

This course introduces the established tools and language used in writing a film project. Students will take a story from initial idea, treatment, and outline to a rough draft and finally a shooting script. Instruction focuses on the fundamentals of visual storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. In-class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.

### PRODUCING FOR DIRECTORS 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.

## 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 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.

## DIRECTOR'S CRAFT I B

---

A continuation of Director's Craft I A in the first semester. Students expand upon lessons already learned and complete an additional three short film projects.

## 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**

## PRODUCTION WORKSHOP I

---

Students stage and shoot complex dramatic exercises under the guidance of the instructor. They design shots to heighten the emotion of a sequence, then shoot the sequence on digital video in a supervised environment. The relationship between text and subtext is explored in depth through classroom sessions, screenings and critiques, and in the field production exercises.

## ACTING FOR DIRECTORS

---

This course adheres to the philosophy that, in order to direct actors, one must understand and experience acting as art and methodology. Directing students will become actors. Students learn how to identify a screenplay's emotional "beats" and "character objectives" in order to improve their actors' performances. Students are prepared to not only communicate and collaborate with their actors, but to actualize the best emotional outcome of a scene.

## DIRECTOR'S CRAFT II

---

Building upon knowledge and skills acquired in Director's Craft I, this course is a concentrated examination and analysis of the aesthetic elements of the director's toolkit as it applies to shot



choice, composition, setting, point of view, character, and camera movement. Students learn how to cover complex dialogue scenes with a series of shots and practice different approaches to coverage by breaking down scenes from their own scripts. Students are encouraged to develop their own directorial style, drawing from the elements presented in this class. **Prerequisite(s): Director's Craft I A & Director's Craft I 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, digital cinema cameras, 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**

## PRODUCTION WORKSHOP II

---

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 digital cinema cameras 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): Production Workshop I**

## 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 Dialogue Film are incorporated into the more refined and nuanced Intermediate Film scripts. **Prerequisite(s): Screenwriting I & Screenwriting II**

## PRODUCING FOR DIRECTORS 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 for Directors I**

## SHORT FILM DIRECTING I

---

Utilizing the skills learned in the Director's Craft IA, IB, and II, this course examines the director's challenge in directing the short film, specifically the intermediate film. Through a series of lectures and exercises, the tools available to implement the director's vision in the unique narrative structure of the short film are examined in depth. **Prerequisite(s): Director's Craft II**

## INTERMEDIATE FILM PREP

---

This course prepares students for their final presentation of their intermediate Film production book. Through a combination of lectures, exercises, and individual mentoring sessions, the skills required to produce a detailed production presentation, including both aesthetic and production goals, will be taught. The student will make a final presentation for project approval, and participate in an analysis of their production experience after completion of principal photography, in this class. **Prerequisite(s): Successful completion of Director's Craft II & Producing for Directors II**

## INTERMEDIATE FILM PRODUCTION

---

Term two culminates in the pre-production and production of the Intermediate Film. This film project is the capstone project of terms one through four. All students are challenged to incorporate lessons from all other courses in the design and execution of these films. These projects may be up to 15 minutes in length of any genre style and may be produced either on 16mm film, 35mm film or digital cinema cameras. **Prerequisite(s): Successful Completion of Director's Craft II & Producing for Directors II**

## 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 & Screenwriting II**

## 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 Director's Craft II & Producing for Directors II**

### CINEMATOGRAPHY III

---

Class sessions are designed to help students master many elements of cinematography using professional high-def cameras and advanced digital cinema cameras. 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**

### FEATURE SCREENPLAY II

---

This class is designed as a creative and academic safe-haven for students to develop, write, and polish a feature film script. In order for a student to successfully pass this class, each project must be completed and revised by the end of the term. **Prerequisite(s): Feature Screenplay I**

### DIRECTOR'S CRAFT III A

---

A continuation of Director's Craft II; students build upon skills learned previously. These skills provide students with the foundation required to direct creative content such as commercials, music videos, narrative podcasts, VR, web series or others. Each student will direct their own project in addition to collaborating as crewmembers on their classmates' projects. These projects allow students to implement the vision and style refined from previous course experience through alternative methods of storytelling. As with previous projects, students will develop their Director's Workbook for project approval. **Prerequisite(s): Director's Craft II**

### SCREENWRITING SHORT THESIS A

---

Building upon the narrative short film screenwriting skills developed in Terms One and Two, this course focuses on advanced narrative storytelling techniques to be applied in the thesis project scripts. Students will take their projects from log lines to completed scripts in this class. A supportive workshop environment will allow students to work through multiple scenarios as they hone their narrative vision for these thesis projects. **Prerequisite(s): Screenwriting I & II**

### DIGITAL EDITING III

---

This course seeks to increase students' proficiency as editors and to increase their knowledge of complex post-production elements such as color correction and visual effects. Using industry-standard software, students are given instruction and asked to complete exercises of increasing complexity. The goal is twofold: for students to grow as editors, and to provide them with more complex tools in order bring their final thesis films to a higher stage of completion than in previous terms. **Prerequisite(s): Digital Editing II**

### CREATIVE NONFICTION

The nonfiction sector of the film and digital content industry is booming. Through the exploration of various creative nonfiction formats, students expand their filmmaking toolbox as well as their

opportunities for artistic expression and employment. Content covered includes narrative documentaries and a variety of creative nonfiction content such as digital social media, web series, and television.

### PRODUCTION WORKSHOP III

---

A continuation of Production Workshop I & II, students stage and shoot exercises, including shooting a commercial, under the supervision of the instructor. Putting into practice the skills learned in Director's Craft III A and Cinematography III, students film using the advanced equipment package. This experience gives students an arsenal of techniques and practical tools, which they can use to successfully complete their Thesis Project. **Prerequisite(s): Production Workshop I & Production Workshop II**

### DIRECTOR'S CRAFT III B

---

A continuation of Director's Craft III A; students will study the language and craft of film directing. Students will increase their comprehension of visual expression and directorial style through a series of in-class exercises, assignments, and lectures. Preparation of the Director's Workbook will assist students in defining their style, tone and visual storytelling for their Thesis Films. **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 FOR DIRECTORS III

---

An intensive course focusing on creating industry standard proposals for a future work based either upon the student's short form thesis or the feature screenplay written in the Feature Screenplay I and II classes. Case studies of feature films, both large and small will be examined to help students better prepare to develop their projects in the real world. **Prerequisite(s): Producing for Directors II**

### 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 a more advanced level. Higher-level concepts such as control of tone and style will be pursued in depth as they relate 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 Previous Semester**

## 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. **Prerequisite(s): Successful Completion of Previous Semester**

## THESIS FILM CREW PARTICIPATION

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By participating as crewmembers during their classmates' Thesis Films, students will gain further on-set experience and become more intimate with the nuts-and-bolts aspects of filmmaking. By understanding the role of each key member of the crew, students will greatly improve their ability to manage a large production as a director. **Prerequisite(s): Successful Completion of Previous Semester**

## THESIS FILM PICTURE EDITING

---

In this course, students will apply the knowledge so far gained through editing and post-production courses to finish their Thesis Film. They will be assessed on their ability to take a film from rough assembly to locked picture to a finished product with sound mix and titles. Excellent problem-solving skills will be necessary to steadily improve each cut of the film on the way to achieving one's vision.

**Prerequisite(s): Successful Completion of Previous Semester**

## SOUND DESIGN

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Students receive instruction in fundamental post-production sound techniques such as sound effects and sound mixing. In the process they learn the significance of sound design in improving the look of their Thesis Films.

**Prerequisite(s): Production Workshop II & Digital Editing II**

# TWO YEAR ACTING FOR FILM

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TOTAL CREDITS REQUIRED: 63 UNITS

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## OVERVIEW

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The New York Film Academy Two Year Acting for Film Program is a four-semester immersive conservatory program. The Two-Year Acting for Film Program is for those students who have auditioned for and been selected by the New York Film Academy Acting for Film selection board and by virtue of their dedication, professional preparation, and artistic skill level, have been invited to join for two years of professional training. One-Year students wishing to transfer to the Two-Year program will be held to the same performance and academic standards as those initially accepted into the program. The second year of the program is intended for students who are passionate, imaginative, and versatile in their craft, and who also have a strong desire to further develop these attributes as they apply to the discipline of acting for film. In a combination of hands-on classroom education and intense acting seminars, two-year students acquire a sound understanding and appreciation of performing as visual artists in the motion picture arts and learn to integrate knowledge and professional experience.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM LEARNING OUTCOMES

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The skills our students will learn in the Two Year Acting for Film Program include:

- Analyze and interpret dramatic texts across diverse cultural and historical lenses while applying research and critical thinking in constructing character.
- Consistently practice dependable and repeatable acting technique with clarity, focus, and variety in physical life and vocal range.
- Integrate analysis and technique to create believable characters with emotional and psychological depth.
- Employ professional etiquette and best practices while working collaboratively and independently in live and on-camera environments.
- Deliver a professional audition, while identifying individual brand and maximizing their marketing potential for a professional career.
- Originate work with a unique creative voice and knowledge of technical and aesthetic tools of the major disciplines of the cinematic arts.

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## YEAR ONE

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The first year of the Two Year Acting for Film program is identical to the One Year Acting for Film program. First term courses build towards a fully realized role in a public solo live performance. Students are armed with techniques they will need to create believable performances for the camera, in the second term and beyond.

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### SEMESTER ONE OBJECTIVES

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From the first day of class, students are immersed in a hands-on education. They rapidly learn the fundamental creative and technical skills they need to act in motion pictures. All students participate in an intensive sequence of classes in Technique & Scene Study I (Plays), Acting for Film I, Voice & Speech I, Movement I, Filmcraft and Great Performances.

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### SEMESTER ONE LEARNING OUTCOMES

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- Understand the fundamental principles of acting for film.
- Grounding in classical scene study and acting techniques.
- Fundamentals of script and text analysis.
- Survey and examination of film performances and film acting styles.
- Exposure and practice in a variety of vocal and movement techniques.

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### SEMESTER ONE PRODUCTION GOALS

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- Present scenes and monologue in class.
- Shoot in-class on camera exercises for weekly critique.
- Participate in a Film Craft shoot.
- Participate in shoot with filmmaking students.

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### SEMESTER TWO OBJECTIVES

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The second semester of the Two Year Program enables students to continue developing as actors by challenging their range, and moving beyond their “comfort zone”. The second semester consists of a sequence of classes in Technique & Scene Study II, Acting for Film II, Voice & Speech II, Movement II and Business of Acting/Auditioning Techniques. Students will also have the opportunity to shoot a short film project on location with professional staff. All instruction and film exercises are geared towards helping students complete their individual projects and production goals.

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### SEMESTER TWO LEARNING OUTCOMES

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- Intermediate training in acting principles.
- Grounding in intermediate scene study and acting for film.
- Intermediate training in Vocal and Movement work.
- Exposure to basic visual media production.
- Understanding of skills necessary for auditioning (both for television and film) and the marketing tools used by actors

## SEMESTER TWO PRODUCTION GOALS

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- Perform in a short film.
- Perform in a taped, year-end, live presentation for an invited audience.

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## YEAR TWO

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Through exposure to the many facets of the professional world of film acting, the second year prepares students for their final projects, which include Showcase and Final Film Project. All Year Two associate degree students must complete a series of highly specialized courses, participate in multiple film productions, and ultimately deliver a Professional Portfolio that they may take with them upon graduation.

## SEMESTER THREE OBJECTIVES

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The third semester builds upon the precepts learned in the first and second semesters and guides students to further refine their acting ability and prepare for the profession. Students will continue to hone their acting skills through in-depth study of a specialized acting technique, and advanced voice and movement. They will apply those methods they learn to scenes and a fully produced stage play. They will begin to examine what the business of acting entails through practical audition experiences, lessons in self-taping, and how to navigate the acting profession. The student will hone their craft in Acting for Film II, discovering more in-depth scenes and monologues that will be professionally shot.

## SEMESTER THREE LEARNING OUTCOMES

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- Grounding in intermediate scene study, voice, movement, and acting for film techniques and skills
- Experience with multiple modern, contemporary and classical approaches to performance, script interpretation and character formation
- The ability to work independently and collaboratively in a high-pressure creative environment
- Expanded range of physical and vocal skills
- Investigate a character both physically and psychologically to increase personalization
- Increase range and stamina of physical life



- Perform in a live staged production
- Perform in several on-camera scenes for critique

### SEMESTER THREE PRODUCTION GOALS

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- Shoot in-class on-camera scenes for critique.
- Perform in a live stage production

### SEMESTER FOUR OBJECTIVES

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The fourth semester acts as a bridge from being a student to a working actor. Students will continue expanding their skillset through exploration of classical works and more challenging text, and they will learn how to create their own short-form media content to build an online presence. They will participate in an on-location movie shoot that will be shot over the course of seven days. Finally, the students will build a reel to highlight their work and prepare for their industry showcase in which they will meet and speak with an invited panel of casting directors, agents and industry professionals.

### SEMESTER FOUR LEARNING OUTCOMES

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- Explore classical roles and develop research methods specific to the actor.
- Increase range and stamina of physical life.  
Expand training to include work on classical material.
- Deepen the ability to create specific and believable movement and vocal choices.  
Long-term development of character for a film role.
- Build a professional looking reel with highlights of previous acting performances
- Understand the business of acting and how to audition and prepare for the profession

### SEMESTER FOUR PRODUCTION GOALS

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- Perform in an industry showcase with invited industry professionals
- Participate in a location shoot with a faculty director and cinematographer.
- Perform in a short film.
- Shoot in-class on-camera scenes for critique.

## CURRICULUM

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| SEMESTER ONE  |                   |       |
|---------------|-------------------|-------|
| Course Number | Course Title      | Units |
| ACTI107N      | Acting for Film I | 2     |

|  |   |              |
|--|---|--------------|
| ACTI111N   | Technique & Scene Study I                                 | 4            |
| ACTI121N   | Voice & Speech I  | 2            |
| ACTI131N   | Movement I  | 2            |
| ACTI147N   | Filmcraft for Actors                                      | 2            |
| ACTI241N   | Improvisation   | 2            |
| <b>TOTAL</b>                                     |   | <b>14</b>    |
| <b>SEMESTER TWO</b>                              |   |              |
| <b>Course Number</b>                             | <b>Course Title</b>                                       | <b>Units</b> |
| ACTI157N   | Acting for Film II  | 4            |
| ACTI161N   | Technique & Scene Study II                                | 4            |
| ACTI171N   | Voice & Speech II   | 2            |
| ACTI381N   | Auditioning Technique                                     | 2            |
| ACTI181N   | Movement II   | 2            |
| <b>Students must complete 1 Acting elective.</b> |   | 2            |
|  | Selected by NYFA from Course List.                        |              |
| <b>Total</b>                                     |   | <b>16</b>    |
| <b>SEMESTER THREE</b>                            |   |              |
| <b>Course Number</b>                             | <b>Course Title</b>                                       | <b>Units</b> |
| ACTI197N   | Acting for Film III                                       | 4            |
| ACTI201N   | Technique & Scene Study III                               | 4            |
| ACTI311N   | Play Production Workshop                                  | 5            |
| ACTI351N   | Business of Acting  | 2            |
| ACTI321N   | Advanced Voice & Movement: Characterization for the Stage | 2            |
| <b>Total</b>                                     |   | <b>17</b>    |
| <b>SEMESTER FOUR</b>                             |   |              |
| <b>Course Number</b>                             | <b>Course Title</b>                                       | <b>Units</b> |
| ACTI217N   | Acting for Film IV: Scripted TV                           | 4            |
| ACTI221N   | Technique & Scene Study IV                                | 4            |
| ACTI307N   | Digital Media   | 2            |
| ACTI281N   | Performing Shakespeare                                    | 2            |

|              |                   |           |
|--------------|-------------------|-----------|
| ACT1341N     | Industry Showcase | 2         |
| ACT1462N     | Building the Reel | 2         |
| <b>Total</b> |                   | <b>16</b> |

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## COURSE DESCRIPTIONS

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### ACTING TECHNIQUE & SCENE STUDY I

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Technique & Scene Study I provides students with the building blocks which lay a solid foundation from which to go deeper into the craft. Students in this course will examine the Stanislavski based methodologies. Students will practice relaxation, concentration and specificity exercises as well as learn to analyze scripts and break them down into units or 'beats'. Students will work on monologues and short scenes from plays applying the techniques they have studied.

### ACTING FOR FILM I

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This course introduces the beginning Acting for Film student to the skills necessary for creating a fully realized performance on camera. The primary emphasis of the class is two-fold: a study of film terminology and set etiquette and an introduction to the acting challenges unique to the art of cinema, such as shot size and how it relates to performance, continuity, hitting a mark, eye line, and the importance of subtlety and nuance. The differences and similarities between acting for film and acting for the stage are also explored.

### VOICE & SPEECH I

---

This introductory course gives students the tools to explore basic elements of clear and understandable speech. Using various methods, students will learn anatomical awareness, the value of operative words to increase clarity, and how to become more flexible with their vocal instrument. In this course, students will hone a vocal technique that is open, free, flexible, lively, and possessing an extensive and colorful range, while also identifying habits that may impact the connection between the body and the voice. A daily warm-up routine will be developed to increase stamina and habituate technical skills in the areas of relaxation, alignment, breath, resonance, and articulation. A clear vocal progression will act as the foundation of this course and will help students connect body, voice, and image to text including but not limited to self-written pieces, and classical and contemporary poetry.

### MOVEMENT I

In this course students will explore their ability to engage the body in a full and courageously unedited manner as a tool for performance. A focus of this course is to cultivate tools with which the students can externalize their internal life in an authentic manner on impulse and

through 270 movement. Various training methods will be taught with the goal to increase freedom and expansion of play. Through immersion, this course will provide the foundation of movement analysis and the application of movement exercises to develop the physical life of a character.

## IMPROVISATION

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Improvisation encourages students to skillfully nurture their instincts and freely release their creative impulses through a variety of individual and group exercises.

## FILMCRAFT FOR ACTORS

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Film Craft provides the Acting for Film students a full-immersion experience into the world of film production. Students gain basic working knowledge of directing, cinematography, writing, producing and editing, inhabiting rotating crew positions, allowing for real-time experience in a short in-class shoot, supervised by the instructor.

## ACTING FOR FILM II

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In Acting for Film II the primary emphasis is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character and learning to maintain the integrity of the script while shooting out of sequence. They will explore the character's motivations and intentions and discover how these are revealed by action. Students will shoot with their instructor in an Advanced Production Workshop, as well as shoot a variety of scenes in class.

## TECHNIQUE & SCENE STUDY II

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This course will allow students to continue to explore acting and technical skills through studying an advanced level of one of the Stanislavski based methodologies. Upon studying the technique, the student will then apply the skill to contemporary scenes. The course will culminate in an in-class presentation at the end of the semester.

Prerequisite: Technique & Scene Study I

## VOICE & SPEECH II

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Building upon the foundations established in Voice & Speech I students explore the application of learned vocal techniques to text in order to expand vocal variety and organic connection to the character and story. There will be a focused refinement of vocal production and a deeper connection to images and text. Through various techniques, students will explore text work by focusing on the enhancement of the variety of vocal choices, along with intelligibility and breathe support that is connected to image and character. Prerequisite(s): Voice & Speech I

## AUDITIONING TECHNIQUE

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Students learn about the etiquette, practice, and procedure of audition structures along with techniques to effectively deliver successful audition performances. Students work with a variety of sides from commercial to TV series regular, and participate in an open call for the school's filmmaking students.

## MOVEMENT II

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Expanding upon the techniques and skills learned in Movement I, students will continue their exploration to refine their ability to express character and emotion through the body. Continuing the use of multiple approaches to movement and its analysis, students will refine and expand the proficiency of their physical instrument. This course will focus on applying physicalization to character through improvised and scripted performance. Prerequisite: Movement I

## TECHNIQUE & SCENE STUDY III

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Technique & Scene Study III continues the exploration of Stanislavski based methodologies. This course will increase the Actor's awareness of their instrument. They will also develop their ability to focus their attention and create detailed and vibrant imaginative worlds. The student will learn the value of observation and replication in character work, and have an increased awareness of real and imagined stimuli to create points of concentration to ground their performances in the given circumstances of their contemporary scene work. Students will learn to extract given circumstances from the text, to create strong objectives and to use active verbs to create vibrant performances. Emotional preparation will be more deeply explored and students will further understand the concept of a personal process. Exercises may be taped for in-class critique and evaluation. They will perform in a taped live presentation for an audience at the end of the semester. Prerequisites: Acting Technique and Scene Study I & II

## ACTING FOR FILM III

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This course teaches advanced Acting for Film skills necessary for creating a fully realized performance over the course of a short film. Students will shoot the script prepared in 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 II

## PLAY PRODUCTION WORKSHOP

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With students serving as members of an acting ensemble, this course focuses on the dynamics of the director/actor relationship and the personal responsibility of the actor to a theatrical production. Throughout the semester, student ensemble members will call on all the techniques learned thru their first six semesters in Acting Technique, Voice & Speech and Movement classes and apply them to exercises, rehearsals and then a fully realized and repeatable live performance of a full-length play.

Performances of the previously published play chosen for presentation may be taped live.

## BUSINESS OF ACTING

This course teaches advanced Business of Acting skills to students on the verge of graduating with a BFA in Acting for Film. Students will create a business plan which includes research on headshot photographers, writing resumes, researching and targeting appropriate agencies and managers, understanding basic contracts and industry standards as well as honing auditioning skills for today's industry. They will put together a Professional Portfolio which will include their headshot, resume and demo reel. In addition, actors will develop their cold reading and auditioning skills through weekly drills of mock, on-camera audition situations. Work will be viewed and critiqued weekly with the aim of preparing students to enter today's highly competitive industry. Prerequisite: Technique & Scene Study IV

## ADVANCED VOICE & MOVEMENT: CHARACTERIZATION FOR THE STAGE

In this advanced voice and movement course students will focus on creating well-developed and fully-realized characters to be performed in the Play Production Workshop course. The students will begin this course by learning how to create characters based on archetypes and circumstance. They will then progress to connecting the learned techniques and tools to the script and characters of the Play Production Workshop course. As both courses move towards the mounting of the live performance this course will be focused on students taking the familiarity of the vocal and physical characterization they have created into the final stages of rehearsal. Having now explored and solidified well-developed characters students will be able to bring a deeper, more heightened degree of variety of characterization into their performance.

## TECHNIQUE & SCENE STUDY IV

Students learn how to assess the intentions of foundational playwrights through application of text analysis, pursuit of strong objectives, making strong choices, incorporation of voice and movement training, and moment to moment communication with a scene partner. Performances will be taped in a live presentation at the end of the semester.

## ACTING FOR FILM IV

This course teaches advanced Acting for Film skills necessary for creating a fully realized performance over the course of a short film. Students will shoot the script prepared in Stage to Screen. Rehearsals may be digitally taped for students to receive critique and adjustments from instructor. Students will also do pre-production prep in class as well as rehearse an entire short film for shoot. Students will be intensively involved in production as well as acting throughout the shoot days. This final filmed project will be screened at graduation. Prerequisite(s): Acting for Film III

## PERFORMING SHAKESPEARE

This course puts an emphasis on the specificity of language and physical behavior through the works of William Shakespeare. Students will learn how to use both to clarify actions and intentions. Shakespeare's poetic techniques, including the use of blank verse, metaphor and characterization through sound will be introduced to clarify meaning and unlock character choices hidden within the text.

## INDUSTRY SHOWCASE

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In preparation for the final showcase, students work on advanced scenes, furthering their development in emotional availability, personalization, and urgency in performance. They are encouraged to explore more intense and emotionally deeper material, choosing scenes that expand his or her characterization work. This course will culminate in a live Showcase of scenes for Industry and an invited audience.

## BUILDING THE REEL

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An overview of the basics of digital editing. Students will learn by experience exactly what is needed to match shots, which will help them understand how to tailor their performances accordingly. Students will also work on building their own acting reel for industry submission, as well as, creating an Academic Reel required for their Thesis at the end of the program. Prerequisite(s): Film Craft

## DIGITAL MEDIA

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The Digital Media course introduces students to Digital Media landscape and presents an overview of the tools that can help students take control of their careers. Each student will create, pitch and write a short script for an online platform. The scripts should not exceed five pages, actors will then produce and shoot the scripts with materials available to them. The class is broken down into both Lecture and Workshop where students will present material for the Digital Media concept and the project.

## SKETCH COMEDY

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This workshop is designed for actors with comedy improvisation experience who are interested in writing and performing sketch comedy. Each class will involve instruction on the variety of ways sketch comedy is created, using improvisational comedy to bolster the writing process, and brainstorming to help each student discover their unique comic voice. Students will perform in a semester-end Sketch show to be taped and performed in front of a live audience.

## CONTEMPORARY DANCE

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This course will provide an opportunity for students to experience a variety of dance styles and choreography inside and outside the parameters of western contemporary dance. Students

pursue weekly research and movement based activities that explore a range of choreographic themes.

## STUNT WORKSHOP

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This course is designed to develop the specialty skills and techniques of stunt work with specific emphasis on film combat. The students will focus on the awareness and development of body mechanics as a tool for the actor through emphasis on stage fighting, circus skills, stage stunt work, as well as complex on-camera combat techniques and choreography. This course also includes an instructional component where the students choreograph their own staged fight scenes.

## ADVANCED STAGE PROJECTS

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This course is an individualized project-based curriculum culminating in a taped live performance for an audience. The scope of learning includes creating and developing a theatrical performance. The course is an exciting open-ended acting based course. The student will synergize all of the methodologies and skill-sets developed in their other acting courses. The productions may include and is not limited to the exploration of certain playwrights and the demands of those particular texts, ensemble work, devised theatre, or one-person show development.

## ENTERTAINMENT LAW

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This course is an overview of basic entertainment law and how it affects actors, the business of acting and basic content creation. Acting students will study legal issues that affect actors and content creators in television, film, recordings, live performances and other aspects of the entertainment industry.

## SINGING FOR ACTORS

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This course offers actors the opportunity to experience the techniques and joy of singing in order to feel comfortable and competent in an audition or on set. The skills practiced are intended to create expressive freedom in a musical environment. The course will culminate in a final filmed presentation.



# TWO-YEAR MUSICAL THEATRE

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Total Credits: 60

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## PROGRAM OVERVIEW

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The Professional Conservatory of Musical Theatre at The New York Film Academy's cutting edge Two-Year Musical Theatre Program merges the most prominent facets of the performing arts industry: stage and screen. With a faculty of professionals in the Broadway and Television & Film Industry, students receive unparalleled hands-on education in both mediums.

A career in the performing arts demands the integration of many kinds of knowledge. It is that integration of knowledge that distinguishes The New York Film Academy from many other visual and performing art schools.

The Two-Year Musical Theatre Program is designed to accommodate beginning, intermediate, or advanced level performers and gives them the opportunity to hone their skills in the central hub for launching musical theatre careers – New York City. Students participate in a broad array of classes that focus on helping them find the actor within, expand their vocal and physical range, and guide them to learn and apply the emotional, physical, and technical work necessary for quality stage and on-camera acting. The program culminates with a movie musical project, a graduation package including filmed audition pieces and a voiceover reel, and a live showcase presentation guided by Broadway level instructors.

The first year of the Two-Year Musical Theatre Program is identical to the One-Year Musical Theatre Program while the second year introduces substantial exposure and training in acting for the camera and voiceover with a strong focus on post-graduation success.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM OUTCOMES

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- Work independently and collaboratively with professional directors, musicians, and choreographers.

- Perform various stylistic and narrative approaches used throughout the medium of musical theatre, on camera, voiceover, dance, and the stage.
- Analyze dramatic texts across diverse cultural and historical lenses to construct characters using critical thinking, interpretation and knowledge of dramatic structure.
- Apply knowledge of music theory, sight singing, breathing, and vocal technique to execute composer intention appropriately and sustainably.
- Apply best practices for the entertainment industry in terms of auditioning, networking, and branding.

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## SEMESTER ONE OBJECTIVES

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Through focus on self-evaluation, practice, and hands-on training, the first semester sets the foundation for the core fundamentals of musical theatre: singing, dancing and acting. Students are immersed in comprehensive classes covering proper terminology, musical theatre history, connection to the physical self, vocal technique, voice production and exploration of musical theatre genres. Students learn to identify what makes them unique as a performer and what skills and tools are essential when interpreting material. Dance is a large component of semester one with focus on technique, line and placement. Additional emphasis is placed on organic acting choices based on impulse, freeing the voice, music theory and acquiring an understanding of working as an ensemble. Performance opportunities such as Mainstage shows and New Works Series, allow students to take what they are learning in the classroom and apply the work in auditions and, if cast, on stage.

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## SEMESTER ONE OUTCOMES

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- Understand the fundamental techniques and principles of acting for the stage with a focus on truthful listening and response, following impulses, accessing personal connection and a release of physical and vocal tension.
- Demonstrate an understanding of basic ballet and theatre dance techniques, physical warmup, the use of space, line, placement, terminology, and musicality.
- Critical analysis of musical theatre history and its evolution through song and dance.
- Comprehend the basics of vocal technique, including anatomy and vocal health, in order to sustain and execute the stylistic demands of varying musical theatre genres.
- Understand basic music theory in order to effectively interpret songs as a soloist and ensemble member while applying phraseology, dynamics, and exploration of a wide range of vocal colors.

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## SEMESTER TWO OBJECTIVES

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In the second semester, students continue a focus on core fundamentals and application of theory and connection to material. Further exploration of musical repertoire comes in to play with such varied classes as pop/rock and comedy while also continuing to broaden the student's evaluation and performance of musical theatre songs and scenes. Emphasis is

placed on emotional responsiveness within given circumstances, specifically in terms of connecting to one's "other" or scene partner, in order to create fully realized relationships and characterization. A concentrated focus on ballet and jazz dance technique continues while an introduction to other dance styles begins to broaden awareness and aptitude. Students continue their self-evaluation process in audition technique class as they learn how to choose appropriate material, continue to build their audition book, learn about the business as a whole and how to conduct themselves in professional settings post-graduation. Like semester one, performance opportunities exist that allow the students to apply what they have garnered in the classroom to auditions and live theatrical events. Traditionally, an end of year graduation showcase is staged in which our one-year graduates are able to share their newly honed skills with friends and family.

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## SEMESTER TWO OUTCOMES

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- Explore fundamentals of scene study and text analysis by employing characterization, emotional responsiveness, rhythm, and vocal dexterity.
- Ability to choose appropriate material and effectively curate a strong audition for variety of audition scenarios. Demonstrate intermediate technique in ballet and theatre dance while continuing to develop range of motion, flexibility, strength, and quality of movement within multiple dance styles.
- Intermediate knowledge and practice of vocal pedagogy and health.
- Evaluation and execution of pop/rock and comedy songs while continuing to expand the musical theatre repertoire.

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## SEMESTER THREE OBJECTIVES

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Semester three continues with the primary focus on the three main components of musical theatre: singing, dancing and acting. A more in depth and advanced expectation of applied theories and personal connection is required as students begin to dive into complex characterization and begin to focus on higher levels of difficulty in all disciplines. Through inspired classwork, students continue to develop a rich inner life that aids in becoming a self-sufficient creative being. Students begin to study Shakespeare, directing and other genres of dance while continuing study in pop/rock technique, performance lab and vocal pedagogy. Additional courses in acting for film and voiceover technique are introduced as the focus turns toward crafting and creating our capstone project, the movie musical. Like previous semesters, students have audition and performance opportunities where they can continue to apply what they are learning in the classroom to live stage productions.

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## SEMESTER THREE OUTCOMES

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- Advanced training in musical theatre while building the fundamental principles of acting for film and the nuances of stage to screen.
- Introduction to the world of movie musicals and the application of singing for the camera.

- Key contributor in the development of an original role in a movie musical.
- Understand point of view, shifting characters, acting with heightened text and circumstances, and connecting thought and breath.
- Master the art of kinetic communication and use the body effectively as an instrument for performance, while demonstrating an understanding of advanced dance technique in ballet and theatre dance.
- Continue to build confidence in singing multiple styles with versatility of the voice and the ability to integrate physicality, breadth of emotion, and vocal technique.
- Absorb and execute multiple genres of musical theatre and pop/rock as an actor and singer.

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## SEMESTER FOUR OBJECTIVES

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Semester four focuses on professional preparation and readiness for post-graduation success. With numerous masterclasses and filmed projects, students begin to gather digital content for their reels and websites while working one on one with industry professionals in an effort to establish working relationships outside of school. A wide array of classes are part of the curriculum including the digital package class, graduation panel preparation and hip hop dance along with advanced courses in performance lab, acting for the stage, acting for film, dance, audition technique and voice. Classroom exercises are geared to build confidence and ownership of one's work in order to be self-sufficient and fully prepared for the emotional, financial and physical demands of the business. Special focus is given to audition requirements and expectations based on industry standards: headshot and resume, the audition repertoire book, interview preparation, professional etiquette, taking and applying notes in the audition room, picking up dance combinations quickly and visibility online and on social media platforms. Other performance opportunities include The New Works Series, final scene presentations, a dance on film project and our final graduation panel where casting directors, managers and agents are brought in to watch and evaluate our students' final showcase performances. After the panel, students sit one on one with our professional guests to receive immediate feedback on their performance.

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## SEMESTER FOUR OUTCOMES

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- Execute advanced acting techniques, the building of character arc, professional development, working with a company, and living truthfully in front of an audience as well as on camera.
- High level of technical proficiency in the area of ballet, theatre dance, jazz, and tap, while demonstrating appropriate etiquette, practices, and performance quality at a professional level.
- Practical experience in auditioning and the casting processes for professional musical theatre.
- Advanced training of the anatomy of the voice and pedagogy with a clear understanding of the fundamentals of breathing and appoggio for singing.

- Implement lip-sync training, screen acting and dance techniques which will culminate in a professional level shoot of a musical piece.
- Students graduate with a comprehensive audition book, voiceover demo, digital content, and professional guidance on headshots, resume, industry interviews, and a self-designed personal website ready for the professional world.

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## BREAKDOWN

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| Course Number | Course Title                       | Credits     |
|---------------|------------------------------------|-------------|
| MUSC101N      | Acting I                           | 2           |
| MUSC102N      | Music Theory & Sight Singing       | 1           |
| MUSC103N      | Song Interpretation                | 2           |
| MUSC104N      | Voice Studio Lab I                 | 1.5         |
| MUSC106N      | Ballet I                           | 1           |
| MUSC107N      | Theatre Dance / Jazz I             | 1           |
| MUSC111N      | Private Voice                      | 0.5         |
| MUSC112N      | Performance Lab I                  | 2           |
| MUSC117N      | Ensemble I                         | 0.5         |
| ACTI121N      | Voice & Speech I                   | 2           |
| HATM311N      | Musical Theatre History            | 3           |
| <b>TOTAL</b>  |                                    | <b>16.5</b> |
|               |                                    |             |
| Course Number | Course Title                       | Credits     |
| MUSC108N      | Acting II                          | 2           |
| MUSC109N      | Musical Theatre Audition Technique | 2           |
| MUSC113N      | Ballet II                          | 1           |
| MUSC114N      | Theatre Dance / Jazz II            | 1           |
| MUSC111N      | Private Voice                      | 0.5         |
| MUSC118N      | Pop/Rock I                         | 1           |
| MUSC119N      | Comedy                             | 0.5         |
| MUSC121N      | Performance Lab II                 | 2           |
| MUSC201N      | Musical Theatre Scene Study        | 1           |
| MUSC202N      | Musical Theatre Improvisation      | 0.5         |
| MUSC212N      | Ensemble II                        | 0.5         |

|                      |  |                |
|----------------------|--|----------------|
| MUSC213N             | Tap I                                      | 0.5            |
| MUSC214N             | Ballroom & Conditioning                    | 0.5            |
| <b>TOTAL</b>         |  | <b>13</b>      |
|                      |  |                |
| <b>Course Number</b> | <b>Course Title</b>                        | <b>Credits</b> |
| MUSC116N             | Acting III                                 | 2              |
| MUSC122N             | Theatre Dance / Jazz III                   | 0.5            |
| MUSC123N             | Ballet III                                 | 0.5            |
| MUSC111N             | Private Voice                              | 0.5            |
| MUSC203N             | Acting for the Camera I                    | 2              |
| MUSC204N             | Performance Lab III                        | 2              |
| ACTI171N             | Voice & Speech II                          | 2              |
| MUSC209N             | Pop/Rock II                                | 2              |
| MUSC217N             | Voice Studio Lab II                        | 0.5            |
| MUSC218N             | Tap II                                     | 0.5            |
| MUSC328N             | On & Off Camera Reel                       | 2              |
| MUSC304N             | Hip Hop                                    | 0.5            |
| <b>TOTAL</b>         |  | <b>15</b>      |
|                      |  |                |
| <b>Course Number</b> | <b>Course Title</b>                        | <b>Credits</b> |
| MUSC206N             | Theatre Dance / Jazz IV                    | 0.5            |
| MUSC207N             | Ballet IV                                  | 0.5            |
| MUSC111N             | Private Voice                              | 0.5            |
| MUSC215N             | Acting for the Camera II                   | 2              |
| MUSC216N             | Singing for the Camera                     | 1              |
| MUSC222N             | Movie Musicals                             | 2              |
| MUSC301N             | Performance Lab IV                         | 2              |
| MUSC306N             | The Business of Musical Theatre            | 1              |
| MUSC309N             | Acting IV                                  | 2              |
| MUSC311N             | Adv. Musical Theatre Audition<br>Technique | 2              |
| MUSC313N             | Musical Theatre Industry Showcase          | 2              |
| <b>TOTAL</b>         |  | <b>15.5</b>    |

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## COURSES

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**ACTING I** - In this course students will be introduced to the fundamentals of acting: identifying given circumstances, objectives, obstacles, and point of view. These fundamentals will be applied to their acting work and incorporated into their entire curriculum. Students will engage in numerous exercises focusing on imagination, listening, and play in order to train the actor's reflexes toward truth within imaginary circumstances.

**MUSIC THEORY & SIGHT SINGING** - This course teaches students to be literate in the written language of music. This course empowers actors to understand the written language of music in order to translate the composer's intent to performance. The student learns how to implement music theory skills to learn notes and rhythms of their own assigned pieces and to successfully make audition cuts. Sight singing is the ability to sing what is notated at a glance, the equivalent of a "cold read" in scene work. It requires the ability to identify intervals immediately and sing them correctly and in time and is an invaluable skill for all singing actors.

**SONG INTERPRETATION** - This course introduces students to the techniques and comprehensive disciplines required for interpreting the various styles of the musical theatre canon. It is designed to provide exposure to the script, score and artistic analysis necessary for successful interpretation of a song. Students concentrate on safe and effective ways to sing songs from various periods of musical theatre, ranging from the distant past to present day."

**VOICE STUDIO LAB I** - Students will be introduced to the essentials of healthy singing process including: The anatomy of singing, vocal health regimes, healthy vocal warm-ups, and singing sound to sound. This is the class for students to explore technical & stylistic questions while mastering the vocal challenges found in the ever-expanding Musical Theatre canon.

**BALLET I** - This course provides a highly disciplined and developmentally appropriate sequence of ballet training. In-class training focuses upon building strength, flexibility, musicality, and coordination. The course will cover the basics of placement/alignment, turnout, line of positions, port a bras, quality of movement, class etiquette, ballet terminology, and the knowledge base necessary to move forward in the dance sequence.

**THEATRE DANCE / JAZZ I** - This course teaches proper dance alignment and basic dance technique necessary for advancement in Jazz/Theatre Dance. This course aims to increase strength, flexibility, endurance, and the ability to learn and retain choreography. In addition to the practical application of technique, students are introduced to dance history and prominent choreographers in Musical Theatre.

**PRIVATE VOICE** - Students receive weekly one-hour private lessons. Individualized instruction will focus on breathing techniques, ease in vocal production, vocal exercises to strengthen the instrument while expanding vocal range, and overall musicality. Private lessons provide technical

support and quality time for students to explore the challenges found in the various styles of song assignments made in their singing classes and performance opportunities.

**ACTING II** - This course will continue to explore living truthfully under imaginary circumstances in text work from Modern to Contemporary plays. It will continue to work on emotional preparation, script analysis, exploring the range of the human condition, and building a Monologue repertoire.

**MUSICAL THEATRE AUDITION TECHNIQUE** - This course is designed to introduce students to the specific techniques associated with auditioning for professional musical theatre. Students will develop an understanding of the vocabulary and function of auditioning and develop an array of audition materials that will be put to use in simulated audition experiences.

**PERFORMANCE LAB I** - This is a performance-based course that approaches musical theater the same way an actor explores text in a play. During the course, each student develops necessary skills to thoughtfully investigate material in order to combine organic choices in movement, acting and singing. Students explore the fundamentals of text analysis and research in order to provide intentions, stakes and conflict for each character in a variety of contrasting musical theater genres.

**VOICE & SPEECH I** - This introductory course gives students the tools to explore basic elements of clear and understandable speech. Using various methods, students will learn anatomical awareness, the value of operative words to increase clarity, and how to become more flexible with their vocal instrument. Students will hone a vocal technique that is open, free, flexible, lively, and possessing an extensive and colorful range, while also identifying habits that may impact the connection between the body and the voice.

**BALLET II** - This course provides a more advanced level of training by building upon technique learned in Ballet I with a continued emphasis on strength, flexibility, musicality, coordination and ballet terminology. Students will learn about the history of dance, current trends, and masters of the art form. Dance audition technique is introduced.

**THEATRE DANCE / JAZZ II** - This course is designed to build upon Jazz & Theatre Dance I. More advanced work is incorporated, including significant challenges in the warm up, across the floor work, centering, and combinations. An emphasis is placed upon audition etiquette, preparation, and conduct; incorporating mini-auditions and callbacks. Students are guided to employ the acting and storytelling elements of dance.

**ACTING III** - This course continues the work that began in Acting II and applies it to Golden Age plays and playwrights. Building upon the use of repetition and related activities, the course explores techniques for deeper emotional commitment and more fully realized immersion in the given circumstances. Students learn how to craft specific character relationships based on the text and on the behavioral choices of their acting partner.



**ENSEMBLE I** - This course is designed to help students increase knowledge of rehearsal techniques, professional behavior, and musical skills. Students receive practical training in ensemble singing in large groups, duets, trios, and small group numbers.

**POP/ROCK I** - This course is designed to introduce musical theatre students to basic concepts of pop/rock singing with performance assignments of music originally developed outside of the musical theatre canon. Students learn a brief cultural history of pop/rock through the decades as well as its significant influence on contemporary musical theatre.

**COMEDY** - This course is designed to help students identify their own brand of humor, explore archetypes, the art of comedic storytelling, and how to apply these skills to the comic demands within the art of musical theatre. The course provides an overview of the styles of comedy and offers applicable tools to facilitate ease with the performers task in musical theatre.

**PERFORMANCE LAB II** - This course is designed to deepen confidence in performance and solidify the process of character development and analysis learned in Performance Lab I. The foundation of work in the course originates from accessing impulse, deepening commitment to stakes, circumstances, and the style of the chosen material. From this foundation students explore various techniques to activate performance physically, vocally and emotionally. Attention is given to complex material assigned for students as well as pairing for scene work within the context of song choices.

**THEATRE DANCE / JAZZ III** - Students learn theatre dance choreography that improves their dance technique, ability to pick up and execute choreography while maintaining a character and presentation. Focus is on learning advanced choreography in every class with material similar to a professional level NYC dance class or audition. Students will also be introduced to the elements of creating choreography and participate in a student driven project.

**MUSICAL THEATRE SCENE STUDY** - This course focuses on using musical theatre dialogue, music, and lyrics in an active, tangible scene study format. Students will analyze and rehearse scenes from the Golden Age of musical theatre to 21st Century musicals and implement their analysis into performance.

**MUSICAL THEATRE IMPROVISATION** - Students will explore the fundamental principles of improvisation. Working in pairs and groups, students create improvised scenes and environments, in order to explore character, learn to trust their instincts, and practice making honest, fully committed choices. Through the study and practice of musical improvisation, students will see how it enhances and applies to their performance work including text, music, and lyrical components.

**MUSICAL THEATRE HISTORY** - This course teaches students to identify prominent figures in both early and modern theatre; including composers, lyricists, performers, directors, choreographers, and producers. Students study the effects of the great historical events and trends that affected the art form from the turn of the last century to today.

**THEATRE DANCE / JAZZ III** - Students learn theatre dance choreography that improves their dance technique, ability to pick up and execute choreography while maintaining a character and presentation. Focus is on learning advanced choreography in every class with material similar to a professional level NYC dance class or audition. Students will also be introduced to the elements of creating choreography and participate in a student driven project.

**BALLET III** - This course provides the next level of advanced ballet training. In-class training builds upon the work of the first two terms with continued emphasis on strength, flexibility, musicality, and coordination. Students learn subtleties of movement while executing steps, develop an understanding of the dynamics of music and musical phrasing, absorb the virtues of clarity, exact timing, and practice complex variations at the barre and in the center. Focus on dance audition technique continues

**THE BUSINESS OF MUSICAL THEATRE** - This course is a practical resource for performers who seek to maintain a balance in their professional and personal lives. With a focus on living and working in musical theatre, we will explore the different kinds of theatre that offer employment from Broadway to Off-Broadway, Tour, Regional, Non-Profit, etc. We will also discuss the pool of casting directors and personal representation options, sourcing, casting websites, submitting for and attending auditions, crafting a proper resume, creating bios, wardrobe, headshot photographers, reels, website creation, networking, contract negotiations, personal nuances and budgeting, survival jobs and taxes.

**HIP HOP** - This course is designed to teach the basic elements of hip hop dance. Students learn to isolate their bodies, top rock for breakdance, house dance movement, popping, waving and other forms of hip hop dance and street styles. Emphasis is placed on core strength training, musicality, audition techniques, and finding each students' own hip hop dance style.

**MUSICAL THEATRE INDUSTRY SHOWCASE** - The Musical Theatre Industry Showcase in New York City is an important final step in our professional training program, in which students will perform for casting directors, agents and managers. With the guidance of a director/instructor and musical director, students will develop, rehearse, and perform an industry showcase consisting of group and solo work. The course will concentrate on finding material that best showcases themselves as individuals, while highlighting each student's performance strengths in order to most effectively introduce them to the industry at large.

**ACTING FOR THE CAMERA I** - This course will focus on the development and transition from stage to screen. Students will be immersed in the elements of filmmaking and gaining experience behind and in front of the camera. Throughout this course actors will work on scenes focusing on utilizing the acting techniques learned in their previous acting classes and applying them to the camera.

**PERFORMANCE LAB III** - This course builds upon skills deepened in Performance Lab II with an emphasis on ensemble numbers and including scene work leading into song performance. This course continues to emphasize working with accessing impulse, refining scene comprehension based on script analysis, and exploring varieties of material that would include modern musical theatre composers. The class continues to integrate physical and vocal choices that deepens the nuance of the performer's interpretation of material.

**VOICE AND SPEECH II** ~ Building upon the foundations established in Voice & Speech I, students explore the application of learned vocal techniques to text in order to expand vocal variety and organic connection to the character and story. Various techniques will be taught, including, and not limited to Fitzmaurice Voicework, Knight-Thompson Speechwork, Linklater, Lessac, and Skinner.

**POP/ROCK II** - Building upon Pop/Rock I, students work through multiple genres of pop/rock through the ages and accumulate workable tools for the audition/rehearsal rooms. Students become comfortable identifying markers and successfully navigating vocally between genres. The different physical styles of pop/rock as translated to musical theatre storytelling will be identified and practiced. Special emphasis is placed on finding suitable material for each individual voice and sung in a healthy manner that aligns with the acting demands of the song.

**VOICE STUDIO LAB II** - Students will revisit the fundamentals taught in Voice Studio Lab-1 with special emphasis on maintaining vocal health, breathing/ appoggio, and singing sound to sound vs. syllable to syllable. Additional methods of learning including deliberate practice, understanding your voice's dynamic range, and the stylistic challenges presented in extreme vocalism (Pop/Rock) will be explored.

**TAP II** - This course emphasizes rhythm as a tool of discovery and analysis; practice in active dance and performance; and attention to audience, purpose, and structure. Students learn to produce stand-alone choreography and steps provided by the teacher. Additional emphasis is placed on learning audition techniques and the ability to understand dance steps and vocabulary.

**ON & OFF CAMERA REEL** - In this course, students will take a comprehensive look into necessary digital elements for marketplace viability. Thinking outside of the musical theatre box, the focus will be on curating copy, music and songs to be recorded for a multitude of audition opportunities, media visibility and promotional settings.

**THEATRE DANCE / JAZZ IV** - Students continue building on everything learned in Jazz & Theatre Dance I - III. They are pushed even further during their center work, across the floor and center combinations. Students will be expected to pick up and retain longer and or more advanced material, comparable to a professional level dance class or audition. Students learn more about Broadway theatre dance expectations for stage or screen.

**BALLET IV** - This course is the final term of ballet. In-class training builds upon the work of all previous terms with continued emphasis on strength, flexibility, musicality, and coordination. This

course focuses on excellence in form and the application of technique to dramatic and comic interpretation. Dance audition technique continues to be a focus.

**ACTING FOR THE CAMERA II** - In this class students continue to focus on giving honest, intimate performances for the camera. Along with breaking down scripts, making bold specific choices, exploring the given circumstances, and finding the environment, other advanced acting skills will be addressed including close-ups and the importance of continuity. A variety of genres will be explored including but not limited to, drama, sitcoms, and procedurals.

**SINGING FOR THE CAMERA** - In this course, students will explore the use of film to interpret storytelling and subtext in song. The work will involve coaching, recording vocals, learning how to lip sync authentically to their pre-recorded singing, and story boarding a creative vision that, with instructor's guidance, will utilize three different camera angles to explore that particular vision. This class is also to prepare the student's final project for Movie Musicals class to utilize the student's vision and direction.

**MOVIE MUSICALS** - This course will focus on the world of movie musicals and explore storytelling through cinematography, direction, production design, editing, actor interpretation, etc. As a final project, the course will combine the skills learned in Singing for Camera and the theoretical knowledge acquired in this course to shoot a musical theatre song interpreted and reimagined for the screen.

**PERFORMANCE LAB IV** - This course builds upon all previous performance labs. Students are challenged each week to perform songs at the uppermost level of their talent. The bar is raised in this course to a level matching the expectations of the current Broadway marketplace. Students are expected to rise to the highest, most professional level of performance. In this course, material is selected to match each individual student's most viable marketplace type. Some material worked on and developed in this course could be used in a final showcase or performance event.

# TWO – YEAR PHOTOGRAPHY

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\*At this time the Two Year Photography will not be offered for the Fall 2022 semester.

Total Clock Hours: 1800

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## PROGRAM OVERVIEW

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The Two-Year Photography Program at NYFA is an immersive four-semester program which combines rigorous instruction with intensive hands-on experience in the technology, aesthetics, business, history and theory of digital and analogue still photography as well as the moving image. Our Faculty is comprised of successful working professionals who are industry leaders and innovators. The program focus is on fine art, documentary, commercial and editorial photography.

Upon enrollment, no significant prior experience in photography is assumed. The program brings everyone to the same level quickly, beginning with the fundamentals, and filling the inevitable gaps in the understanding of those who have less experience than others. The Two-Year Program is an extension of the One Year Program and offers ten additional courses over two semesters that include working with film and learning darkroom processing. In addition, students also gain basic video and production skills.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## SEMESTER ONE OUTCOMES

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The main goal of the first term is to develop core photography skills including understanding camera functionality, the components of exposure, and composition. By studying master works and participating in critique, students develop skills at conceptualizing and creating powerful images using style to underscore content. Students are taught to process images through the use of Adobe Lightroom and Photoshop, the industry standard digital darkroom.

Photographers are first and foremost guided by light. Students are taught traditional techniques including quality and direction of light. As students learn to shoot and edit, they are simultaneously immersed in the theory and history of photography. By examining a wide range of photographic disciplines and evaluating weekly assignments, students learn essential ways of conceptualizing a long-term project. Through the sustained semester-long exploration of a single subject, they learn to deepen their understanding, insight, and commitment to the art of storytelling.

## PRODUCTION

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- Test aperture ranges, shutter speeds, lenses, lighting tools, and filtration options on a wide variety of subjects.
- Thoroughly test the limits of RAW processing and the effect on the look of an image.
- Research, shoot, edit, and output a photographic documentary essay.
- Conceptualize and shoot a personal project on a cohesive theme including a written artist's statement.
- Effectively organize digital assets through the use of Adobe Lightroom.
- Develop and participate in a community of creative peers capable of providing invaluable critical feedback.

## LEARNING OUTCOMES

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- Demonstrate an understand the components of exposure.
- Apply a working knowledge of digital camera systems and standard lenses.
- Develop working digital darkroom and library management skills using Adobe Photoshop and Adobe Lightroom.
- Recognize basic color management and be able to output accurate prints to modern inkjet printer.
- Recognize the characteristics and make creative use of basic lighting tools and camera position to create drama and emotional impact.
- Examine the history of photography through the experience of studying and re-creating iconic images from the invention of the medium up until 1960.
- Interpret and apply basic theories of aesthetics, design, composition and color.

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## SEMESTER TWO OUTCOMES

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The second term is constructed as an experience of a typical photographer's professional life, split between commercial assignments and personal work. Students are given the opportunity to actually practice not only creative techniques, but also to become familiar with the business skills necessary to be successful as a professional photographer. By pursuing a personal project, students tap into their creative voice and learn the importance of balancing the demands of commercial work. The second term builds on students' basic skill set and challenges them to refine their technical, aesthetic, and business skills.

Students move beyond basic color and tonal correction into sophisticated masking and retouching techniques. They will look at established masters as they work intensively with studio lighting for fashion, product, beauty, and portrait assignments. Students are guided to recognize the revelatory power of dramatic light and the imaginative potential of shadows as they work with natural light, and artificial light sources in order to illuminate subjects with purpose. The semester culminates in a group show highlighting the personal projects that were created throughout the term.

## PROJECT GOALS

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- Conceptualize and produce an exhibition of a personal body of work including an artist statement.
- Apply professional business practices to each project including casting, contracts, releases, and art direction.
- Thoroughly test a wide variety of lenses and alternative image capture devices.
- Conceptualize and shoot a commercial photo project working with models, sets, and professional

- lighting equipment.
- Create a personal brand including logo design, business cards, web site, and a professional social media presence.

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## LEARNING OUTCOMES

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- Develop a recognizable personal iconic style and color palette through the use of composition, color, design, and lighting.
- Demonstrate lighting skills that can be applied to various settings.
- Formulate an ability to pre-visualize an image before shooting and to execute it with precision.
- Discover the ability to recognize and fix color correction issues.
- Develop the ability to produce a wide variety of looks from the same image file.
- Examine the history of photography and imaging technology from 1960 through today.
- Recognize commercial business practices, ethics, contracts, and copyright law.
- Explain the importance of creating a professional brand.

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## SEMESTER THREE OBJECTIVES

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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 the introduction of Adobe Premiere.

Students are also immersed in using analogue cameras and will learn how to process their own film and print in the darkroom. They will gain hands-on experience shooting black and white film in a variety of genres and lighting conditions, making silver prints on both RC and fiber papers. They will use their analytical skills to explore the ever-increasing fluidity of media in photography and art. Finally, students will conceive a body of work in their main area of interest and begin to expand their ideas in preparation for the final semester' presentation.

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## LEARNING OUTCOMES

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- Apply advanced knowledge of the characteristics of studio lighting (continuous and strobe) and mixed light sources and make creative use of light modifiers, camera positions and grip equipment.
- Develop an understanding of basic video production, camera operation and lighting skills.
- Proficiency in the operation of large format 4x5 cameras.
- Examine master photographers' techniques, aesthetics, and approaches and apply these to their images.
- Apply theories of lighting using medium and large format cameras and film.
- Demonstrate working knowledge of exposure, film development and darkroom printing, film development and darkroom printing

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## PRODUCTION GOALS

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- Create a body of work through the use of analog film and archival darkroom process. Produce and shoot two video projects.
- Edit to professional standards two video projects using Adobe Premiere.

- Examine and test subject matter for a final thesis project.
- Demonstrate an aptitude using 4x5 large format cameras.

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## SEMESTER FOUR OUTCOMES

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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.

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, printed business cards with personal logo, a social media and marketing strategy, promotional image mailers, and a tightly edited complete live website. The Certificate program culminates in a final portfolio presentation and group exhibition in which invited peers and industry professionals attend. This event is an opportunity for students to exhibit their best work and to develop their professional network.

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### LEARNING OUTCOMES

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Students will:

- Apply advanced digital imaging skills using Adobe Photoshop and Adobe Lightroom.
- Demonstrate knowledge of and execute current exhibition practices.
- Competence in utilizing alternative darkroom processes.
- Ability to research and conceptualize a long-term personal project.
- Comprehensive knowledge of the production process behind commercial shoot.
- Understand the process of creating and producing a commercial campaign.
- Honing personal vision to develop cohesive bodies of work in order to showcase portfolios for publication and exhibition.
- Knowledge of best business practices including generating estimates and invoices, as well as the legalities of usage rights and copyright protection.
- Effectively branding and marketing an emerging photography business.
- Building a strong targeted online presence and social media following.

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### PRODUCTION GOALS

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- Print a portfolio using inkjet printers.
- Create a project proposal and body of work for the final exhibition.
- Compose a comprehensive artist's statement and bio for the final exhibition.
- Write a business plan and construct a marketing strategy.
- Produce several commercial campaigns.
- Shoot, process and print using alternative darkroom processes.



- Build a tightly edited website, and a professional social media presence.

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## COURSE HOURS BREAKDOWN

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| <b>Course Name</b>         | <b>Number</b> | <b>Clock Hours</b> |
|----------------------------|---------------|--------------------|
| Photo I                    | PHOTO100N     | 96                 |
| Imaging I                  | PHOTO110N     | 96                 |
| Vision and Style I         | PHOTO120N     | 96                 |
| History of Photography I   | PHOTO130N     | 48                 |
| Shooting Lab               | PHOTO140N     | 64                 |
| The Photographic Essay     | PHOTO150N     | 56                 |
| Photo II                   | PHOTO200N     | 94                 |
| Imaging II                 | PHOTO210N     | 96                 |
| Vision and Style II        | PHOTO220N     | 48                 |
| History of Photography II  | PHOTO230N     | 54                 |
| Applied Photo I            | PHOTO245N     | 64                 |
| Production Lab             | PHOTO255N     | 88                 |
| Moving Image               | PHOTO300N     | 96                 |
| Imaging III                | PHOTO310N     | 96                 |
| History of Photography III | PHOTO330N     | 48                 |
| Concepts in Fine Art       | PHOTO340N     | 48                 |
| Large Format               | PHOTO360N     | 96                 |
| Darkroom                   | PHOTO370N     | 96                 |
| Alternative Processes      | PHOTO405N     | 96                 |
| Commercial Photography     | PHOTO415N     | 96                 |
| Self-Promotion             | PHOTO425N     | 64                 |
| Final Project              | PHOTO490N     | 64                 |

|                           |           |     |
|---------------------------|-----------|-----|
| Final Project<br>Printing | PHOTO495N | 100 |
|---------------------------|-----------|-----|

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## COURSE DESCRIPTIONS

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### PHOTOGRAPHY I

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A hands-on course focusing on key camera, lighting, and aesthetic skills across a series of lectures, demonstrations, assignments and peer critiques. An essential skills component of the program, Photo I introduces students to the mechanics of cameras and lenses along with the basics of using a DSLR for still photography. Students will explore the myriad components of exposure, composition and aesthetics as well as develop an understanding of the intrinsic relationship between light and the photographer's process; discovering the unique reactive nature of light in a variety of situations including direct light, diffused light, and reflected light. Learning how to correctly apply these skills will open up a world of creative opportunity.

### HISTORY OF PHOTOGRAPHY I

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This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine, and critique. Students will define and develop a personal, iconic visual style and specific area of interest, studying master bodies of work across many photographic genres. With weekly slide lectures and discussions students will be required to develop skills in visual observation and analysis, and to learn to think in an organized and critical way that employs the basic methods of art history as applied to photography history.

### IMAGING I

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An intensive introduction to Adobe Photoshop as a digital darkroom tool, and Lightroom as a RAW digital editing and image library management system. Students will be immersed in Adobe Photoshop, and acquire key digital darkroom techniques from nondestructive editing to unparalleled color and tonal control over your own images. Students will also learn the entire process of digital workflow with Lightroom: from RAW processing through output for print and web page. Along with lectures and demonstrations, Imaging I allows plenty of lab time to practice and perfect your image-editing skills.

### VISION & STYLE I

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The focus of the class will be to provide students with tools for developing and defining their visual style. This class pushes students to explore their personal interests in photography as they conceptualize, execute, refine and critique. Students will define and develop a personal style and a specific area of interest studying master bodies of work while exploring Fine Art and Documentary genres.

Students will become acquainted with principles of composition, color, editing, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the most salient origins for their ideas and start to conceive how their work might fit into the context of current practices and attitudes.

In the final weeks of *Vision and Style I*, each student meets with the entire faculty to review their first term's work and discuss possible directions for the final graduation project that they will submit for final approval early in the second term.

### SHOOTING LAB

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A unique, hands on course in which students develop core professional camera skills and techniques during location shoots. Covering a wide range of genres, along with aesthetic, logistical, and technical challenges, students will have the opportunity to work directly with instructors, applying new skills across a range of assignments of increasing complexity.

### THE PHOTOGRAPHIC ESSAY

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This course balances a hands-on approach to furthering professional and technical image production skills with the development of visual literacy through a wide range of design and aesthetic techniques. Students will produce a major photographic essay of a single photographic subject in a journalistic or documentary style, through repeated group location shooting, anchored by research into similar-minded projects by other photographers.

### IMAGING II

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This course centers around acquiring the perceptual and practical skills to realize a personal vision of the external world through photography. An intensive practicum and study of color theory, design principles, human perception, digital imaging, commercial retouching, compositing, digital darkroom and digital printing techniques using Adobe Photoshop and Lightroom. Students will process, retouch, color correct, critique, print and present a final exhibition of images shot for assignments given in other classes. Post-production exercises in this class are closely coordinated with shooting assignments given in the Applied Photo I class.

## HISTORY OF PHOTOGRAPHY II

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The approach of this course is to broaden each student's visual language by analyzing iconic masterworks from the history of the photographic and moving image mediums from 1960 through today by analyzing and then applying specific visual approaches to their own images. Major movements in the medium to be studied will include narrative art, deadpan, conceptual, autobiographical, documentary and fictional documentary, revisions, remakes, and subversions of genre, and others.

Discussion includes the impact of the digital revolution in relation to the proliferation of image distribution devices (the cell phone, iPod, the web, etc.) and its relationship to popular culture, photojournalism, the blurring of art and commerce, and the radical degree to which commercial retouching practices have distorted viewer expectations, and utterly transformed the very nature of what a photograph is. Students analyze the aesthetics and techniques of particular photographers through written research projects and presentations.

## PHOTOGRAPHY II

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This course teaches the advanced lighting, and camera techniques needed to execute commercial and personal assignments. Students explore conventional lighting tools from hot and cool continuous sources, studio and portable strobe lighting, and professional grip hardware along with a variety of unconventional sources. The pre-eminent live capture software, Capture One, is used to provide real-time display of processed RAW images on HDTV client monitors. Students practice turning client briefs into workable lighting setups, and learn how to recognize and fix unrealistic requests before committing to an impossible task.

Class exercises and discussions will be based around topics such as three-point lighting, soft and hard light, color temperature, gels, diffusion and light-shaping tools for both still images and motion picture cinematography.

Video projects encompass techniques for narrative, documentary, and music video projects, including camera movement, lighting, maintaining focus with and without a camera assistant, digital workflow, screen direction, capturing and synchronizing audio, using grip hardware, and working with and without a crew.

## VISION & STYLE II

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Vision & Style II guides students through the development of a cohesive body of personal work that most accurately represents the area of interest that they will pursue as image-makers after graduation. In the early weeks of the course, students must submit a final project proposal for approval, based on feedback on the initial graduation project they proposed at the end of Vision

& Style I. Throughout the course, students refine their conceptual approach, submit ongoing work for critique, analyze the business and creative practices of successful contemporary artists by preparing class presentations, write an artist's statement, create titles, decide on image sizes, choose a presentation method, plan and execute their final exhibition of images assign prices, and decide on edition size. Visits to and analysis of current gallery and museum exhibitions will also play a major role.

## APPLIED PHOTOGRAPHY

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Students are now working professional photographers! They will conceive, research, bid, plan, schedule, shoot, process, retouch, print and deliver a series of assignments that encompass a wide range of styles, genres and real-world practices. Students will also learn basic business practices, which include; casting, scheduling, budgeting, bidding and working with art directors, hair/makeup, etc. Time will be spent with each assignment on creating a client worthy presentation, which will be given to the class by individual students, reinforcing their presentation skills. This includes creation of mood boards and visual references. Lessons will reinforce concepts being taught in other semester courses, Photo II and Imaging II.

## PRODUCTION LAB

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The overarching purpose of this course is to help students transition from the educational environment to the real world environment by preparing the materials that their future employers, clients, and audience will expect to see from them, and to develop sound working professional practices that will serve them throughout their careers.

Specifically, the course helps students produce, edit, organize, and print their final projects (exhibition prints, printed portfolio, multimedia and/or artist books where desirable) through instructor-guided individual editing sessions and group exercises; to design and create the accouterments of a professional practice including a working website on a custom URL correlating to their chosen business name and designed according to contemporary standards, physical business cards, and "comp" cards.

In addition, shooting and post-production exercises will reinforce and concepts being taught in other second term courses. *Production Lab* will also feature workshops on special topics intended to prepare the student to enter the professional world, including medium and large format film and digital photography, business and marketing practices, and helpful resources for working photographers.

## MOVING IMAGE

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An intensive, hands-on introduction to the craft of the moving image from a photographer's perspective. Through in-class exercises two projects, students will be immersed in the core aspects of filmmaking craft, including visual storytelling, cinematography (including lighting, camera

movement, camera assisting, and operating), grip/electric, casting, story structure, screenwriting, design choices (set, costumes, props), storyboarding, directing, directing actors, and producing.

### IMAGING III

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This course encompasses advanced printing techniques, capture software and moving image applications. In Adobe Premier Pro, students learn the principles of non-linear video editing, including: aesthetics, 3-point editing, montage, screen direction, media organization, crafting scene and story arc, incorporation of stills, basic timeline-based color correction and sound editing, straight cuts versus L-cuts, exporting, encoding, delivery and compression options. Students also continue to hone their skills in advanced color correction techniques for digital prepress including CMYK and LAB modes, framework-based tone and color manipulation to orchestrate visual attention, advanced printing techniques, scanning, spotting, sharpening and digitally printing film negatives using high-end dedicated film scanners, Students will also master the use of Capture One for live digital capture.

### CONCEPTS IN FINE ART

---

This course focuses on in-depth exploration of contemporary visual artists and how they influence our work. Students explore photography as a conceptual, social and political tool. In doing so, students will expand their own awareness of contemporary art and apply this knowledge to their own work.

### LARGE FORMAT

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A hands-on introduction to traditional 4x5 view camera technology and aesthetics class time allows for practice using the view camera tilt, swing, shift, rise and fall movements to control focus, perspective and image shape. Students will also learn advanced exposure and traditional black and white printing techniques. In addition, this class will review historic and contemporary work made with 4x5 camera. This class is taken in conjunction with *Darkroom* and the images created in this class will be processed and printed in the offsite Darkroom.

### DARKROOM

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In this course students will experience real world darkroom facilities and explore the traditional darkroom techniques for developing film and making silver prints on both RC and fiber paper. Students will gain hands-on experience in black and white printing and develop their own creative vision with the negatives taken in their *Large Format* class.

### HISTORY OF PHOTOGRPAHY III

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This course examines works of art from a diverse range of social and political roots to personal and narrative imagery through the study of artists and development of personal work. Topics include, “Why style rather than non-style?” “How does style apply to form?” and “Can the content of a work be articulated in different styles?” Artists, critics and curators will be invited to participate in class discussions.

### ALTERNATIVE PROCESSES

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Students will experiment with a variety of alternative silver and non-chemical processes including litho printing, chromoskedastic and liquid light. Students are encouraged to explore the myriad creative uses of a variety of processing and printing techniques as a way to expand their photographic vocabulary and personal work. Students work in an offsite darkroom to experience real world darkroom facilities.

### FINAL PROJECT PRINTING

---

This course provides instruction and support allowing students to edit and output final exhibitions and portfolio prints as well as a self-publish a tightly edited book of images. Students will be guided through design, layout, sequencing, editing and production using Adobe InDesign and Photoshop.

### COMMERCIAL PHOTOGRAPHY

---

Students analyze and practice a variety of image-driven assignments with the objective of developing a strong body of commercial work suitable for the current marketplace. Practicing the technical skills they have gained in the previous terms, students will begin to apply this knowledge to the more specialized field of Commercial Photography. Class time is also devoted to current business practices in this field.

### SELF PROMOTION

---

This course prepares students for a career in professional photography by analyzing the state of the business and requiring students to develop a sound business plan suited to their area of interest. Topics include presenting and targeting a portfolio to specific markets, pros and cons of ever-shifting social media marketing tools, analysis of current market and pricing trends, contests, solo and group shows, working with photo editors, and strategies for setting and exceeding expectations with clients. Students will leave this class with a written business plan; printed business cards with a personal logo; a social media and marketing strategy; promotional image mailers; and a tightly edited, complete live web site on a custom URL. Student will have researched and contacted a list of potential clients, have shown their work and attended informational interviews with at least three of them, and reviewed the meetings in class.

## FINAL PROJECT

---

This course is designed as a seminar-style class to shape each student's work into an exhibition, catalog, book, website, and portfolio. Topics will include: intensive critique, conceptual refinement, analysis of successful bodies of work by master image-makers, presentation of stylistic and conceptual references within and outside of photography, editing, proofing, printing, sequencing, mounting, framing, presentation, the development of promotional materials, and exit strategies.



# ONE YEAR ACTING FOR FILM

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Total Credits: 30

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## PROGRAM OVERVIEW

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One-Year Acting for Film is divided into two semesters. The first semester concentrates on building a foundation in the acting craft, and the second semester works on applying it to screen acting. During the first semester, students participate in a broad array of class work that introduces them to, and trains them in, the leading acting techniques. First semester courses include: Acting for Film, Technique & Scene Study, Voice & Speech, and Movement. These courses build towards a fully realized performance in a staged production. In the first semester, students are armed with the techniques and confidence they need to create believable performances for the camera. Second semester courses build on the work done in the first semester. In addition to attending classes, students apply what they have learned to a series of on camera exercises, both in-class and on-location film shoots. The camera exercises are designed to develop their screen acting ability.

At the end of the semester each student in good standing performs in a digitally taped production, which they will edit and can become a part of their acting reel.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM LEARNING OBJECTIVES

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The educational objectives in the One-Year Acting for Film Program are to instruct students in the art and craft of acting for film and television by offering a strict regimen consisting of lectures, seminars, and total immersion workshops designed to help them excel in the creative art of acting.

### SEMESTER ONE OBJECTIVES

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From the first day of class, students are immersed in a hands-on education. They rapidly learn the fundamental creative and technical skills they need to act in film and television.

### SEMESTER ONE LEARNING OBJECTIVES

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- Understand the fundamental principles of acting for film.
- Develop a foundation in scene study and acting techniques.
- Identify practical tools of script and text analysis.

- Survey and examine of film performances and film acting styles.
- Experience a variety of vocal and movement techniques as they apply to acting for film.

### SEMESTER ONE PRODUCTION GOALS

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- Perform in a live monologue presentation.
- Shoot in-class on camera scenes for critique.
- Participate in a Film Craft shoot.

### SEMESTER TWO OBJECTIVES

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The second term of the *One-Year Acting for Film Program* advances students in their acting work by continuing development of their skill set. Instruction and film exercises are geared towards helping students complete individual projects and production goals.

### LEARNING GOALS

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- Develop further understanding of a variety of vocal and movement work.
- Refine skills in acting for film.
- Gain exposure to basic visual media production.
- Analyze and understand contemporary screenplays.
- Understand the skills used by actors for auditioning (for both television and film) and the marketing tools used by actors
- Develop a more thorough understanding of the craft of acting through the study and in depth exploration of a specific Stanislavski based methodology.

### PRODUCTION GOALS

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- Perform in a short film.
- Perform in a taped Improvisation presentation
- Perform in a taped, year-end, scene study presentation.

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## CREDIT BREAKDOWN

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| <b>SEMESTER ONE</b>                              |                                    |              |
|--|------------------------------------|--------------|
| <b>Course Number</b>                             | <b>Course Title</b>                | <b>Units</b> |
| ACTI107N   | Acting for Film I                  | 2            |
| ACTI111N   | Technique & Scene Study I          | 4            |
| ACTI121N   | Voice & Speech I                   | 2            |
| ACTI131N   | Movement I                         | 2            |
| ACTI147N   | Filmcraft for Actors               | 2            |
| ACTI241N   | Improvisation                      | 2            |
| <b>TOTAL</b>                                     | -                                  | <b>14</b>    |
| <b>SEMESTER TWO</b>                              |                                    |              |
| <b>Course Number</b>                             | <b>Course Title</b>                | <b>Units</b> |
| ACTI157N   | Acting for Film II                 | 4            |
| ACTI161N   | Technique & Scene Study II         | 4            |
| ACTI171N   | Voice & Speech II                  | 2            |
| ACTI381N   | Auditioning Technique              | 2            |
| ACTI181N   | Movement II                        | 2            |
| <b>Students must complete 1 Acting elective.</b> |                                    | 2            |
| -  | Selected by NYFA from Course List. |              |
| <b>Total</b>                                     | -                                  | <b>16</b>    |

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## COURSE DESCRIPTIONS

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### ACTING TECHNIQUE & SCENE STUDY I

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Technique & Scene Study I provides students with the building blocks which lay a solid foundation from which to go deeper into the craft. Students in this course will examine the Stanislavski based methodologies. Students will practice relaxation, concentration and specificity exercises as well as learn to analyze scripts and break them down into units or 'beats'. Students will work on monologues and short scenes from plays applying the techniques they have studied.

### ACTING FOR FILM I

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This course introduces the beginning Acting for Film student to the skills necessary for creating a fully realized performance on camera. The primary emphasis of the class is two-fold: a study of film terminology and set etiquette and an introduction to the acting challenges unique to the art of cinema, such as shot size and how it relates to performance, continuity, hitting a mark, eye line, and the importance of subtlety and nuance. The differences and similarities between acting for film and acting for the stage are also explored.

## VOICE & SPEECH I

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This introductory course gives students the tools to explore basic elements of clear and understandable speech. Using various methods, students will learn anatomical awareness, the value of operative words to increase clarity, and how to become more flexible with their vocal instrument. In this course, students will hone a vocal technique that is open, free, flexible, lively, and possessing an extensive and colorful range, while also identifying habits that may impact the connection between the body and the voice. A daily warm-up routine will be developed to increase stamina and habituate technical skills in the areas of relaxation, alignment, breath, resonance, and articulation. A clear vocal progression will act as the foundation of this course and will help students connect body, voice, and image to text including but not limited to self-written pieces, and classical and contemporary poetry.

## MOVEMENT I

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In this course students will explore their ability to engage the body in a full and courageously unedited manner as a tool for performance. A focus of this course is to cultivate tools with which the students can externalize their internal life in an authentic manner on impulse and through 270 movement. Various training methods will be taught with the goal to increase freedom and expansion of play. Through immersion, this course will provide the foundation of movement analysis and the application of movement exercises to develop the physical life of a character.

## IMPROVISATION

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Improvisation encourages students to skillfully nurture their instincts and freely release their creative impulses through a variety of individual and group exercises.

## FILMCRAFT FOR ACTORS

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Film Craft provides the Acting for Film students a full-immersion experience into the world of film production. Students gain basic working knowledge of directing, cinematography, writing, producing and editing, inhabiting rotating crew positions, allowing for real-time experience in a short in-class shoot, supervised by the instructor.

## ACTING FOR FILM II

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In Acting for Film II the primary emphasis is the practice of the subtlety and nuance of film acting including learning to adjust the performance for specific shot size, finding the arc of the character

and learning to maintain the integrity of the script while shooting out of sequence. They will explore the character's motivations and intentions and discover how these are revealed by action. Students will shoot with their instructor in an Advanced Production Workshop, as well as shoot a variety of scenes in class.

## TECHNIQUE & SCENE STUDY II

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This course will allow students to continue to explore acting and technical skills through studying an advanced level of one of the Stanislavski based methodologies. Upon studying the technique, the student will then apply the skill to contemporary scenes. The course will culminate in an in-class presentation at the end of the semester.

Prerequisite: Technique & Scene Study I

## VOICE & SPEECH II

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Building upon the foundations established in Voice & Speech I students explore the application of learned vocal techniques to text in order to expand vocal variety and organic connection to the character and story. There will be a focused refinement of vocal production and a deeper connection to images and text. Through various techniques, students will explore text work by focusing on the enhancement of the variety of vocal choices, along with intelligibility and breathe support that is connected to image and character. Prerequisite(s): Voice & Speech I

## AUDITIONING TECHNIQUE

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Students learn about the etiquette, practice, and procedure of audition structures along with techniques to effectively deliver successful audition performances. Students work with a variety of sides from commercial to TV series regular, and participate in an open call for the school's filmmaking students.

## MOVEMENT II

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Expanding upon the techniques and skills learned in Movement I, students will continue their exploration to refine their ability to express character and emotion through the body. Continuing the use of multiple approaches to movement and its analysis, students will refine and expand the proficiency of their physical instrument. This course will focus on applying physicalization to character through improvised and scripted performance. Prerequisite: Movement

## BUILDING THE REEL

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An overview of the basics of digital editing. Students will learn by experience exactly what is needed to match shots, which will help them understand how to tailor their performances accordingly. Students will also work on building their own acting reel for industry submission, as well as, creating an Academic Reel required for their Thesis at the end of the program. Prerequisite(s): Film Craft

## DIGITAL MEDIA

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The Digital Media course introduces students to Digital Media landscape and presents an overview of the tools that can help students take control of their careers. Each student will create, pitch and write a short script for an online platform. The scripts should not exceed five pages, actors will then produce and shoot the scripts with materials available to them. The class is broken down into both Lecture and Workshop where students will present material for the Digital Media concept and the project.

## SKETCH COMEDY

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This workshop is designed for actors with comedy improvisation experience who are interested in writing and performing sketch comedy. Each class will involve instruction on the variety of ways sketch comedy is created, using improvisational comedy to bolster the writing process, and brainstorming to help each student discover their unique comic voice. Students will perform in a semester-end Sketch show to be taped and performed in front of a live audience.

## CONTEMPORARY DANCE

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This course will provide an opportunity for students to experience a variety of dance styles and choreography inside and outside the parameters of western contemporary dance. Students pursue weekly research and movement based activities that explore a range of choreographic themes.

## STUNT WORKSHOP

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This course is designed to develop the specialty skills and techniques of stunt work with specific emphasis on film combat. The students will focus on the awareness and development of body mechanics as a tool for the actor through emphasis on stage fighting, circus skills, stage stunt work, as well as complex on-camera combat techniques and choreography. This course also includes an instructional component where the students choreograph their own staged fight scenes.

## ADVANCED STAGE PROJECTS

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This course is an individualized project-based curriculum culminating in a taped live performance for an audience. The scope of learning includes creating and developing a theatrical performance. The course is an exciting open-ended acting based course. The student will synergize all of the methodologies and skill-sets developed in their other acting courses. The productions may

include and is not limited to the exploration of certain playwrights and the demands of those particular texts, ensemble work, devised theatre, or one-person show development.

### ENTERTAINMENT LAW

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This course is an overview of basic entertainment law and how it affects actors, the business of acting and basic content creation. Acting students will study legal issues that affect actors and content creators in television, film, recordings, live performances and other aspects of the entertainment industry.

### SINGING FOR ACTORS

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This course offers actors the opportunity to experience the techniques and joy of singing in order to feel comfortable and competent in an audition or on set. The skills practiced are intended to create expressive freedom in a musical environment. The course will culminate in a final filmed presentation.

# ONE-YEAR 3D ANIMATION & VISUAL EFFECTS PROGRAM

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Total Clock Hours: 1161

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## PROGRAM OVERVIEW

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The New York Film Academy's *One-Year in 3-D Animation & Visual Effects Program* is a conservatory-based three-term program offering comprehensive training in 3D using industry standard software such as Maya, Mudbox, ZBrush, and Nuke. Students have the opportunity to learn the technical and artistic tools they need to master 3D animation and visual effects for film, video, and content creation. On completion of the program, students may choose to become independent animators or to pursue a career in the film, gaming, interactivity, or commercial industries.

Over the course of the year, students learn the essential aspects of animation, from storyboard to final movie. Students also have the opportunity to delve into the realm of visual effects and go deeper into advanced modeling techniques.

Students learn the essentials of preparing a template for an animated movie or sequence. The amount of labor, hard work, and attention to detail required to make even a short animated movie necessitates an exacting and exhaustive amount of preparation before the modeling, animation, lighting, and much more even begin. In order to create their own original productions, students are required to learn and master the software programs Adobe Photoshop and Adobe After Effects. In addition, students study subjects including screenwriting, storyboard, and character design.

Upon completing the foundations for the creation of their movie, students will focus on the next stage of the process, using software that includes Maya, Mudbox, Arnold, and ZBrush. In addition, students will study subjects that include drawing and anatomy, acting for animation, lighting, materials, textures, animation, rendering, editing, and 3D modeling and sculpture.

As the year progresses students begin developing a final project that showcases a primary area of interest, be it modeling, animation VFX, or a combination thereof. Students are introduced to motion capture as part of the animation pipeline while also refining concepts learned in the *Compositing I* course. Visual effects are an essential part of the movie industry and are used for integrating computer-generated characters and particle systems, such as fluids and explosions into live action shots. All of the major aspects of VFX are included in NYFA's one-year conservatory program, including the software programs Nuke, Houdini, and Motion Builder. In addition, students will cover such subjects as motion capture, compositing, dynamics, advanced CG lighting, scripting, and motion tracking. Adequate time is made available for students to finish final projects and demonstrate a mastery of their particular area of interest.



No previous 3D or animation experience is required. However, studio art or computer experience is helpful. Basic familiarity with a computer graphic program such as Adobe Illustrator or Adobe Photoshop is recommended.

Please note that our software may change as new methods for animation evolve and we continue to use industry standard products. For instance, ZBrush and Mudbox are now used extensively in both movie and video game production.

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## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

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## PROGRAM OBJECTIVES

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The educational objectives of the *One-Year 3-D Animation & Visual Effects Program* center on the artistic growth of each student, and aim to provide students with an in-depth study and artistic application of the following topics:

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### TERM ONE OBJECTIVES

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- Graphic Essentials
- Story Essentials
- 3-D Modeling
- Lighting and Shading I
- Rigging
- Animation
- History of Animation
- Sculpture
- Drawing and Anatomy

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### TERM TWO OBJECTIVES

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- Mental Ray Rendering Software (Lighting and Shading II)
- Compositing
- Scripting
- Advanced modeling with Maya and Zbrush (Modeling II)
- Dynamics
- History of VFX

## TERM THREE OBJECTIVES

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- Compositing with Render Layers and Render Passes
- Motion Capture Production Pipeline
- A reel of high quality work necessary for the animation VFX job market (From Final Projects)

While this course has a heavy technical element, the focus is on using animation tools to design characters, tell a story, and communicate an emotional message to viewers. Students must show demonstrable growth in their artistic approach to the medium and produce a significant body of work in order to successfully complete this program.

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## EXPECTED LEARNING OUTCOMES

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Students are expected to demonstrate technical control and artistic growth in the following areas:

- **Modeling:** building objects and creatures from primitive shapes, polygonal modeling, and/or sculpting with nurbs.
- **Motion:** Animating the objects and creatures you model using key frames, path and shape animation, simulation, deformation, and f-curves.
- **Character Construction:** Creating skeletons, attaching skins to skeletons, weighting, forward and inverse kinematics.
- **Color and Texture:** Creating, importing, and applying multiple textures to objects/creatures; defining color, reflectivity, and transparency.
- **Rendering:** Lights, camera, compiling movies, adding sound.

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## GRADUATION REQUIREMENTS

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The *One-Year 3-D Animation & Visual Effects Program* requires successful completion of several modeling and animation assignments. Students will be thoroughly evaluated in their progress as artistic computer animators. Students will complete two animated projects and export a reel to DVD and/or to their website in partial fulfillment of the graduation requirements.

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *One-Year 3-D Animation & Visual Effects Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. As is customary in visual arts studies, lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than three terms.

New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the One-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

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## COURSE HOUR BREAKDOWN

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| Course Title                            | Course ID | HOURS |
|---|-----------|-------|
| Modeling I                              | ANIM100N  | 60    |
| Rigging                                 | ANIM125N  | 60    |
| Animation                               | ANIM135N  | 60    |
| Lighting and Shading I                  | ANIM110N  | 45    |
| Story Essentials                        | ANIM115N  | 66    |
| Drawing and Anatomy                     | ANIM105N  | 45    |
| History of Animation                    | ANIM120N  | 45    |
| Project Supervision I                   | ANIM140N  | 32.5  |
| Lighting and Shading II                 | ANIM210N  | 45    |
| Modeling II                             | ANIM200N  | 60    |
| Compositing I                           | ANIM230N  | 45    |
| Dynamics                                | ANIM250N  | 45    |
| Scripting                               | ANIM260N  | 45    |
| Sculpture                               | ANIM270N  | 45    |
| Graphics Essentials                     | ANIM280N  | 45    |
| Project Supervision I (second semester) | ANIM240N  | 72.5  |
| Compositing II                          | ANIM330N  | 45    |
| Motion Capture                          | ANIM335N  | 45    |
| History of Visual FX                    | ANIM355N  | 45    |
| Project Supervision II                  | ANIM345N  | 210   |

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## COURSE DESCRIPTIONS

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## GRAPHICS ESSENTIALS

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This course introduces students to two of the basic 2-D graphics and animation programs, Photoshop and After Effects. The course details Photoshop's features and creative options, and shows efficient ways to perform common tasks relevant to creating textures for integration with 3D software. Along the way, the course explores techniques for nondestructive workflow in editing. Students learn the fundamental to intermediate features of After Effects; from simple transformations using Keyframes, Effects, Masks, and Track Mattes, relevant to enhancing their 3D workflow and output. Focus is placed on creating animatics, titles, and compositing. The course is designed to get students up to speed quickly and efficiently.

## STORY ESSENTIALS

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This course is comprised of the main aspects of story creation: character design, storyboards and animatics, and screenwriting. Students are presented with an integrated approach to story and learn how to lay out ideas economically and clearly from the initial written idea to a fully fleshed out pre-visualization of their animation. In screenwriting classes, students study classic screenplay structure to learn about character arcs, theme, conflict, and other key story elements. In the storyboard/animatic classes students engage in the process of creating sequential visuals that map out live action and animated film sequences. Students challenge participants to take their written narratives and transform them into visual narratives. Character design classes push students to imbue life into their characters, environments, and props. For every film created in the modern times there exists the process of designing. These characters can run the gamut from realistic, stylized, to sculptural. Throughout *Story Essentials*, emphasis is placed on consistent work and peer review.

## MODELING I

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This course introduces students to both hard surface modeling for props and architecture, and organic modeling for characters using industry standard software (currently Maya Animation Software). The course focuses on creating complex models using simple step-by-step techniques. Students learn how to optimize the geometry and topology of their models for professional and realistic results. Students also learn UV mapping for their models, and are introduced to polygon meshes, one of the basic render-able geometry types in Maya that are ideally suited for modeling and approximating smooth, organic objects. Students will quickly move from basic concepts of polygonal modeling to intricate organic bipedal character models and hard surface for props.

## MODELING II

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In this course, students learn how to use modeling specific software for both conception, and final models. The course focuses primarily on organic character creation, along with advanced texturing, map creation, and modeling techniques. Students learn how to convert their models to a low poly mesh using normal and displacement maps for rigging, animation texturing and lighting.

## LIGHTING AND SHADING I

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This course introduces the basics of creating materials in Maya. Students learn lighting, rendering, and textures using the mental ray plugin for Maya in conjunction with Maya materials. Materials define how the surface of 3D objects appear and lend them color, transparency, and texture that allow you to view the characteristics of a surface. Students learn the basic material types as well as how to apply and align textures. Students also learn transparency, secularity, and reflectivity, which define the appearance and light receptiveness of materials.

## LIGHTING AND SHADING II

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This course walks through the most efficient and innovative mental ray techniques, including direct versus indirect lighting methods. Students learn how to master practical mental ray techniques for rendering models created in Maya. Mental ray rendering software generates images of outstanding quality and unsurpassed realism that stands up to the rigors of feature film production, and enables artists to create any imaginable visual effect by combining advanced global illumination with full programmability. Used by industry professionals for over 25 years, mental ray has become a standard for photorealistic rendering across the film, visual effects, and design industries.

## RIGGING I

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This course on character rigging provides an overview of rigging. Students learn rigging theory, how to create skeletons, how to use inverse kinematics, and create dynamic controllers for animated characters.

## DYNAMICS

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This course covers the basics of dynamics simulations with passive and active rigid bodies. The dynamic simulation tools in Maya allow animators to create convincing animations that would be too difficult or time consuming to keyframe by hand. Students learn how to add attributes like bounce and friction, integrate the simulation with keyframes, and apply dynamic constraints. Students learn how to apply these techniques to a realistic scenario, while exploring tools and concepts like the rigid body solver, gravity fields, and dynamic constraints.

## SCRIPTING

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This course is an introduction to the scripting tools integrated into Maya software, Python and MEL scripting. Students are instructed in the creation of well-designed scripts for the efficiency and maintenance of existing projects in all areas of the animation pipeline. The Maya Embedded Language (MEL) is used to simplify tasks in Maya. Most tasks that can be achieved through the GUI can be achieved with MEL, as well as certain tasks that are not available from the GUI. MEL offers a method of speeding up complicated or repetitive tasks. Python is a scripting language more recently added to the Maya workflow, allowing greater flexibility within the animation pipeline. Areas of study include Python-Variables and Objects/Open Environment, Python-Loops, Conditionals, Scopes and Operators, and Python for NUKE.

## DRAWING AND ANATOMY

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The purpose of this course is to explore the human figure. Students familiarize themselves with the human form on a perceptual level as well as gain an anatomical understanding of the body. The bulk of the class will be focused on direct observation from a live model: working on gesture and obtaining accurate proportions. Weekly anatomy lessons also help students to further understand basic structures and form they observe in life. This course also deals with the observation and recognition of light to describe form. There are three homework assignments given over the course of the term, and a comprehensive anatomy exam at the end of the term. Students are expected to attend and participate in every class and take home assignment.

## COMPOSITING I

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The goal of this class is to give a basic and fundamental understanding of compositing using real world examples. The student should come away not just knowing what buttons to press, but *why* they are pressing them. There is an emphasis on keying, color correction, tracking and roto in the Foundry's industry standard NUKE software.

## COMPOSITING II

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This course is a continuation of *Compositing I* and builds on the knowledge accrued during the previous term. With their project in mind, students plan a live action shoot where they learn about placing markers for camera tracking and collecting camera data for use in the 3D program. Students use the internal 3D tracker in Nuke to track 3D elements into a moving live action plate and create Render Layers and Render Passes in a 3D package in order to gain precise control of the composite. Students also plan and execute a live action green screen shoot. This element is incorporated into students' projects by keying the elements and compositing them into the scene using the techniques from *Compositing I*. Finally using all the elements learned, students assemble a final composite. This is a compilation of all techniques to date.

## ANIMATION

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This course develops animation skills by exploring methods for creating movement that is not only entertaining and appealing, but also depicts actions that are driven by the character's emotions and personality. In this course, students analyze methods for creating acting choices that are unique and interesting. Through group discussion and analysis students are introduced to the importance of evaluating their own work as well as the work of their peers. This enables each student to critique animated work with the intent of implementing what has been learned into future animations.

## MOTION CAPTURE

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This course teaches students about the motion capture production pipeline, and offers students the option of using motion capture data for their projects. Students first visit a motion capture studio, where they can perform scenes from their projects and record motion data that will later be refined into animation clips. They then learn how to process and clean that data using Autodesk

MotionBuilder for the best results when integrated into their animation projects using Maya. This course also builds upon and refines animation principals accrued in the first term.

## HISTORY OF ANIMATION

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This course focuses on the history and aesthetics of animation, with references to related arts such as live-action cinema, puppetry, and comics. Screenings include a wide range of commercial and experimental works produced throughout the world. Students create small projects and written works pertaining to course topics. Through lectures, class discussions, screenings, and presentations students develop an in depth understanding of the trajectory of animation cinema from its beginning to the present; develop and/or enhance critical thinking skills as applied to the film analysis, interpretation, and critical assessment of animation films; and demonstrate the use of critical thinking skills in written and oral communication in regards to this type of films.

## HISTORY OF VISUAL FX

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This course focuses on the history and development of Visual FX. Screenings include a wide range of commercial and experimental works produced throughout the world. Students create small projects and written works pertaining to course topics. Through lectures, class discussions, screenings, and presentations students develop an understanding of the history of Visual FX throughout film history, and be able to identify and evaluate Visual FX in films, offering informed technical and aesthetic criticisms of these works.

## SCULPTURE

---

This course teaches sculptural techniques in a variety of soft sculptural mediums to create fantasy and realism-based artworks. This course covers character design, armature construction, posing, presentation and sculptural techniques. Class topics include portraiture, monster portraiture, painting, anatomy, and creature creation, with lectures on reproduction and preservation. This class is conducted in a studio setting. Each class begins with a lecture and continues with lab time. Students plan and execute projects through observation, photography, personal drawings and reference materials. Instruction includes demonstrations, lectures, critiques, and studio lab work.

## PROJECT SUPERVISION I & II

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The goal of student project supervision sessions is for our instructors to work with individual or small groups of students in areas specific to their final project needs. Instructors help students to develop ideas and strategies for resolving problems arising from unusual situations in the animation process. This individualized attention allows students to create the high level of work for their reels that is necessary for entry into the animation VFX job market. These classes also provide students the opportunity to interact with collaborators and colleagues (instructor and classmates) in the animation pipeline.

# ONE-YEAR BROADCAST JOURNALISM

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Total Credits: 30

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## PROGRAM OVERVIEW

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The New York Film Academy is training the next generation of journalists to be prepared to navigate the rapidly evolving landscape of journalism. The One-Year Broadcast Journalism Program offers an intensive hands-on curriculum in two-terms, developed in collaboration with top broadcast, cable and digital journalists, that addresses the pressing demand for multi-skilled, independent journalists on a wide range of platforms.

The New York Film Academy believes journalists perform a vital function in society, and with that comes with power and responsibility. Students are challenged to be resourceful digital reporters who can handle every aspect of covering a story. The One-Year Broadcast Journalism Program provides students with the opportunity to practice and develop their skills in preparation for entering this exciting and competitive field.

Through both study and hands-on practice, students are trained in the fundamental principles, techniques, and craft of contemporary journalism. This is accomplished through a combination of lecture, demonstration, in-class hands-on production, and the students' own work. While the emphasis of the program is on hands-on immersion in the art of media production, students will also receive instruction on writing, news theory, ethics, and the media industry as a whole.

Throughout the program, students attend presentations made by guest speakers drawn from the New York City media world, and have the opportunity to engage in spirited question-and-answer sessions with these award-winning media professionals as well.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM OBJECTIVES

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The overall educational objective of the One-Year Broadcast Journalism Program is to provide a structured, creative environment for students to develop and evolve as visual artists, non-fiction storytellers and journalists. They become multimedia journalists (MMJs) capable of producing content suitable for distribution across multiple platforms, including both "legacy" platforms (broadcast television, cable-tv, radio) as well as new digital outlets (news apps, streaming services, social media, podcasts).



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## SEMESTER ONE LEARNING OUTCOMES

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During the first semester, students are assigned six news and new media creative projects, which they will be expected to deliver on deadline.

- Students learn to research, report, shoot, write, narrate and edit TV news stories.
- Students deepen their technical skills by working as crew members on their classmates projects.
- Students learn how to research, produce and distribute a podcast.
- Students learn not only the value of a professional website, but how to create one as well.

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## SEMESTER ONE LEARNING OBJECTIVES

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Provide students with the historical context of Broadcast Journalism, beginning with its early days and continuing through its ongoing evolution. Students gain a general knowledge of broadcast quality video cameras and the basic techniques of cinematography, knowledge of digital editing software, editing techniques and best practices. They learn the importance of becoming multimedia journalists (MMJs), and develop as non-fiction storytellers, visual artists and communicators. Students learn the elements of storytelling, the ability to conduct an interview and create a news package. They also recognize the importance of journalistic ethics - a concept that will inform their storytelling and reporting throughout the program and their careers.

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## SEMESTER TWO LEARNING OUTCOMES

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During the second semester, students continue to create TV news packages, while at the same time expanding their areas of knowledge.

- Students create news packages for use in *NYFA News*, a biweekly student-produced TV news magazine
- Students fill all of the essential editorial positions on *NYFA News* (anchor, producer, associate producer, writer) on a rotating basis.
- Students learn the essentials of creating highly visual first-person narratives, the preferred story form of most digital news platforms.
- Students continue to research, produce and distribute their own podcasts.
- Students learn how to create a persuasive Resume Reel and professional bio

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## SEMESTER TWO LEARNING OBJECTIVES

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Working independently and collaboratively in a high-pressure creative environment, students further their knowledge of Digital Video cameras, develop ENG (Electronic News Gathering) techniques, develop proficiency with broadcast news craft and production, learn to adapt news gathering and storytelling techniques to digital media craft and production, and further the ability to write and pre-visualize a news story. Students gain the ability to coordinate a live news program working as anchor, producer, writer and editor for student productions. Students produce podcasts and complete a professional website. They also demonstrate a mastery of nonlinear editing software. Students develop a deep knowledge of “first-person narrative”, a storytelling style that dominates many of the digital platforms. By the end of the program, students are multimedia journalists with

the ability to report, write and edit stories for a variety of platforms. Their final project is a brief Resume Reel, that emphasizes their skills, accomplishments and potential.

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## COURSE HOURS BREAKDOWN

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| <b>SEMESTER ONE</b>  |   |                |
|----------------------|---|----------------|
| <b>Course Number</b> | <b>Course Title</b>                         | <b>Credits</b> |
| BROA100N             | Broadcast Journalism I                      | 6              |
| BROA130N             | Hands-on Camera                             | 3              |
| BROA140N             | Broadcast Journalism Digital Editing I      | 3              |
| BROA150N             | Personal Journalism I                       | 1              |
| BROA160N             | Broadcast Journalism Production Workshop I  | 2              |
| <b>TOTAL</b>         | -   | <b>15</b>      |
| <b>SEMESTER TWO</b>  |   |                |
| <b>Course Number</b> | <b>Course Title</b>                         | <b>Credits</b> |
| BROA110N             | Broadcast Journalism II                     | 6              |
| BROA150N             | Broadcast Journalism Digital Editing II     | 3              |
| BROA115N             | Personal Journalism II                      | 4              |
| BROA260N             | Broadcast Journalism Production Workshop II | 2              |
| <b>TOTAL</b>         | -   | <b>15</b>      |

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## COURSE DESCRIPTIONS

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### BROADCAST JOURNALISM I

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Students learn how to create elements that are essential to the production of digital news: the VO (Voice Over), the news package and the interview profile. An understanding of, and an ability to create these elements are central to success as a digital journalist. Students learn some of the most basic concepts of journalism, as in the distinction between those who actively report the news (reporters, producers, cameramen/women), and those who comment and analyze news events (columnists, bloggers, citizen journalists). They come to understand the difference between "news" and "opinion." Emphasis is placed on becoming Multimedia Journalists (MMJs), who can produce, report, shoot, write, narrate and edit their own stories, and how these skills are applicable in a wide range of news genres including national news, local news, sports news, lifestyle and fashion news, technology news and more. Students are also prepared for the job market through an overview of

the evolution and changing nature of news. The concept of digital journalism is explored, with special attention paid to the convergence of journalism and technology, the tools used by digital journalists, the potential and limits of various distribution platforms, and the digital journalist's relationship to news organizations. Central to these efforts is an emphasis on journalistic ethics and the production of balanced, evidence-based stories.

Students work in small teams learning how to collaborate in the pre-production and production of stories, while each takes ultimate responsibility for the editorial content, visual elements and audio mix of their individual projects. They are challenged to insure that their reports encompass the key elements that typify a news story: timeliness, proximity, conflict, eminence and prominence, consequences and impact, and human interest. Through practice, students come to appreciate powerful visual storytelling, using the camera as a reporting tool, and appreciating the power of composition and motion. Students also learn to write clear evocative copy, which reflects a deliberate, and easy-to-follow story structure, but is also succinct. Students are coached so that they can develop an on-air style that integrates both personal authenticity and authoritative delivery. They are also introduced to the basic technology and techniques of podcasting.

In order to foster mastery of basic multimedia journalist (MMJ) skills, students work on an array of hard news, feature, sports and entertainment stories. They are instructed in advanced research and reporting techniques. This includes the use of sources and experts, the possibilities and limitations in reliance on officials and the need to thoroughly investigate. Students also sharpen their skills in character development during this period. They employ the "Five W's" of journalism; questions every story must answer regardless of medium: Who? What? Where? When? and Why? At this point in their training, students are working on their Feature Story and Special Report projects. They are also being prepared for the second semester in-studio production projects. Personal coaching continues, so students can continue developing their on-air personas.

## BROADCAST JOURNALISM DIGITAL EDITING I

Editing is one of the most fundamental skills in a content creator's toolbox. This course seeks to encourage students to analyze media, and to discuss it on an intellectual level by understanding and using the editing tools most commonly employed in broadcast news editing, digital journalism and documentaries. While the class will place emphasis on students' understanding and use of editing software, students will also discuss editing theory and techniques, so they understand not only the "how-to" of editing but also the "why." Topics considered include understanding the impact of editing, the ability to organize media efficiently for edits ("workflow"), how to select useful sound bites quickly, understanding how to structure primary storylines in post-production, the selection of complimentary b-roll footage, how to become comfortable using industry standard digital editing software, the ability to edit quickly and work within tight deadlines, and methods to export media to the web as well as other destinations.

## HANDS-ON CAMERA

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In this course, students learn firsthand the skills required to be a successful digital camera operator. Students immediately start training on a camera that incorporates many of the features associated with high-end high definition (HD) cameras, but its relative ease of use makes it understandable to novice digital journalists. Later students gain experience working with their own smartphone cameras, using third-party software to give their phones the type of video controls found on HD cameras. Smartphone cameras are far less intrusive than traditional video cameras and are increasingly being used even in legacy media production. Students receive their first hands-on experience with a camera on the second day of classes. This allows them to begin shooting footage almost immediately, putting into practice lessons learned in their Broadcast Journalism courses. Instructors emphasize a holistic approach to video making, stressing that shooting entails a number of related skills. Students are also taught basic sound recording, including choice of the right type of microphone and simultaneous recording of multiple audio tracks. All of this allows students to better understand both the theory and practice of digital video making.

## PERSONAL JOURNALISM I

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One of the major developments in digital journalism over recent years was the emergence of first-person narrative reporting, sometimes called Personal Journalism. It is largely an outgrowth of the convergence of inexpensive video making equipment and the ease of online distribution. But Personal Journalism is not “citizen journalism,” the belief that anyone with a camera can be a reporter. Practitioners of Personal Journalism are trained in theory and ethics. They understand story structure and storytelling techniques. Most importantly, they understand a journalist’s responsibility to report facts. New York Film Academy’s courses in Personal Journalism are for students who have already learned the basic skills of digital journalism. It is an opportunity for them to find their own unique “voice,” to introduce their personal point-of-view while still allowing characters to tell their stories in their own words. Equally important, it allows them to create a body of work that demonstrates to potential employers that they can meet demanding journalistic challenges with thoughtfulness and style. During this course, students will research, shoot, edit and report on-camera five 4-to-6-minute video essays, each addressing a central theme. Students will develop on-air skills different from the style used in standard news reporting.

## BROADCAST JOURNALISM PRODUCTION WORKSHOP I

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Working under the supervision of New York Film Academy faculty members, students have the opportunity to test their multimedia journalist (MMJ) production skills in the classroom prior to going out to shoot, and then edit, field assignments. Students also receive a preliminary orientation on the techniques and equipment used in studio production. The goal is for students to gain confidence in their abilities, while at the same time confronting and correcting the basic mistakes common to

beginners. The Production Workshop classes take place within the context of Broadcast Journalism assignments. The course continues during the second semester.

## BROADCAST JOURNALISM II

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With a solid foundation in the skills necessary for field production, students are introduced to the process of studio production. This is a course in “Studio Production 101,” with students learning the roles of the various editorial and content staff, as well as typical equipment and procedures. Students become the staff of *NYFA News*, a biweekly TV news magazine produced in our own instructional studio. Students rotate through all the key editorial positions, so that they experience first-hand what it is like to be a program producer, news writer, and program anchor/presenter. In addition, students shadow professional staffers, including the director, the technical director and the audio engineer to better understand their functions and responsibilities. While studio production began with legacy media, new digital platforms are increasingly using this proven technique as well. Students create the first of two second semester podcasts, based on a theme they themselves suggest.

Gradually students attain basic competency in studio production skills. Yet knowing what needs to be done, and effectively doing it on the first try are two different things. It is only through repetition that these skills become second nature, allowing students to concentrate on the further development of their storytelling abilities and on-camera personas. Students experience that repetition, and master skills such as writing compelling anchor/presenter copy, reading from a teleprompter, and effectively communicating over headsets. Also introduced is the concept of creating video magazine programs shot totally on-location, while still using a modified anchor/reporter approach.

Students learn to be effective producers: the person responsible for keeping track of all the moving parts of the newscast, and the ultimate authority for the look and content of the program. Students create the second of two second semester podcasts, based on a theme they themselves suggest. Personal coaching continues, so students can continue developing their on-air presentation skills. At the mid-point of the second semester, students are encouraged to take a hard look at their studio production skills. By this point, it is usually evident which students excel on-camera and which have talents best employed behind the camera. For students eager to pursue a career as an anchor/presenter or correspondent, the primary task is developing an authentic on-camera persona. For students eager to pursue a career in the control room, the emphasis is on producing error-free programs.

This rigorous and intensive training provides students with a real-world production experience. Students must collaborate with others who don't necessarily agree with their editorial judgments, setting aside personal differences for the good of the program. At the same time, students come to understand deadline pressure, working in an environment where the failure of one contributor can endanger an entire project, and learning the central role that accountability and responsibility play in this process. These practices form the core of professional success. Personal coaching continues, so students can continue developing their on-air personas. As the semester concludes, emphasis has

shifted to preparing students for the challenge of getting hired in a highly competitive job market, making sure they have the production skills and confidence necessary to succeed.

One of the most valuable skills graduates of our program attain is the ability to produce an effective resume reel. Students begin work on their resume reels with their very first project. During the first term, students produce a resume reel of 3-4 minutes. By the end of second term, each student will have completely revised and edited this reel to become their final resume reel of 4-6 minutes. The reel is a brief compilation of story segments, on-location stand-ups, voiceover narrations and in-studio anchoring. Students are taught to look at their creative work with the eye of a news director or an executive producer and include material that best demonstrates their skills. They also learn how to format their resume reel so that it has maximum impact. Increasingly, a key factor in employment decisions is the strength of a candidate's resume reel.

Of course, simply having a resume reel isn't enough; that reel must be posted online, so that a jobseeker can provide a potential client or employer with an easy-to-follow link. Students are shown examples of successful websites, many constructed by NYFA graduates, and offered assistance in building their own.

## BROADCAST JOURNALISM DIGITAL EDITING II

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Building on skills acquired in Digital Editing I, students continue production of fast-moving, highly visual news packages for inclusion in *NYFA News*, a biweekly student-produced TV news magazine. At the same time, they are editing first-person narratives as part of the Personal Journalism sequence. These stories have an entirely different look and feel than conventional news stories. Increased emphasis is placed on audio mixing and sound design, so that stories sound as good as they look. As students approach graduation, they devote a significant amount of time on what for many will be their capstone project, building a personal professional website and posting there a resume reel that best demonstrates their talents, abilities and potential. Recuts of stories initially produced for *NYFA News* and the Personal Journalism sequence can be posted as well. The goal is to be competitive in an always challenging job market, as well as ready to pivot depending upon the opportunities they discover.

## PERSONAL JOURNALISM II

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In the first unit students must create a video profile of a person. Who are the people, famous and anonymous, who are shaping contemporary New York? It is easy to identify high profile personalities. The challenge is getting them to sit down for an interview, especially for a student project. A proficient reporter must be dogged in the pursuit of a story, persistent without becoming annoying. It is an essential journalistic skill. Conversely, discovering everyday heroes is equally demanding. This isn't the type of assignment that can be completed using key word searches on Google. It means speaking to strangers and developing sources. Given that the majority of NYFA students are not native New Yorkers, this process can be uncomfortable. At first, it can be mystifying. Yet this is a skill reporters rely on every day. And while everyone has their own personal story, how do you identify the best?

How do you convince people, who are by their very nature private, to share that story with the countless individuals who will see the resulting video report? Personal coaching continues, so students can continue developing their first-person narrative delivery styles.

The next Personal Journalism unit revolves around an experience. What is like to live in a city with more than eight million possibilities? Students will document quintessential New York City experiences, each typical yet each unique to those experiencing it. The temptation is for the students to tell their own first-person accounts. And that is acceptable, if the story is especially engaging. If not, students are encouraged to identify individual characters whose life experiences can provide insight.

For the third Personal Journalism unit, students must focus on a unique place. What places of special significance hide in plain sight in a bustling metropolis. An essential challenge for students is finding ways to make static locations visually interesting. A great script requires great pictures. Stunning images are meaningless without a compelling narrative. Students learn, both through instruction as well as trial and error, to achieve a delicate balance between the editorial and visual content. Preparation is an important consideration in the production process. In fact, the "how" is intrinsically tied to the "why." From the outset, decisions made about location, the use of sources and the choice of equipment have a profound impact on both content and quality. Effective storytelling requires a firm knowledge of where your story transpires. Some of that knowledge is technical. Is there adequate light to shoot? Some of it is highly personal. Is it safe to film in this area? How do you get there? How do you get back?

The fourth and final unit is probably the most difficult. In an era often typified by posture and pretense, where does one find truth? It requires students to use every skill, every technique they have learned to date. Online search engines will be of little help. Instead, students must creatively research and report on qualities that are often fleeting, at best. What is true love like in a modern society? How does one portray true beauty? Can equality be a tangible reality or is it instead but a myth used to mislead and confound. For this project, students give their instructor daily updates and receive guidance and encouragement, as well as advice on what will no doubt be daunting technical challenges. But it will be up to the student to complete the actual assignment. Much like a pilot flying their first solo, this is the pivotal moment in a student's development as a digital journalist and storyteller.

## BROADCAST JOURNALISM PRODUCTION WORKSHOP II

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Working under the supervision of New York Film Academy faculty members, students have the opportunity to test their multimedia journalist (MMJ) production skills in the classroom prior to going out to shoot, and then edit, field assignments. Students also receive a preliminary orientation on the techniques and equipment used in studio production. The goal is for students to gain confidence in their abilities, while at the same time confronting and correcting the basic mistakes common to beginners. The Production Workshop classes take place within the context of Broadcast Journalism and Personal Journalism assignments.

# ONE-YEAR CINEMATOGRAPHY

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Total Clock Hours: 903

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## PROGRAM OVERVIEW

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The New York Film Academy One-Year Cinematography Program is a two term conservatory-based, full-time program. The curriculum is designed to immerse prospective cinematographers in all aspects of the discipline. The One-Year Cinematography Program provides a creative setting to challenge, inspire, and develop the talents of aspiring cinematographers.

Throughout the program, a combination of classroom experience, practical hands-on seminars, individual and collaborative projects, and instructor-led productions provide a rigorous forum for students to develop their technical skills and artistic identities.

In the first term students develop their lighting and cinematography skills for several formats including 16mm black & white reversal, super 16mm color negative film, UHD and DCI Digital video, and still photography on a DSLR camera. Film craft and cinematography history classes provide further insight into the craft of storytelling. Students also shoot four individual projects, a 16mm B&W project, a super16mm color negative project, a 4K documentary observational project, and a music video or commercial, shot with any of the format learned during the first semester. These projects allow students to practice their skills in the field as well as develop essential collaborative skills with the filmmakers. These projects also are designed to help the students build a diverse portfolio looking ahead to when they are going to build their showreel in the second semester.

The second term builds in complexity, introducing 35mm, Advanced Digital Cinema package (currently Red Dragon) and, for an extensive workshop, the Arri Alexa, as well as more advanced lighting and grip equipment. Instructor-led productions mentor students on these new systems in the field, stressing professionalism and industry-standard set operations. All the while, students prepare to embark on more ambitious individual films and additional collaborations with the NYFA film students.

Each student completes two individual projects using the Advanced Digital Cinema package and they have the option to shoot one or more filmmaking student's final film. Collaboration with a filmmaking student on a final film project provides an opportunity for the student to put their skills into practice on a complex narrative film.

Students follow a rigorous program of classroom study, self-directed projects, instructor-led production workshops and school-facilitated collaboration with NYFA colleagues. Upon graduation, students will be proficient with many of the state-of-the-art camera systems and able to confidently supervise the creation of sophisticated lighting schemes. Most importantly, they will be able to effectively harness the visual tools of cinema to tell meaningful stories. Their proficiency in Camera, Lighting and Grip techniques will open the door to multiple paths toward a quick integration into the professional work field.



This program presupposes no prior knowledge of Cinematography but aims to have students confident in the fundamentals of exposure, composition, set-etiquette and lighting by the end of the year.

\*\*Please note: the first term is 15 weeks and the second term is 26 weeks of instructor led class hours but requires a commitment by the student for additional weeks in production and post-production during which there are no classes. In the first term, one (1) week is devoted to production; in the second term, an additional eleven (11) weeks is devoted to production and post-production. The total length of the course is currently 41 weeks excluding Winter, Spring or Holidays breaks.

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## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

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## LEARNING OBJECTIVES

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- Develop professional knowledge and attitude toward all phases of a film production.
- Learn to use all the tools available to a Cinematographer to bring the director's vision to life.
- Demonstrate the ability to coordinate camera, electric and grip departments in an effective and professional way to proficiently handle the challenges of principal photography.
- Demonstrate the capacity to communicate the creative vision to key collaborators and to develop a common strategy toward the visual goal.
- Develop knowledge about various narrative approaches and visual styles.

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## SEMESTER ONE OVERVIEW

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Cinematographers have one of the most essential jobs in any film production: bringing a director's vision to life. During the first term of the One-Year Cinematography Program, students are introduced to the aesthetics of both black and white and color cinematography. They receive training to different cameras and techniques of film and digital recording, starting with 16mm B/W film, transitioning to super16mm color film and dedicating the second half of the first semester to work in 4K DCI Digital.

While developing their knowledge of cameras and filming techniques, they equally learn an intermediate knowledge of grip and lighting, postproduction and still photography. They test their skills on an extensive number of production workshops calibrated on the different phases of the program.

During the first semester they are also required to complete 4 independent personal projects. Each student will be Cinematographer on their own project and work in their classmates' crews.

The first project is a narrative exercise shot in a single take and in 16mm B/W. While limited in scope, it will test their basic knowledge of their technical skills and teamwork capacities.

The second project is a continuity exercise shot in super16mm color and with sync sound. Each student will have one day of use of a prebuilt set on a NYFA Stage and will have access to the whole technical package of the first semester.

The third project is an introduction to 4K DCI Digital acquisition as well as a personal research on the use of montage to express abstract concepts and emotions.

The fourth and final project of the semester is the sum of all the techniques and concepts learned during the first half of the academic year. The students are requested to choose and produce either a commercial or a music video. For this final semester project, collaborations with other NYFA programs are advised and recommended.

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## SEMESTER TWO OVERVIEW

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During the second term, students upgrade their technical equipment to a proper digital cinema package (currently a Red Dragon and Zeiss Cine Lenses). Several production workshops and personal projects allow the students to explore the benefits and limitations of the medium, while developing a professional grade knowledge of it.

In addition to shooting on the provided Digital Cinema Camera package, cinematography students will engage on a one week 35mm camera workshop, using either a Panavision or a Arricam. Toward the end of the semester, two major workshops will allow the students to greatly expand their professional knowledge, their preparation to join the professional world at the conclusion of the program and acting as de facto dress rehearsal for the final film. The students will train for two weeks on an Arri Alexa with anamorphic lenses leading to a three days workshop that will include a day shooting on a moving car, a day on a challenging exterior and a day in a complex interior. Subsequently the students will work on a night workshops involving large units and high power distribution to learn also the necessary skills required to work on professional sets in the electric department. The students will also learn the basic of Steadicam, Virtual Reality and participate in two Still Photography Workshops inspired by the work of Gregory Crawson.

Second term lighting workshops focus on achieving optimum outcomes on Digital Cinema and 35mm formats as well as learning more advanced lighting equipment and techniques, including HMIs, LEDs, Jib and Big Bounce. During the second term production workshops, students film on location to achieve an objective “look.” Production workshops, which are instructor-led, place emphasis on technical and aesthetic control of the image through careful equipment set-ups. Part of the goal is to explore and become familiar with the huge range of equipment that is available to

cinematographers. This is the primary test of success for the students' work: can they tell a story using the gear and maintain a consistent aesthetic?

Through practice and experimentation, students develop their own style and vision. A particular emphasis is placed toward learning the basis of Color Correction and to expand the relationship of cinematography with other departments.

The students will complete 2 required personal projects in the second semester as cinematographer and work on their classmates projects as crew.

The POV shoots require the visual and storytelling skills to switch during a narrative film between two different Point of Views, while practicing with the Digital Cinema camera as well as the whole expanded grip and electric package.

For the Capstone Film, each students has a total of 5 days to create a film in complete freedom, using all the techniques and equipment learned during the year.

Additionally the students are allowed to work as cinematographers on one or more final films of students from other departments. They are encouraged to combine their Capstone Film with a Filmmaker's Final Film to maximize the resources as well as learn from a professional production similar to what they will experience after graduation.

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## SEMESTER ONE LEARNING GOALS

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- Learn foundation aesthetics of photography and cinematography.
- Learn the fundamentals of shooting 16mm film and 4K DCI Digital production.
- Explore the benefits and limitations of 16mm film and 4K DCI Digital production.
- Learn the fundamentals of interior and exterior lighting.
- Expand the aesthetic and creative application of cinematography skills.
- Develop understanding of the cinematographer and director collaboration.
- Become familiar with a wide range of cameras and lenses, as well as lighting and grip equipment; with lessons related to managing the equipment as a piece of gear as well as an artist's tool.
- Receive an introduction to history of cinematography and film craft, with a special focus on postproduction and editing

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## SEMESTER ONE PRODUCTION GOALS

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- Shoot a 1-2 minute Mise-en-scene project on 16mm black and white film.
- Shoot a 2-3 minute continuity project on super16mm color film.
- Shoot a 2-3 minute montage project on 4k digital video.
- Shoot a term one final project consisting of a 1' commercial or a music video on any format that has been taught during the first semester, 16mm black & white, 16mm color, or HD digital video

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## SEMESTER TWO LEARNING GOALS

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- Learn the fundamentals of 4K DCI and 2K DCI video production and shooting with 35mm.
- Learn the fundamentals of interior and exterior lighting for digital cinema and 35mm.
- Expand the aesthetic and creative application of cinematography skills with the use of new tools in lighting as well as in filtration and postproduction grading techniques
- Expand the understanding of the cinematographer and director collaboration.
- Understand the fundamentals of screen grammar necessary for the role of cinematographer.
- Learn to analyze a screenplay in relation to visual storytelling and the cinematographer's art and craft.
- Learn the postproduction workflow and color grading process of digital cinema and 35mm.
- Become familiar with a wide range of lighting and grip equipment (dolly, jib, slider, butterfly frames, power distribution and large units); with lessons related to handling this high-end grip and electric equipment as a piece of gear as well as a visual storytelling tool.
- Expand the understanding of how to collaborate with other departments to meet a common visual goal.

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## SEMESTER TWO PRODUCTION GOALS

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- Shoot a 2-5 minute POV project in sync sound on the Red Dragon or provided Digital Cinema Camera.
- Shoot a final Film, a sync-sound narrative film of up to 15 minutes: on Digital, super16mm, or 35mm.
- Shoot a One-Year Filmmaking Program student's thesis project on Digital, super16mm, or 35mm.
- Participate as a crew member on fellow students' films and group projects
- Color grade Ultra HD, HD, 16mm, and 35mm.

## COURSE HOURS BREAKDOWN

| <b>First Semester</b>                   |                     |              |
|---|---------------------|--------------|
| <b>Course Number</b>                    | <b>Course Title</b> | <b>Hours</b> |
| Cinematographer's Craft I               | CINE100N            | 41           |
| Camera I                                | CINE110N            | 35           |
| Grip and Electric I                     | CINE120N            | 42           |
| Production Workshop I                   | CINE130N            | 150          |
| Still Photography Workshop I            | CINE140N            | 27           |
| Film Craft I                            | CINE150N            | 30           |
| History of Cinema I                     | CINE160N            | 24           |
| Screen Projects I                       | CINE170N            | 17           |
| Cinematography Production Lab I         | CINE180N            | 52           |
| Post Production for Cinematographers I  | CINE190N            | 33           |
|   | <b>Total</b>        | <b>451</b>   |
| <b>Second Semester</b>                  |                     |              |
| <b>Course Number</b>                    | <b>Course Title</b> | <b>Hours</b> |
| Cinematographer's Craft II              | CINE200N            | 49           |
| Camera II                               | CINE210N            | 55           |
| Grip and Electric II                    | CINE220N            | 48           |
| Production Workshop II                  | CINE230N            | 110          |
| Still Photography Workshop II           | CINE240N            | 27           |
| Film Craft II                           | CINE250N            | 24           |
| History of Cinema II                    | CINE260N            | 21           |
| Screen Projects II                      | CINE270N            | 48           |
| Cinematography Production Lab II        | CINE280N            | 38           |
| Post Production for Cinematographers II | CINE290N            | 32           |

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## COURSE DESCRIPTIONS

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### CINEMATOGRAPHER'S CRAFT I & II

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*Cinematographer's Craft* is composed of lectures covering the technical, aesthetic, and storytelling concepts a cinematographer or a director of photography must know. Students learn aspects of cinematography that do not require gear that are central to the cinematographer's role, primarily shot composition, light, lenses, camera movement, photographic elements of design, photochemical processes, filtration, standard set practices, and set planning. Essentially, *Cinematographer's Craft* explores the aesthetic understanding of the cinematographer's work. During the second term students take a class titled *Working with Steadicam* under the umbrella of the *Cinematographer's Craft* course. This class examines the critical and challenging vocations of a Steadicam operator. Led by experienced professionals, students are introduced to the proper setup and operation of the Steadicam system, with each student executing several exercises and a final shot. Beyond the technical operation of the Steadicam, students will explore the theory and practice of effectively moving the camera in a narrative context.

### CAMERA I & II

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This hands-on course covers the wide range of cameras students use throughout the year, examining the camera as an artist's tool, covering about one camera a month. Students learn how to operate 16mm & 35mm cameras, using a range of lenses and film stocks, at a highly proficient level. Students compare formats and explore the benefits and limitations of each. Students begin with the Arri 16s as its basic construction is easy to access, and it quickly forces students to be very precise in exposure very quickly. Students proceed through to 16mm color negative & the Aaton XTR super16mm, and 4K formats on the Sony FS5 and Atomos Inferno recorder in the first term. In the second term, students move onto the Red Dragon, Alexa XT and 35mm format. Students also have a one-week workshop on the Panavision Gold Package that is led by two instructors, who are part of the union of camera technicians. Students learn to how to build, load, and operate the camera at a highly proficient level. This workshop week wraps with an all-day workshop where the students design a dynamic moving master shot that relies on camera blocking and creative staging. Throughout the course, crew positions and responsibilities are practiced as well as managing the camera as a piece of gear while still considering it as an artist's tool.

### GRIP & ELECTRIC I & II

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The *Grip and Electric* (G&E) course covers the realm of the lighting department. The classes' breakdown either into lighting workshops or instructional hands-on classes where new lighting techniques and new gear are introduced and/or explored. As the year goes on, students are progressively introduced to newer and more advanced gear, intensifying the hands-on classroom experience. The first term focuses mainly on the lighting and the electrical side with some minimal rigging and a basic dolly. In the second term, the concentration shifts to more grip side, such as more advanced dollies like Chapman PeeWee, sliders, Jibs, butterfly frames (12'x12' and 8'x8'), and reflectors. Students are also introduced to new advance lighting instruments, such as LEDs, HMIs

(1.2 Fresnel and 800w Jokers) as well as ellipsoidal lights during the second term. In this course, students also develop fundamental lighting skills and techniques for 16mm, 35mm, and ultra hi-definition cameras like the Red Dragon. When working with film, students use a range of tungsten-balanced film stocks to explore the possibilities of shooting interiors with a selection of different lighting set-ups. In addition, students experiment with various exterior lighting scenarios to understand the benefits and limitations of shooting outdoors. This course wraps with a Grip and Electric production workshop that focuses on rigging the Alexa XT with anamorphic lenses to a moving vehicle. Students are taught how to mount a hostess tray and hood mount onto a car as well as thoroughly understanding the safety measures that are followed when taking on such a task.

## PRODUCTION WORKSHOP I

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In *Production Workshop's* all-day, hands-on classes, students use the camera of the moment to achieve an objective “look” or “**story objective.**” Three production workshops are dedicated to students learn the structural methods that match the first three camera-specific projects. Students rotate positions through the days, acting as DP, director, operator, gaffer, AC, etc. During all *Production Workshops* throughout the year, one story idea will be shot for the entire day’s class with the teacher acting as the director and the class as the crew. Over the course of the year every student rotates through all positions in the crew. This course places the emphasis on technical and aesthetic control of the image through careful equipment set-ups and part of the course’s focus is to explore the huge range of equipment and the specific uses thereof. Each *Production Workshop* has two classes devoted to prep. During this time, students discuss scene objectives, shooting strategy, production logistics as well as location logistics. All Production Workshops in the first semester will be held on campus in NYFA studios.

## PRODUCTION WORKSHOP II

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*Production Workshop II* is a continuation of *Production Workshop I*: students work as a crew to shoot a scene under the direction of the instructor/director. During *Production Workshop II* the projects are all shot on location making the productions more demanding and challenging. Students also must consider new formats (35mm & Digital Cinema Formats), new gear (LEDs, HMIs, large frames and jobs) as well as more advanced story objectives. Production locations vary based on the needs of the selected script and/or availability. In the past, locations have included: a hotel suite, a bar, an alleyway, a prison cell, an artists’ loft, a hospital, nightclub, an office, and a courtroom.

## STILL PHOTOGRAPHY WORKSHOP I & II

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*Still Photography Workshop I* is a workshop-based course that explores photography as a creative art form and examines the techniques and methodology of master practitioners of photography. Students learn the foundational skills of photography and the use of light and composition within the frame. Students use Digital SLR cameras to develop their understanding of photographic elements and how to paint with light. Students create and present work for critique on a regular basis throughout the term. The main focus of the course is to critique students’ work in creating an image, both technically and aesthetically. At the end of the term, students must submit a mini portfolio following a themed assignment to be critiqued by the instructor in the final wrap-up class.

*Still Photography II* is a course that blends cinematography and the world of photography together. Inspired by Gregory Crewdson's work, students shoot photographs that are elaborately staged and lit using crews familiar with motion picture production and light large scenes using motion picture film equipment and techniques. Students work in a hyper-specific environment, where every aspect of the frame is carefully crafted, from the camera position, to the camera height, to the camera placement, to the focal length, to wardrobe, to the placement of subjects, every object within the frame goes under deep consideration. This further deepens the principles of Mise-en-scene and how important and impactful a single frame can be in cinema.

*Still Photography Workshop II* is broken up into Prep, Lab, and Screen & Critique classes. During the semester will be created two photographs, the first one must be a reproduction of a students' chosen work of art and the second one is left to the free choice of the cohort. Students pitch ideas and concepts for consideration and vote on a project concept during the prep class. The winning concept moves into pre-production and the students are then assigned positions. Students are then expected to prepare for the shoot outside of class time - organize the photo shoot, cast, gather props and material, and work on the visualization material (floor plan and Lighting plot). During the Lab, the students execute the Photo.

## FILM CRAFT I & II

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This course includes lessons from departments that collaborate and intersect with cinematography: screenwriting, directing, producing, production design, and sound. An instructor from the appropriate department teaches each subclass and lessons are geared toward the interests of the cinematographer such as understanding the perspectives of the producer, director, writer, and sound personnel. In screenwriting classes, students are introduced to the craft of screenwriting as well as story as a concept. In directing classes, students are introduced to the director's craft looking at such things as shooting strategy, blocking, and the acting and tone of the film. In producing classes, students look at how to raise money, budgets, scheduling, at the various unions' rules and how to understand contracts. In production design students learn how to interpret the story and translate with the use of design elements. Sound classes introduce onset recordings and how to record sound. Producing will be introduced later in the first term and visited in the second term to coincide with the larger scale projects. Directing and screenwriting will continue through the second term.

## HISTORY OF CINEMA I & II

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The purpose of this course is to introduce the students to an introduction to the history of cinematography, starting at the origin of cinema and analyzing the evolution of the craft and of the role of the cinematographer along the 125 years past since the invention of cinema. The course is lecture based and includes screening of selected works, specifically related to milestones and key points in cinema history. A specific attention is given to highlights the evolution of the techniques. Additionally, the intent is to train students to develop their own analytical skills, so that they can read a movie from the point of view of a professional. Ideally the lessons from the past will become a source of inspiration that students can bring to their own projects.

In addition, the students are required to select and watch 5 movies out of a selection provided by



the instructor and write a response to the film, highlighting aspects of the cinematography, the lighting, the camerawork, composition, or visual storytelling, etc.

During the second semester, each class consists of a screening of an exemplary work, an example of excellence in cinematography, lead each time by a different instructor with a set-up including historical context and things to watch for in relationship with different main topics like working with actors, directing, screenwriting, art direction, sound, costume and lighting. Immediately after the movie, the instructor leads a discussion of the movie and how cinematography integrated with the specific topic.

## SCREEN PROJECTS I & II

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In this course students screen and critique each other's individual projects. Each project is viewed twice, and instructor then leads a critique of the cinematographer's work. The work is analyzed in terms of formal elements, composition, camera work, mise-en-scene, lighting, production value, color grading, visual storytelling techniques, and ultimately the students' goals.

## CINEMATOGRAPHY PRODUCTION LAB I & II

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The ultimate goal of the *One-Year Cinematography Program* is to develop individuals to be able to work professionally as cinematographers or in crews supporting the cinematographer. During the *Cinematography Production Lab* course students have the opportunity to work in a microcosm of the professional world on projects of their own. Each project is to be treated as a professional endeavor and students are observed in their set craft, in their set operations, in their working behavior as crew, on their pre-production work, and on their abilities and successes as a storyteller. There are generally two types of *Cinematography Production Lab* classes: *Production Meetings* and *Lab Workshops*. Each class type meets for the purpose of prepping the students' individual projects.

During the *Production Meetings*, students hold crew meetings to go over each student's individual shoots. The concentration of the meetings are part creative and part logistical, discussing items such as production schedule and calendar, equipment lists, roles and responsibilities, script and location breakdown, and visual and narrative goals. Students also present their pre-production work such as: production booklet, floor plans, shot list, storyboards, look book, director's notebook, schedule, and their project form (their goals for the project). In addition, the instructor may use some time within each new lab to either review production rules or introduce new production practices that the students may have not dealt with before such as getting permits, how to draft a professional call sheet, scouting a location, fundamental production rules, labor laws, and safety procedures.

During the *Lab Workshops*, students pitch and develop their script ideas for their projects. In addition, the classes are used to help generate ideas - the instructor has the students perform writing assignments and exercises to aide in generating or further developing the characters and/or scripts for the projects. During the post-production labs, the students spend time with their editing instructor to strengthen their editing chops as well as devising a strategic workflow for their upcoming projects.

## POST PRODUCTION FOR CINEMATOGRAPHERS

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The job of a contemporary cinematographer is no longer complete after principal photography. A familiarity with editing and post-production workflow is now essential to maintaining integrity of the creative vision from pre-production to the final release. During the first term, students are given in depth hands-on instruction in Davinci Resolve. Students build their skill set and knowledge of the software through lectures and hands on application. They then apply the skills they learn to their own projects, ultimately culminating in mastering an approach to edit their thesis projects. Students explore the creative possibilities of editing and develop an understanding of the relationship between the editor, director and cinematographer.

During the second term, the course moves towards the color grading process. The move towards digital cinematography and away from film & celluloid creates a heavy reliance on postproduction color grading and image treatment. Color correction is a technology that has been developing over the last decade into its own discipline, combining elements of compositing techniques and traditional optical methods into a new form called the Digital Intermediate. As a cinematographer, knowledge of these new color sciences and the possible uses and manipulations in post-production are important skills to develop. Students explore the world of post-production from a cinematographer's perspective by examining post-production workflows for emerging formats (including the Red Dragon), as well as participating in a professional color correction session for their 35mm footage. This course concentrates on the software program DaVinci Resolve, the first scalable color grading system offering multiple levels of acceleration, features and capabilities, providing colorists with exacting and intuitive color control over static or moving objects.

# ONE-YEAR DOCUMENTARY FILMMAKING

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Total Credits: 41

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## PROGRAM OVERVIEW

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The New York Film Academy One-Year Documentary Filmmaking Program is an accelerated, hands-on three-term program designed to immerse students in the study and profession of nonfiction filmmaking. During the first term, students learn the art and technique of visual storytelling through hands-on workshops, in class instruction, and lectures. As the year progresses, students produce films of increasing complexity and depth. By the end of the third term, students have produced six short documentaries, including two new media shorts and a thesis film. Additionally, students develop a non-fiction TV series to pitch to a TV producer or executive. While the emphasis of the program is on hands-on immersion in the art of documentary filmmaking, students also receive instruction on writing, production and post-production technologies, film studies, and the industry as a whole.

While students do not need any documentary filmmaking experience to attend this program, it is recommended that they come to the first day of class with at least three ideas for a nonfiction observational film to be developed in class and then produced. Whether or not students arrive with story ideas, they are assisted by instructors to develop a few and coached through each step of the process of realizing the story they choose.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM OBJECTIVES

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The overall educational objective of the One-Year Documentary Filmmaking Certificate Program is to provide a structured, creative environment for students to develop and evolve as artists. Within that broad description are several specific educational objectives. Students will learn to develop, direct, shoot and edit their own film projects and be given the opportunity to further enhance their skills by acting as crewmembers on their peers' films. Film structure and history will be examined during in-class lectures.

## PROGRAM LEARNING OUTCOMES

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Students will be expected to deliver all projects by the deadlines set. Upon successful completion of the program, students will:

- Construct and produce nonfiction media content at a professional level.
- Demonstrate proficient knowledge of the elements of film language and storytelling techniques.

- Perform the roles of producer, director, cinematographer, sound recordist, and editor on documentary productions.
- Synthesize the artistic and craft skills needed to bring nonfiction media projects from concept to completion.
- Operate camera, lighting, sound, and editing equipment and software proficiently.
- Understand best practices and standards in professional nonfiction media.

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## SEMESTER ONE OBJECTIVES

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In the first semester, students learn the basics of visual nonfiction storytelling. Students study the requisite skills to write, direct, film and edit four short films, as well as in-class exercises and production workshops. The semester ends with students developing and shooting a social issue film of up to 10 minutes, incorporating all of the skills acquired thus far in the program.

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## SEMESTER ONE OUTCOMES

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- Practice documentary craft and visual storytelling skills through assignments and workshops.
- Work collaboratively, directing crewmates and working as a crewmate on student film productions.
- Write a script and pre-visualize a documentary project.
- Demonstrate basic knowledge of camera, lighting, sound, editing equipment and software.
- Demonstrate basic producing skills and knowledge of the pre-production work required for documentary filmmaking.

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## SEMESTER ONE PRODUCTION GOALS

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### PROJECT 1: OBSERVATIONAL FILM

Each student produces a visual story about a process or event. Students are challenged to work "cinematically," to utilize motion picture's most basic and most powerful language: moving pictures. You will tell a small slice of life story using only moving pictures (no sound, effects or music). (Each student directs, shoots, and edits a film of up to 2:30 minutes.)

### PROJECT 2: WHY DOCS FILM

Each student will create a 90 second to 3-minute, first person, freestyle film which answers the question "Why Documentaries?" This film also gives students a chance to explore the first person documentary form in miniature.

### PROJECT 3: CHARACTER FILM

Students are challenged to reveal an extraordinary or extremely ordinary person using image and sound to build a "direct cinema" style story. Students are challenged to share their subject with the audience via authentic "scenes" from their character's life rather than telling us about or interviewing the person - like a fiction film. (Each student directs, shoots, and edits a film of up to 5 minutes.)

### PROJECT 4: SOCIAL ISSUE FILM

Adding interviews, and narration to their arsenal of documentary film language and making use of research, story development, and pre-scripting techniques, students tell a story that explores the

social issue of their choice. Third Party Materials are also used. Students may provide a fresh perspective on a political issue or document a local story that has larger implications. Students end the 1<sup>st</sup> Semester having shot their Social Issue Film. REQUIRED FILM LANGUAGE: Interviews, Narration, at least one use of a third party material(s). REQUIRED APPROACH: Pre-scripting, (Each student writes, shoots, directs and produces a film of up to 10 minutes in length.)

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## SEMESTER TWO OBJECTIVES

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Building on the foundations learned in the first semester, the focus of the second semester is the development of the thesis film project, a short film of up to 20 minutes in length. Students pitch and develop the film throughout the semester with the guidance of faculty. In addition, students will explore the non-fiction new media landscape and create a piece of new media content. Through a series of advanced Production Workshops, students will further develop their cinematography and technical skills and practice covering verite scenes and lighting interviews.

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## SEMESTER TWO OUTCOMES

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- Develop and pre-produce a substantial documentary short.
- Create new media content.
- Professionally organize a production schedule and budget.
- Research information and story needed to create impactful documentaries.
- Discuss seminal documentary films and their use of different styles and techniques.

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## SEMESTER TWO PRODUCTION GOALS

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### PROJECT 4 (CONTINUED): SOCIAL ISSUE FILM

In the second semester, students will edit their Social Issue film. Following an initial rough cut, students will further develop their edit including sound editing and finishing, culminating in a final screening. (Each student edits and finishes a film of up to 10 minutes in length.)

### PROJECT 5: NEW MEDIA FILMS

Each student creates a new media project of their choosing for distribution on the internet and/or social media. Students are challenged to utilize the intimate dimensions of the player window to their advantage, to attract and hold the interest of the web-surfing audience, and to inspire them to “share” the film. Each student directs, shoots, and edits at least one new media piece.

### PROJECT 6: THESIS FILM, INDEPENDENT DOCUMENTARY

The culmination of the One-Year Documentary Program is a thesis film of the student’s own choosing. Using any film language and equipment learned throughout the year, as well as research, writing, planning, students prepare to shoot a film of up to 20 minutes in length.

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## SEMESTER THREE OBJECTIVES

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Building on the foundations learned in the first two semesters, the third semester focuses on the production and editing of the thesis film project, a short film of up to 20 minutes in length. Students edit the film throughout the semester with the guidance of faculty. In addition, students will work on a number of other assignments and modules throughout the semester, such as a TV pitch, pitchfest pitch, and creative professional development that they can use in their portfolios following graduation.

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## SEMESTER THREE OUTCOMES

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- Shoot and edit a short documentary project with a professional level of competency.
- Demonstrate advanced understanding of nonfiction storytelling through editing.
- Prepare materials for a professional portfolio.
- Actively participate in constructive editorial and creative feedback on film projects.
- Develop and present a documentary TV series project and pitchfest pitch.

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## SEMESTER THREE PRODUCTION GOALS

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### PROJECT 6 (CONTINUED): THESIS FILM, INDEPENDENT DOCUMENTARY

In the third semester, students continue working on their thesis film, focusing on editing their projects. The final project will be up to 20 minutes in length, designed to function as a calling card and to excel on the festival circuit.

### PROJECT 7: DOCUMENTARY TELEVISION SERIES PITCH

Students conceive and develop an idea for a documentary series, then develop and polish a written pitch deck and verbal pitch for it. Using the knowledge they have gained from their Documentary TV Storytelling and Master Classes, as well as the documentary techniques learned throughout the first two semesters, students are challenged to structure and pitch a TV series that obeys both classical story conventions and the unique requirements of an episodic series. Students create a thorough and engaging pitch of up to 5 minutes in length.

## COURSE BREAKDOWN

| <b>SEMESTER ONE</b>   |   |                |
|-----------------------|---|----------------|
| <b>Course Number</b>  | <b>Course Title</b>                       | <b>Credits</b> |
| DOCU100N              | Documentary Craft I                       | 3              |
| DOCU110N              | Camera Lighting and Sound I               | 3              |
| DOCU120N              | Documentary Production Workshop I         | 1              |
| DOCU130N              | Documentary Producing I                   | 3              |
| DOCU140N              | Documentary Traditions and Aesthetics I   | 2              |
| DOCU150N              | Documentary Storytelling I                | 2              |
| DOCU160N              | Editing I                                 | 2              |
| <b>TOTAL</b>          |   | <b>16</b>      |
| <b>SEMESTER TWO</b>   |   |                |
| <b>Course Number</b>  | <b>Course Title</b>                       | <b>Credits</b> |
| DOCU200N              | Documentary Craft II                      | 2.5            |
| DOCU210N              | Camera Lighting and Sound II              | 2              |
| DOCU220N              | Documentary Production Workshop II        | 1              |
| DOCU230N              | Documentary Producing II                  | 2              |
| DOCU240N              | Documentary Traditions and Aesthetics II  | 1              |
| DOCU250N              | Documentary Storytelling II               | 3              |
| DOCU260N              | Editing II                                | 1              |
| <b>TOTAL</b>          |   | <b>12.5</b>    |
| <b>SEMESTER THREE</b> |   |                |
| <b>Course Number</b>  | <b>Course Title</b>                       | <b>Credits</b> |
| DOCU300N              | Documentary Craft III                     | 2              |
| DOCU310N              | Camera Lighting and Sound III             | 1              |
| DOCU320N              | Editing III                               | 3              |
| DOCU330N              | Documentary Producing III                 | 2              |
| DOCU340N              | Documentary Traditions and Aesthetics III | 1              |
| DOCU350N              | Documentary Storytelling III              | 1              |
| DOCU360N              | Editing IV                                | 2.5            |
| <b>TOTAL</b>          |   | <b>12.5</b>    |

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## COURSE DESCRIPTIONS

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### DOCUMENTARY CRAFT I

This course introduces students to the craft of documentary filmmaking. *Documentary Craft I* prepares students to create their own films and is the venue for screening and critiquing their work throughout the course. Documentary Craft instructors challenge and collaborate with students to find the most effective and expressive visual means to tell their stories. Students develop a vocabulary for talking about and working on film. The process of filmmaking is broken down and explored through discussions, readings, case studies, and guest lecturers.

### CAMERA LIGHTING AND SOUND I

In Camera Lighting and Sound students begin shooting in their first week of school. This hands-on approach continues throughout the program, building on knowledge and gaining experience using multiple cameras and shooting techniques. In the first week, students are trained on their first camera and learn the basic components of a shot and how to manipulate the picture. Emphasis is placed on the use of moving images without sound. Through hands-on exercises, students explore the possibilities of digital video. In the first term, students learn to shoot on digital cameras. In sound classes students learn to get the best quality sound recording by working with boom-poles, external shotgun microphones, wireless lavalier microphones, and digital audio recorders. These classes provide concepts, technical information, and hands-on demonstrations in recording sound. The classes are designed to challenge the students to use sound as an additional tool for storytelling, and take them through the complete recording process.

### DOCUMENTARY PRODUCTION WORKSHOP I

Documentary Production Workshop is designed to demystify the craft of filmmaking. It is a hands-on class in which students shoot exercises under the supervision of the instructor. The technical aspects of filmmaking are seen as tools to realize and better tell the story. The guiding idea is that once students can identify the scene or story playing out in the life they are filming, the necessary craft and techniques will follow. Through in-class exercises, the rules and tools of shooting and recording for story are defined and practiced. This applies to the use of lenses, lighting, sound, pre-production, and editing.

### DOCUMENTARY PRODUCING I

In Documentary Producing I, students learn how to pre-produce and produce small documentary films, using the appropriate releases and forms and creating production books for their own short films. The importance of having a finished beat sheet, shooting list and/or script before going into a shoot is stressed, as it applies to creating realistic production plans, schedules, and call sheets.

### DOCUMENTARY TRADITIONS AND AESTHETICS I

Documentary Traditions and Aesthetics I introduces students to the critical concepts of documentary filmmaking through lectures, screenings and group discussions. It also provides an overview of film history, creating contexts for important movements and directors. Each session gives students the chance to consider a significant documentary film (or films) within the larger perspective. We will



repeatedly explore the relationship between content and form – between what’s being said and how it’s being said. Seminal documentaries as well as those with groundbreaking styles and/or structures are given high priority, as are significant films by historically underrepresented filmmakers. Particular attention is paid to the practical lessons that new filmmakers can take away from each film we screen in class. This course doesn’t follow a strictly historical chronology. We jump around a bit so that students have useful examples of the kinds of documentaries that they’ll be making for their next assignment – observational films; verite films; social issue films, etc.

### DOCUMENTARY STORYTELLING I

This course is designed to help students develop their ideas for their films using the classic elements of narrative. Students are taught to identify the stories at play in the lives of their subjects, and then to create strategies for capturing and telling those stories. Utilizing loglines, ever-evolving verbal pitches, storytelling and writing exercises, and scripting techniques, the course focuses on the fundamentals of visual storytelling. It provides students with constructive analysis and support as they take a story from initial idea to beat sheet, synopsis and shot list. For the Social Issue film, the process continues through a rough draft of a shooting script, and finally, a script and shooting list. Through a combination of in-class readings, supportive discussions and one-on-one consultations with their faculty mentors, students learn how to story produce their documentary films. For students’ Social Issue Film, students write a draft of a shooting script and continue working with "paper cuts" during the editing process.

### EDITING I

Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor’s ability to tell a story and work with the shots that makes all the difference. One-Year Documentary students will learn how to use industry-standard editing software and are taught the fundamental concepts of film editing, both practical and aesthetic. Classes consist of lectures that combine technical information, demonstrations, and short exercises to check for mastery of each new technique. Each student edits his or her own films, working with professional editors during supervised hours.

### DOCUMENTARY CRAFT II

In the second semester, students further develop a vocabulary for talking about and working on film. The process of filmmaking is broken down and explored through discussions, readings, case studies, and guest lecturers. Basic principles of film language are explored including film aesthetics (cinematography, editing, style), film theory, ethics, and criticism. Different techniques in editing, shooting, and storytelling are explored. Students examine how elements of narrative depend on and interact with elements of the film's style. While working on and preparing to shoot their thesis, students will also explore special topics in new media such as micro docs, podcasting, and crowdfunding.

### CAMERA LIGHTING AND SOUND II

In the second semester, students expand their cinematographic repertoire with more advanced exercises, test scenes, and thesis gear discussions. Students further develop their skills as verite' filmmakers, shooting handheld and practicing finding the story in uninterrupted real world situations.

As students progress through the course, they learn how to support the mood of the story with lighting choices focusing on how to light for the documentary film, including lighting for interviews and lighting on the fly. At the end of the semester, students will prepare a visual approach for their thesis film and meet with faculty to present their strategies.

### DOCUMENTARY PRODUCTION WORKSHOP II

In Documentary Production Workshop II, the focus becomes test shoots and preparations for the thesis shoots. Students will come to class prepared to test out their strategies for their thesis shoots including camera movement, framing and composition, and picture profile. Using the knowledge they've gained over the course of the past two semesters, at the end of the semester students will present their thesis gear strategy for faculty sign off and approval.

### DOCUMENTARY PRODUCING II

In this second semester course students will focus on their thesis film pre-production materials including a draft budget. Students will have classes on special topics such as music rights.

### DOCUMENTARY TRADITIONS AND AESTHETICS II

Documentary Traditions and Aesthetics II explores at an intermediate level the themes that students were introduced to in the first term. It focuses on creating contexts for important movements and directors. Seminal documentaries as well as those with groundbreaking styles and/or structures are given high priority, as are significant films by historically underrepresented filmmakers. Students investigate at a deeper level the connection between content and form - between what a film says and how it says it. All the works we screen in Documentary Traditions and Aesthetics are specifically selected to provide students with a wide range of inspiring examples for their own films.

### DOCUMENTARY STORYTELLING II

This course is designed to help students further their understanding of non-fiction narrative and develop their ideas for their thesis films using the classic elements of narrative. Students are taught to identify the stories at play in the lives of their subjects, and then to create strategies for capturing and telling those stories. Utilizing loglines, ever-evolving pitches, storytelling and writing exercises, the course focuses on further developing their visual storytelling skills. It provides students with constructive analysis and support as they develop the story for their thesis film from initial idea to beat sheet, synopsis and shot list. Through a combination of in-class readings, supportive discussions, and one-on-one consultations with their faculty mentors, students learn how to apply story producing and writing techniques to their more thoroughly developed thesis projects.

### EDITING II

Editing II is focused around students' final cut of their social issue films. Students will learn more advanced editing theory and skills using industry-standard editing software. In-class exercises will cultivate students' ability to edit for story and further their understanding of the editing process.

### DOCUMENTARY CRAFT III

With production on the thesis film wrapped, students spend the third semester learning about nonfiction television, developing a pitch deck and ultimately presenting a final TV pitch to an industry guest. Documentary Craft III also centers around a number of case studies and master classes with industry guests. The semester ends with a final screening of the students' thesis films.

### CAMERA LIGHTING AND SOUND III

Camera Lighting and Sound III is focused on furthering techniques learned throughout the year including advanced, hands-on production workshops with special gear. Students will also participate in a number of special topics classes such as a thesis debrief after returning from their production and overviews of freelancing and cinematographic studies.

### EDITING III

In the third semester, students will focus on their thesis film edit. Students will start from media management and project setup, progressing through their thesis cut, and ultimately preparing a story cut in time for the Editing IV class. This course will also cover an introduction to advanced finishing processes such as prepping for sound mix, color correction, Photoshop and After Effects. At the end of the semester, students will complete their final export of their thesis film for submission.

### DOCUMENTARY PRODUCING III

Documentary Producing III classes expose students to business skills related to: contracts, clearances, marketing, film festivals, new and traditional models of finance and distribution and the basics of creating and running a small business. These additional business skills will also prepare students for additional jobs in documentary film after graduation. Job preparation skills are also developed, including bios, resumes, cover letter writing, and the development of career strategies.

### DOCUMENTARY TRADITIONS AND AESTHETICS III

Documentary Traditions and Aesthetics III further explores at an advanced level the themes that students were introduced to in the first two terms. Seminal documentaries and those with groundbreaking styles and/or structures continue to be given high priority, as are significant films by historically underrepresented filmmakers. The course also branches out potentially including additional forms such as documentary series and hybrid works that combine elements of both documentary and fiction. Students investigate at a deeper level the connection between content and form - between what a film says and how it says it. All the works we screen in Documentary Traditions and Aesthetics are specifically selected to provide students with a wide range of inspiring examples for their own films created in this program and beyond.

### DOCUMENTARY STORYTELLING III

A continuation of Documentary Storytelling II, the third semester is centered around finishing their proposals from the previous semester and preparing for an industry pitch fest during which students will present a final pitch of their now produced thesis film to an industry guest. In this term, students will also work on "paper cuts" of their thesis edits and review with faculty for feedback.

## EDITING IV

The culmination of all the work throughout the year, the Editing IV course takes place over the last 7 weeks of the program. Students will submit a story cut of their thesis film to faculty for approval. After receiving approval, students will work with a top documentary editor as they edit their final Thesis Films. Students are required to advance their thesis cuts upon receiving each round of feedback and to be prepared to submit additional cuts as scheduled throughout the course.

# ONE-YEAR FILMMAKING

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Total Credits: 41

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## PROGRAM OVERVIEW

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The New York Film Academy One-Year Filmmaking Program is a 3-semester conservatory-based, hands-on program. The curriculum is designed to introduce energetic prospective filmmakers to all aspects of the discipline. The New York Film Academy One-Year Program in Filmmaking provides a creative setting with which to challenge, inspire, and develop the talents of its student body. Students follow an intensive curriculum and achieve multiple learning goals.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM OUTCOMES

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Upon graduation from the One Year Film program, students will:

- Recognize and apply the elements of visual storytelling in their own films.
- Exhibit effective directing and cinematographic techniques.
- Display production management, collaboration and leadership skills.
- Demonstrate an understanding of cinematic story structure through the composition of short screenplays.
- Demonstrate technical skills in picture and sound editing.

## SEMESTER ONE OBJECTIVES

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During the first semester, students will learn the foundations of the art and technique of visual storytelling. Students will learn the requisite skills to write, direct, film, and edit seven short films. This accelerated pace of study develops students' basic narrative and visual literacy skills, which further terms will build upon. Filmmakers are also introduced to acting. On-set, instructor-guided production workshops allow students to hone their skills as crewmates, actors, and directors. Sound design courses are also introduced, furthering the students' visual storytelling skills with the addition of dialogue. The semester ends with students filming a short film up to seven minutes, utilizing all of the skills acquired in the program thus far.

## SEMESTER ONE OUTCOMES

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- Practice the fundamentals of directing and visual storytelling.

- Explore the foundations of film and digital cinema video production, along with digital editing.
- Learn the basic elements of screenwriting craft.
- Explore introductory training in acting and directing actors.
- Practice the basics of producing for film.
- Utilize collaborative strategies and techniques while on-set and in class screen and critique sessions.

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## SEMESTER ONE PRODUCTION GOALS

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- Write a complete short film screenplay with dialogue.
- Film an end-of-semester Dialogue Film of up to seven minutes.
- Write, direct, and edit seven short projects.
- Crew as cinematographer, gaffer, sound mixer, and assistant camera on classmates' projects and instructor-led Production Workshops.

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## SEMESTER TWO OBJECTIVES

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In semester two, students begin to look more closely at directing aesthetics while writing drafts of their Intermediate Film screenplays to be produced in semester three. Students continue to develop their filmmaking skills through further classes in screenwriting, directing, cinematography, editing, and producing. In this semester, students are introduced to the equipment package that they will use in their semester three Intermediate Film. On-set, instructor-guided advanced production workshops allow students to become more proficient in the roles of gaffers, grips, assistant directors, sound mixers, boom operators, and script supervisors.

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## SEMESTER TWO OUTCOMES

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- Continue to develop fundamental filmmaking skills through courses in directing, screenwriting, producing, cinematography, and digital editing.
- Refine visual storytelling skills through a series of instructor-led production workshops.
- Continue practicing collaborative strategies and techniques while on-set and in class screen and critique sessions.

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## SEMESTER TWO PRODUCTION GOALS

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- Collaborate on up to five production workshops led by the directing, cinematography, and sound instructors, simulating the on-set environment and workflow students will encounter on their Intermediate Film productions in semester three.
- Write a complete short film screenplay with dialogue that will be the basis of their Intermediate Film.
- Broaden understanding and practice of the various crew positions and complex set procedure inherent on more advanced productions.
- Begin pre-production for the Intermediate Film.

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## SEMESTER THREE OBJECTIVES

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Building upon the filmmaking foundations learned in the previous semesters, students are expected to produce a polished short film of up to 15 minutes in length (Intermediate Film). This film may be shot on 16mm film, 35mm film, or on digital cinema cameras, depending on each student's personal aspirations, creative decisions, and budget. Each student must enter the third semester with a greenlit script (written in Semester Two) for the Intermediate Film Project.

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## SEMESTER THREE OUTCOMES

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- Explore advanced editing techniques.
- Demonstrate efficient post-production workflow on a short narrative film.
- Explore effective techniques for on-set production through the development and production of the Intermediate Film.
- Practice the basics of producing for film.
- Create producing and directing pre-production deliverables.

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## SEMESTER THREE PRODUCTION GOALS

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- Direct and edit a film of up to 15 minutes (shot on 16mm film, 35mm film, or digital cinema cameras).
- Participate as a principal crewmember on fellow students' films.
- Complete a final edit of the Intermediate Film.
- Complete professional quality production books, which includes, but is not limited to scene analysis, shot list, storyboard, floorplans, shooting schedule, budget, production design plan, cast and crew list.

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## INTERMEDIATE FILM SCREENING

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The Intermediate Film will be presented in the NYFA screening room for an invited audience. Students are responsible for inviting all guests. This public screening is not part of the formal evaluation process, but serves as a celebration of the students' progress and achievements in the 1 Year program.

## CREDIT BREAKDOWN

| <b>SEMESTER ONE</b>   |                                   |                |
|-----------------------|-----------------------------------|----------------|
| <b>Course Number</b>  | <b>Course Title</b>               | <b>Credits</b> |
| FILM171N              | Acting for Directors              | 1              |
| FILM111N              | Cinematography I                  | 2              |
| FILM121N              | Digital Editing I                 | 3              |
| FILM101N              | Director's Craft I A              | 2              |
| FILM151N              | Director's Craft I B              | 2              |
| FILM237N              | Producing for Directors I         | 1              |
| FILM157N              | Production Workshop I             | 2              |
| FILM131N              | Screenwriting I                   | 2              |
| FILM141N              | Screenwriting II                  | 2              |
| <b>TOTAL</b>          | -                                 | <b>17</b>      |
| <b>SEMESTER TWO</b>   |                                   |                |
| <b>Course Number</b>  | <b>Course Title</b>               | <b>Credits</b> |
| FILM241N              | Cinematography II                 | 2              |
| FILM167N              | Digital Editing II                | 2              |
| FILM181N              | Director's Craft II               | 1              |
| FILM232N              | Producing for Directors II        | 2              |
| FILM227N              | Production Workshop II            | 3              |
| FILM191N              | Screenwriting III                 | 2              |
| <b>TOTAL</b>          | -                                 | <b>12</b>      |
| <b>SEMESTER THREE</b> |                                   |                |
| <b>Course Number</b>  | <b>Course Title</b>               | <b>Credits</b> |
| FILM261N              | Intermediate Film Post-Production | 4              |
| FILM252N              | Intermediate Film Prep            | 2              |
| FILM251N              | Intermediate Film Production*     | 4              |
| FILM242N              | Short Film Directing I            | 2              |
| <b>TOTAL</b>          | -                                 | <b>12</b>      |



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## COURSE DESCRIPTIONS

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### DIRECTOR'S CRAFT I A

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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

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In this course, students undergo intensive training in the use of digital 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.

### DIGITAL EDITING I

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This course presents students with multiple aesthetic approaches to editing film and video. Students will learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. The course will also discuss the psychological and emotional effects of editing on the overall story. Additionally, students will learn to operate industry-standard digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

### SCREENWRITING I

---

This course introduces the established tools and language used in writing a film project. Students will take a story from initial idea, treatment, and outline to a rough draft and finally a shooting script. Instruction focuses on the fundamentals of visual storytelling. The intersection of story structure, theme, character, tension, and conflict is examined through detailed scene analysis. In-class discussion provides students with constructive analysis and support. Students are encouraged to tell their stories visually, rather than relying on dialogue.

### PRODUCING FOR DIRECTORS 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.

## SCREENWRITING II

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In addition to providing an in-depth study and exploration of dialogue in film, Screenwriting II focuses on the writing, rewriting and polishing of the 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.

## DIRECTOR'S CRAFT I B

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A continuation of Director's Craft I A in the first semester. Students expand upon lessons already learned and complete an additional three short film projects.

## DIGITAL EDITING II

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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**

## PRODUCTION WORKSHOP I

---

Students stage and shoot complex dramatic exercises under the guidance of the instructor. They design shots to heighten the emotion of a sequence, then shoot the sequence on digital video in a supervised environment. The relationship between text and subtext is explored in depth through classroom sessions, screenings and critiques, and in the field production exercises.

## ACTING FOR DIRECTORS

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This course adheres to the philosophy that, in order to direct actors, one must understand and experience acting as art and methodology. Directing students will become actors. Students learn how to identify a screenplay's emotional "beats" and "character objectives" in order to improve their actors' performances. Students are prepared to not only communicate and collaborate with their actors, but to actualize the best emotional outcome of a scene.

## DIRECTOR'S CRAFT II

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Building upon knowledge and skills acquired in Director's Craft I, this course is a concentrated examination and analysis of the aesthetic elements of the director's toolkit as it applies to shot choice, composition, setting, point of view, character, and camera movement. Students learn how to cover complex dialogue scenes with a series of shots and practice different approaches to coverage

by breaking down scenes from their own scripts. Students are encouraged to develop their own directorial style, drawing from the elements presented in this class. **Prerequisite(s): Director's Craft I A & Director's Craft I B**

## CINEMATOGRAPHY II

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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, digital cinema cameras, 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**

## PRODUCTION WORKSHOP II

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This hands-on course challenges students to interpret and apply all theory and practice of the first term curriculum in a series of sync-sound production exercises. Students shoot complex dramatic scenes on 16mm film and digital cinema cameras 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): Production Workshop I**

## 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 Dialogue Film are incorporated into the more refined and nuanced Intermediate Film scripts. **Prerequisite(s): Screenwriting I & Screenwriting II**

## PRODUCING FOR DIRECTORS 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 for Directors I**

## SHORT FILM DIRECTING I

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Utilizing the skills learned in the Director's Craft IA, IB, and II, this course examines the director's challenge in directing the short film, specifically the intermediate film. Through a series of lectures and exercises, the tools available to implement the director's vision in the unique narrative structure of the short film are examined in depth. **Prerequisite(s): Director's Craft II**

## INTERMEDIATE FILM PREP

---

This course prepares students for their final presentation of their intermediate Film production book. Through a combination of lectures, exercises, and individual mentoring sessions, the skills required to produce a detailed production presentation, including both aesthetic and production goals, will be taught. The student will make a final presentation for project approval, and participate in an analysis of their production experience after completion of principal photography, in this class. **Prerequisite(s): Successful completion of Director's Craft II & Producing for Directors II**

## INTERMEDIATE FILM PRODUCTION

---

Term two culminates in the pre-production and production of the Intermediate Film. This film project is the capstone project of terms one through four. All students are challenged to incorporate lessons from all other courses in the design and execution of these films. These projects may be up to 15 minutes in length of any genre style and may be produced either on 16mm film, 35mm film or digital cinema cameras. **Prerequisite(s): Successful Completion of Director's Craft II & Producing for Directors II**

## 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 Director's Craft II & Producing for Directors II**

# ONE-YEAR GAME WRITING & DESIGN

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Total Clock Hours: 912

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## PROGRAM OVERVIEW

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The New York Film Academy *One-Year Game Writing & Design Program* is a two term conservatory-based, full-time program. Students follow an intensive curriculum that is designed to immerse gifted and energetic prospective game designers and developers in all aspects of the discipline. It provides a creative setting in which to challenge, inspire, and perfect the talents of its students.

The strength of the NYFA *One-Year Game Writing & Design Program* is in its combination of storytelling studies, game design theory, game arts education, game programming education, and the hands-on direct application of each. The program is further enhanced by concentrating on the commercial realities of the medium with real world education through master classes, guest speakers, attendance at game industry events, and NYFA's collaboration with industry-leading game companies.

## PROGRAM OBJECTIVES

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The educational objectives of the *One-Year Game Writing & Design Program* are to give students an introductory education in the art and craft of professional game design and development, and to instruct students through an intense schedule of lectures, practical workshops, and project development cycles to excel in the creative art of game design & development.

Students receive a comprehensive look at the arts of game & narrative design through courses in the history and theory of game design, game writing, and narrative design. Students also receive comprehensive instruction in coding, 2D and 3D art and animation, sound design, and producing/project management. Special guests from the game industry and related fields are invited to speak during the NYFA evening lecture series. Students are assigned multiple projects in the concentrations of game writing, game art, game programming, and game design. These projects will be subject to critique by senior instructors and by peers during in-class workshops, as well as being showcased and play-tested at regional game industry events.

## EXPECTED LEARNING OUTCOMES

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*One-Year Game Writing & Design* students at NYFA are introduced to every facet of game design, from writing to art to development to programming. They are expected to create their own game design documentation, a series of paper and digital prototypes, and a portfolio that includes multiple playable game demos across a wide range of game types and platforms. Students are encouraged to be creative but are also taught to think of each game design milestone as one part of a larger game.

Students understanding their place in a collaborative game design environment is just as important as completing their individual projects.

Skills learned as a result of successful completion of this program include:

- The ability to work collaboratively in a high-pressure creative environment.
- An in-depth knowledge of the theories of narrative storytelling in video games.
- An introductory knowledge of the techniques and practices of game art and animation.
- An introductory knowledge of the language and processes of game programming.
- A firm foundation in the theories, methods and execution of game development, through participation in the creation of a series of playable games.
- Intermediate understanding of the Maya 3-D Art & Animation Software.
- Intermediate understanding of the C# Programming Language and coding for the Unity game engine.
- Knowledge of the history and current state of the video game industry.

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## GRADUATION REQUIREMENTS

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The *One-Year Game Writing & Design Program* requires successful completion of the following creative projects in partial fulfillment of the graduation requirement:

- Satisfactory participation in all courses
- 3-D Art & Animation Portfolio
- Game Design & Narrative Design Documents
- Completion of a minimum of 4 playable games
- Application of the Agile: Scrum methodology

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to The New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to The New York Film Academy.

The New York Film Academy *One-Year Game Writing & Design Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. As is customary in visual arts studies, lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than two terms.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the One-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

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## COURSE HOURS BREAKDOWN

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| COURSE                                    | NUMBER   | HOURS |
|---|----------|-------|
| Narrative Design Workshop I               | GDSN100N | 96    |
| Game Design Workshop I                    | GDSN110N | 96    |
| Game Analysis: Playable Systems           | GDSN120N | 96    |
| Game Studio: Agile Development            | GDSN130N | 96    |
| 3D Art and Animation                      | GDSN140N | 48    |
| Narrative Design Workshop II              | GDSN200N | 96    |
| Game Design Workshop II                   | GDSN210N | 96    |
| Game Analysis: Industry                   | GDSN220N | 96    |
| Game Studio: Producing                    | GDSN230N | 96    |
| Art Direction for Game Designers          | GDSN245N | 48    |
| Improvisational Acting for Game Designers | GDSN250N | 48    |

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## COURSE DESCRIPTIONS

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### NARRATIVE DESIGN WORKSHOP I

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This course introduces students to the art and craft of storytelling through writing, sound, and art direction. Starting with the traditional structures of linear storytelling, and developing skills in a variety of non-linear storytelling models, students practice both narrative design and game writing throughout this course. With this firm foundation in narrative theory, students are then introduced to the tools, theory and craft of storytelling in an interactive medium. Special attention is paid to the construction of compelling characters and believable dialogue. Finally, students are introduced to the narrative design document, the vision document that guides every game's audio-visual story development. Students begin work on a series of narrative design documents in each project cycle, each advancing their application of audio-visual storytelling, and nonlinear writing techniques.

### NARRATIVE DESIGN WORKSHOP II

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Picking up where *Narrative Design Workshop I* left off, students continue to develop their narrative design documentation, with increasing focus on the priority of story in the shaping of the game's design and execution. Focus is placed on a step-by-step approach to turning big ideas into workable game concepts and, eventually, scripts. In addition, more advanced topics in interactive storytelling are explored, including: game properties as franchises; inside the creative process of the game writer; the writer's role in the development team; the dynamics of story changes in game development; and the analysis and deconstruction of selected video game story lines as a tool for students to know what makes a great video game narrative.

## GAME DESIGN WORKSHOP I

---

This course begins with an overview of pre-tech games such as card games, board games, and puzzle games. The instructor leads the students in supervised gameplay and aids in the analysis and deconstruction of how these games work and what makes them fun and compelling. The course then moves to paper and dice games such as *Dungeons and Dragons*. Each student is required to create their own paper and dice game as a way to gain better understanding of what makes these games entertaining and compelling. Finally, the class switches its focus to rapid paper prototyping for their digital games, providing students with one important component in the design process and analysis of playable systems as expressed in their digital games. In its theory component, *Game Design Workshop I* also asks students to think critically about the contemporary video game marketplace, the design and narrative conventions, and to grapple with the most controversial topics that affect the industry: diversity, gender and racial stereotyping, shifting roles of the independent and AAA scenes, and the influence of new technologies like virtual and augmented reality on the game industry landscape.

## GAME DESIGN WORKSHOP II

---

This course will build upon the foundations established in previous courses, and will focus on advanced processes and approaches to successful game design. The course is workshop-focused meaning a substantial portion of time will be spent actively engaged in the design process. Readings and lectures will supplement discussions as students explore more nuanced facets of the game design process. Creating high quality work is the primary goal and everything else is intended to support that aim. The course utilizes the playcentric design methodology, and playtesting, experimentation, and design revision are the cornerstones of the course's design approach. In addition to the practical application of design skills, students are asked to conduct research into topics of their choice, and find ways to express meaningful cultural and social commentary through their games. The final outcome of work in the *Game Design Workshop II* will be designers with a clear, recognizable creative voice.

## GAME ANALYSIS: PLAYABLE SYSTEMS

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This course provides students with a wide-ranging but focused set of analytic and critical tools that can be used to better understand, analyze, and critique games. Students learn about the history of games and the context of their design and production to develop a critical and philosophical vocabulary for talking about games and their meaning and purposes. Starting with the overarching framework of playcentric design, students examine different approaches that have been used to analyze games; employ critical lenses for focusing on different aspects of games; and use hands-on methods for understanding game fundamentals at a deep level. The course uses practical techniques, from producing and project management to coding to allow students to apply these theories to their game projects.

## GAME ANALYSIS: INDUSTRY

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This course educates students on many of the fundamental and various business models found within the game industry today. Included, as part of the course is an examination of the roles and



responsibilities of studio staff members, an in-depth review of the online, social, and mobile business models, the proposal and contract development process, and the success metrics associated with a successful game. Much of this work is conducted in the context of project development cycles, giving students an opportunity to think about these industry trends and apply them to the creation of games that leverage this knowledge in the marketplace.

### 3D ART & ANIMATION

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This course introduces students to Autodesk's Maya Animation, Visual Effects, and Compositing software, a robust application used throughout the video game industry for the creation of art assets. Students learn how to optimize the Maya interface for enhanced productivity. They are introduced to polygon tools and taught polygonal modeling in a hands-on environment. Students create models and character designs using the techniques taught in this class that can then be used in their game projects throughout the term.

### GAME STUDIO: PRODUCING

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This hands-on game studio course brings together theory and technical expertise into the creation of playable games. Students form their own game studio development teams starting with small groups and ending with a game project executed by the entire class. Students conceptualize and build a series of working games as they learn and employ Agile and scrum methodology and playcentric design. Using an array of industry-standard online tools to document their work and manage their tasks, students focus on game production workflow with an emphasis on managing the design, development, and testing of a series of working games.

### GAME STUDIO: AGILE DEVELOPMENT

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This hands-on game studio course builds on the projects of the *Game Studio: Producing* course, and is focused on the production and development of digital games. Students form their own game studio development teams comprised, though they will also have opportunities to design and develop at least one solo game. Students conceptualize and build working games as they employ Agile and scrum methodology and playcentric design. In this second term course, students will expand their application of design skills to multi-level, multi-player games for a range of platforms.

### ART DIRECTION FOR GAME DESIGNERS

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This course shifts students into the role of an art director, and asks them to examine the role of design, look development, and user experience design in building games. It covers basic skill set presentation (art history, color theory, basic composition, typography, basic digital media skills), and allows students to apply these skills to their playable game projects, within the constraints of technology, client needs, end-user experience, etc. This course also discusses UX/UI concepts as students design games that smoothly integrate design thinking into their technical execution. Students will practice mastering the look and feel of an experience as art directors.

## IMPROVISATIONAL ACTING FOR GAME DESIGNERS

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This course is a study and practice in imagination, playfulness, group work, communication, and freedom of expression. It is in the curriculum to help students become less inhibited creatively, learn to communicate more effectively, and learn to resolve conflict efficiently. The course includes games/exercises that challenge the student to filter their internal creativity into outward expression, focusing on commitment and clarity when expressing playfulness. Working with others is highly emphasized and establishing a group mind involving creativity and imagination is the primary goal. This acting course helps to equip students with skills they need to negotiate the industry, including: public speaking, adaptability, and presentation skills.

# ONE-YEAR MUSICAL THEATRE

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Total Credits: 29.5

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## PROGRAM OVERVIEW

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The Professional Conservatory of Musical Theatre at The New York Film Academy's One-Year Musical Theatre Program is an immersive, accelerated, full time program split into two terms. Students interested in musical theatre are able to study the various aspects of the craft under the guidance and tutelage of a first rate, Broadway level faculty. The program is designed to accommodate beginning, intermediate, or advanced level performers and gives them the opportunity to hone their skills in the central hub for launching musical theatre careers – New York City.

The One-Year Musical Theatre program allows students to explore the integral skills required for success in this field, to understand professional ethics, and to prepare themselves for the rigorous physical and emotional demands of a musical theatre career. Focus is on effectively interpreting scripts, songs and choreography in a variety of genres while simultaneously presenting themselves professionally in audition, rehearsal and performance settings.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM LEARNING OBJECTIVES

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- Collaborate and network with directors, musicians, and choreographers.
- Display and practice the core techniques of singing, dancing and acting as it is applied to musical theatre and the stage.
- Create believable characters with emotional and psychological depth.
- Effectively interpret text and music and apply this learned knowledge to performance.
- Understand and practice vocal health and technique.
- Demonstrate abilities in audition technique, song interpretation, contributing to an ensemble, as well as learning and executing choreography.

## SEMESTER ONE OUTCOMES

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Through focus on self-evaluation, practice, and hands-on training, the first semester sets the foundation for the core fundamentals of musical theatre: singing, dancing and acting. Students are immersed in comprehensive classes covering proper terminology, musical theatre history,

connection to the physical self, vocal technique, voice production and exploration of musical theatre genres. Students learn to identify what makes them unique as a performer and what skills and tools are essential when interpreting material. Dance is a large component of semester one with focus on technique, line and placement. Additional emphasis is placed on organic acting choices based on impulse, freeing the voice, music theory and acquiring an understanding of working as an ensemble. Performance opportunities such as Mainstage shows and New Works Series, allow students to take what they are learning in the classroom and apply the work in auditions and, if cast, on stage.

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## SEMESTER ONE OBJECTIVES

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- Understand the fundamental techniques and principles of acting for the stage with a focus on truthful listening and response, following impulses, accessing personal connection and a release of physical and vocal tension.
- Demonstrate an understanding of basic ballet and theatre dance techniques, physical warmup, the use of space, line, placement, terminology, and musicality.
- Critical analysis of musical theatre history and its evolution through song and dance.
- Comprehend the basics of vocal technique, including anatomy and vocal health, in order to sustain and execute the stylistic demands of varying musical theatre genres.
- Understand basic music theory in order to effectively interpret songs as a soloist and ensemble member while applying phraseology, dynamics, and exploration of a wide range of vocal colors.

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## SEMESTER TWO OUTCOMES

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In the second semester, students continue a focus on core fundamentals and application of theory and connection to material. Further exploration of musical repertoire comes in to play with such varied classes as pop/rock and comedy while also continuing to broaden the student's evaluation and performance of musical theatre songs and scenes. Emphasis is placed on emotional responsiveness within given circumstances, specifically in terms of connecting to one's "other" or scene partner, in order to create fully realized relationships and characterization. A concentrated focus on ballet and jazz dance technique continues while an introduction to other dance styles begins to broaden awareness and aptitude. Students continue their self-evaluation process in audition technique class as they learn how to choose appropriate material, continue to build their audition book, learn about the business as a whole and how to conduct themselves in professional settings post-graduation. Like semester one, performance opportunities exist that allow the students to apply what they have garnered in the classroom to auditions and live theatrical events. Traditionally, an end of year graduation showcase is staged in which our one-year graduates are able to share their newly honed skills with friends and family.

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## SEMESTER TWO OBJECTIVES

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- Explore fundamentals of scene study and text analysis by employing characterization, emotional responsiveness, rhythm, and vocal dexterity.

- Ability to choose appropriate material and effectively curate a strong audition for variety of audition scenarios. Demonstrate intermediate technique in ballet and theatre dance while continuing to develop range of motion, flexibility, strength, and quality of movement within multiple dance styles.
- Intermediate knowledge and practice of vocal pedagogy and health.
- Evaluation and execution of pop/rock and comedy songs while continuing to expand the musical theatre repertoire.

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## SEMESTER BREAKDOWN

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| Course Number | Course Title                       | Credits     |
|---------------|------------------------------------|-------------|
| MUSC101N      | Acting I                           | 2           |
| MUSC102N      | Music Theory & Sight Singing       | 1           |
| MUSC103N      | Song Interpretation                | 2           |
| MUSC104N      | Voice Studio Lab I                 | 1.5         |
| MUSC106N      | Ballet I                           | 1           |
| MUSC107N      | Theatre Dance / Jazz I             | 1           |
| MUSC111N      | Private Voice                      | 0.5         |
| MUSC112N      | Performance Lab I                  | 2           |
| MUSC117N      | Ensemble I                         | 0.5         |
| ACTI121N      | Voice & Speech I                   | 2           |
| HATM311N      | Musical Theatre History            | 3           |
| <b>TOTAL</b>  |                                    | <b>16.5</b> |
|               |                                    |             |
| Course Number | Course Title                       | Credits     |
| MUSC108N      | Acting II                          | 2           |
| MUSC109N      | Musical Theatre Audition Technique | 2           |
| MUSC113N      | Ballet II                          | 1           |
| MUSC114N      | Theatre Dance / Jazz II            | 1           |
| MUSC111N      | Private Voice                      | 0.5         |
| MUSC118N      | Pop/Rock I                         | 1           |
| MUSC119N      | Comedy                             | 0.5         |
| MUSC121N      | Performance Lab II                 | 2           |
| MUSC201N      | Musical Theatre Scene Study        | 1           |
| MUSC202N      | Musical Theatre Improvisation      | 0.5         |

|              |                         |           |
|--------------|-------------------------|-----------|
| MUSC212N     | Ensemble II             | 0.5       |
| MUSC213N     | Tap I                   | 0.5       |
| MUSC214N     | Ballroom & Conditioning | 0.5       |
| <b>TOTAL</b> |                         | <b>13</b> |

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## COURSE DESCRIPTION

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### ACTING I

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In this course students will be introduced to the fundamentals of acting: identifying given circumstances, objectives, obstacles, and point of view. These fundamentals will be applied to their acting work and incorporated into their entire curriculum. Students will engage in numerous exercises focusing on imagination, listening, and play in order to train the actor's reflexes toward truth within imaginary circumstances.

### MUSIC THEORY & SIGHT SINGING

---

This course teaches students to be literate in the written language of music. This course empowers actors to understand the written language of music in order to translate the composer's intent to performance. The student learns how to implement music theory skills to learn notes and rhythms of their own assigned pieces and to successfully make audition cuts. Sight singing is the ability to sing what is notated at a glance, the equivalent of a "cold read" in scene work. It requires the ability to identify intervals immediately and sing them correctly and in time and is an invaluable skill for all singing actors.

### SONG INTERPRETATION

---

This course introduces students to the techniques and comprehensive disciplines required for interpreting the various styles of the musical theatre canon. It is designed to provide exposure to the script, score and artistic analysis necessary for successful interpretation of a song. Students concentrate on safe and effective ways to sing songs from various periods of musical theatre, ranging from the distant past to present day.

### VOICE STUDIO LAB I

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Students will be introduced to the essentials of healthy singing process including: The anatomy of singing, vocal health regimes, healthy vocal warm-ups, and singing sound to sound. This is the class for students to explore technical & stylistic questions while mastering the vocal challenges found in the ever-expanding Musical Theatre canon.

### BALLET I

---

This course provides a highly disciplined and developmentally appropriate sequence of ballet training. In-class training focuses upon building strength, flexibility, musicality, and coordination. The course will cover the basics

of placement/alignment, turnout, line of positions, port a bras, quality of movement, class etiquette, ballet terminology, and the knowledge base necessary to move forward in the dance sequence.

### THEATRE DANCE / JAZZ I

---

This course teaches proper dance alignment and basic dance technique necessary for advancement in Jazz/Theatre Dance. This course aims to increase strength, flexibility, endurance, and the ability to learn and retain choreography. In addition to the practical application of technique, students are introduced to dance history and prominent choreographers in Musical Theatre.

### PRIVATE VOICE

---

Students receive weekly one-hour private lessons. Individualized instruction will focus on breathing techniques, ease in vocal production, vocal exercises to strengthen the instrument while expanding vocal range, and overall musicality. Private lessons provide technical support and quality time for students to explore the challenges found in the various styles of song assignments made in their singing classes and performance opportunities.

### ACTING II

---

This course will continue to explore living truthfully under imaginary circumstances in text work from Modern to Contemporary plays. It will continue to work on emotional preparation, script analysis, exploring the range of the human condition, and building a Monologue repertoire.

### MUSICAL THEATRE AUDITION TECHNIQUE

---

This course is designed to introduce students to the specific techniques associated with auditioning for professional musical theatre. Students will develop an understanding of the vocabulary and function of auditioning and develop an array of audition materials that will be put to use in simulated audition experiences.

### PERFORMANCE LAB I

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This is a performance-based course that approaches musical theater the same way an actor explores text in a play. During the course, each student develops necessary skills to thoughtfully investigate material in order to combine organic choices in movement, acting and singing. Students explore the fundamentals of text analysis and research in order to provide intentions, stakes and conflict for each character in a variety of contrasting musical theater genres.

### VOICE & SPEECH I

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This introductory course gives students the tools to explore basic elements of clear and understandable speech. Using various methods, students will learn anatomical awareness, the value of operative words to increase clarity, and how to become more flexible with their vocal instrument. Students will hone a vocal technique that is open,

free, flexible, lively, and possessing an extensive and colorful range, while also identifying habits that may impact the connection between the body and the voice.

## BALLET II

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This course provides a more advanced level of training by building upon technique learned in Ballet I with a continued emphasis on strength, flexibility, musicality, coordination and ballet terminology. Students will learn about the history of dance, current trends, and masters of the art form. Dance audition technique is introduced.

## THEATRE DANCE / JAZZ II

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This course is designed to build upon Jazz & Theatre Dance I. More advanced work is incorporated, including significant challenges in the warm up, across the floor work, centering, and combinations. An emphasis is placed upon audition etiquette, preparation, and conduct; incorporating mini-auditions and callbacks. Students are guided to employ the acting and storytelling elements of dance.

## ACTING III

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This course continues the work that began in Acting II and applies it to Golden Age plays and playwrights. Building upon the use of repetition and related activities, the course explores techniques for deeper emotional commitment and more fully realized immersion in the given circumstances. Students learn how to craft specific character relationships based on the text and on the behavioral choices of their acting partner.

## ENSEMBLE I

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This course is designed to help students increase knowledge of rehearsal techniques, professional behavior, and musical skills. Students receive practical training in ensemble singing in large groups, duets, trios, and small group numbers.

## POP/ROCK I

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This course is designed to introduce musical theatre students to basic concepts of pop/rock singing with performance assignments of music originally developed outside of the musical theatre canon. Students learn a brief cultural history of pop/rock through the decades as well as its significant influence on contemporary musical theatre.

## COMEDY

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This course is designed to help students identify their own brand of humor, explore archetypes, the art of comedic storytelling, and how to apply these skills to the comic demands within the art of musical theatre. The course provides an overview of the styles of comedy and offers applicable tools to facilitate ease with the performers task in musical theatre.



## PERFORMANCE LAB II

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This course is designed to deepen confidence in performance and solidify the process of character development and analysis learned in Performance Lab I. The foundation of work in the course originates from accessing impulse, deepening commitment to stakes, circumstances, and the style of the chosen material. From this foundation students explore various techniques to activate performance physically, vocally and emotionally. Attention is given to complex material assigned for students as well as pairing for scene work within the context of song choices.

## THEATRE DANCE / JAZZ III

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Students learn theatre dance choreography that improves their dance technique, ability to pick up and execute choreography while maintaining a character and presentation. Focus is on learning advanced choreography in every class with material similar to a professional level NYC dance class or audition. Students will also be introduced to the elements of creating choreography and participate in a student driven project.

## BALLROOM & CONDITIONING

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In this course, students study no less than two standard dance forms selected from but not limited to the following: Fox Trot, Swing, Tango, Waltz, Quick Step, Salsa. Ballroom dance helps actors to develop confidence, stage presence, and increases their physical, emotional and rhythmic sensitivity. Conditioning is an integral part of dance training and the longevity of a healthy dancer.

## ENSEMBLE II

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This course builds upon the work of both Ensemble I and Music Theory. The focus of this course is to identify the tools a musician can utilize for a musical rehearsal setting and beyond, to make informed musical choices and learn material more quickly. These tools are put into practice through sight singing, ear training and ensemble music rehearsal, including duets, trios, and group numbers. Expanding the actors' musical vocabulary through listening exercises is also a focus.

## TAP I

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This course is an introduction to the basic tap dance principles and techniques. Tap is a style of American theatrical dance, distinguished by percussive footwork, which marks out precise rhythmic patterns on the floor. This course focuses on Broadway style tap dancing, incorporating warm up, drills, standard tap steps, terminology, and choreography.

## MUSICAL THEATRE SCENE STUDY

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This course focuses on using musical theatre dialogue, music, and lyrics in an active, tangible scene study format. Students will analyze and rehearse scenes from the Golden Age of musical theatre to 21st Century musicals and implement their analysis into performance.

### MUSICAL THEATRE IMPROVISATION

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Students will explore the fundamental principles of improvisation. Working in pairs and groups, students create improvised scenes and environments, in order to explore character, learn to trust their instincts, and practice making honest, fully committed choices. Through the study and practice of musical improvisation, students will see how it enhances and applies to their performance work including text, music, and lyrical components.

### MUSICAL THEATRE HISTORY

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This course teaches students to identify prominent figures in both early and modern theatre; including composers, lyricists, performers, directors, choreographers, and producers. Students study the effects of the great historical events and trends that affected the art form from the turn of the last century to today.

# ONE-YEAR PHOTOGRAPHY

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Total Credits: 33.5

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## PROGRAM OVERVIEW

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The one-year experience is designed to create a solid foundation in the technical skills needed to produce powerful photographs and start on the journey to finding your own creative voice. Students will learn the fundamentals of operating camera systems, the components of exposure, lighting techniques, and proper digital workflow using Adobe Lightroom and Photoshop. Through a regimen of total immersion workshops, lectures, and seminars, students will learn about the photographic practice since its advent to the contemporary. They will study theory, the history of art and photography, and learn to do scholarly research to inform their own projects.

Assignments are designed to help students hone their skills and prepare them for the industry. Students will gain real experience in both fine art and commercial photography, as well as practice in varied genres such as documentary, still life, portraiture, fashion, and editorial. Creating successful images hinges on the ability to recognize the nuances, complexity, and beauty of light and shadow. Light is the photographic medium. Students are taught to find their voice through the agency of light, and to see photographically.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## SEMESTER ONE OBJECTIVES

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The main goal of the first term is to develop core photography skills including understanding camera functionality, the components of exposure, and composition. By studying master works and participating in critique, students develop skills at conceptualizing and creating powerful images using style to underscore content. Students are taught to process images through the use of Adobe Lightroom and Photoshop, the industry standard digital darkroom.

Photographers are first and foremost guided by light. Students are taught traditional techniques including quality and direction of light. As students learn to shoot and edit, they are simultaneously immersed in the theory and history of photography. By examining a wide range of photographic disciplines and evaluating weekly assignments, students learn essential ways of conceptualizing a long-term project. Through the sustained semester-long exploration of a single subject, they learn to deepen their understanding, insight, and commitment to the art of storytelling.

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## SEMESTER ONE OUTCOMES

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- Demonstrate an understand the components of exposure.
- Apply a working knowledge of digital camera systems and standard lenses.
- Develop working digital darkroom and library management skills using Adobe Photoshop and Adobe Lightroom.
- Recognize basic color management and be able to output accurate prints to modern inkjet printer.
- Recognize the characteristics and make creative use of basic lighting tools and camera position to create drama and emotional impact.
- Examine the history of photography through the experience of studying and re-creating iconic images from the invention of the medium up until 1960.
- Interpret and apply basic theories of aesthetics, design, composition and color.

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## SEMESTER ONE PRODUCTION GOALS

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- Test aperture ranges, shutter speeds, lenses, lighting tools, and filtration options on a wide variety of subjects.
- Thoroughly test the limits of RAW processing and the effect on the look of an image.
- Research, shoot, edit, and output a photographic documentary essay.
- Conceptualize and shoot a personal project on a cohesive theme including a written artist's statement.
- Effectively organize digital assets through the use of Adobe Lightroom.
- Develop and participate in a community of creative peers capable of providing invaluable critical feedback.

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## SEMESTER TWO OBJECTIVES

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The second term is constructed as an experience of a typical photographer's professional life, split between commercial assignments and personal work. Students are given the opportunity to actually practice not only creative techniques, but also to become familiar with the business skills necessary to be successful as a professional photographer. By pursuing a personal project, students tap into their creative voice and learn the importance of balancing the demands of commercial work. The second term builds on students' basic skill set and challenges them to refine their technical, aesthetic, and business skills.

Students move beyond basic color and tonal correction into sophisticated masking and retouching techniques. They will look at established masters as they work intensively with studio lighting for fashion, product, beauty, and portrait assignments. Students are guided to recognize the revelatory power of dramatic light and the imaginative potential of shadows as they work with natural light, and artificial light sources in order to illuminate subjects with purpose. The semester culminates in a group show highlighting the personal projects that were created throughout the term.

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## SEMESTER TWO OUTCOMES

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- Develop a recognizable personal iconic style and color palette through the use of composition, color, design, and lighting.
- Demonstrate lighting skills that can be applied to various settings.

- Formulate an ability to pre-visualize an image before shooting and to execute it with precision.
- Discover the ability to recognize and fix color correction issues.
- Develop the ability to produce a wide variety of looks from the same image file.
- Examine the history of photography and imaging technology from 1960 through today.
- Recognize commercial business practices, ethics, contracts, and copyright law.
- Explain the importance of creating a professional brand.

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## SEMESTER TWO PROGRAM GOALS

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- Conceptualize and produce an exhibition of a personal body of work including an artist statement.
- Apply professional business practices to each project including casting, contracts, releases, and art direction.
- Thoroughly test a wide variety of lenses and alternative image capture devices.
- Conceptualize and shoot a commercial photo project working with models, sets, and professional lighting equipment.
- Create a personal brand including logo design, business cards, web site, and a professional social media presence.

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## SEMESTER BREAKDOWN

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| SEMESTER ONE  |                           |             |
|---------------|---------------------------|-------------|
| Course Number | Course Title              | Credits     |
| PHOT100N      | Photography I             | 4           |
| PHOT110N      | Imaging I                 | 3           |
| PHOT120N      | Vision and Style I        | 3.5         |
| PHOT130N      | History of Photography I  | 2           |
| PHOT140N      | Shooting Lab              | 2           |
| PHOT150N      | The Photographic Essay    | 2           |
| <b>TOTAL</b>  | -                         | <b>16.5</b> |
| SEMESTER TWO  |                           |             |
| Course Number | Course Title              | Credits     |
| PHOT200N      | Photography II            | 3           |
| PHOT210N.     | Imaging II                | 3           |
| PHOT220N      | Vision and Style II       | 3           |
| PHOT230N      | History of Photography II | 2           |
| PHOT245N      | Applied Photography I     | 3           |

|              |                      |           |
|--------------|----------------------|-----------|
| PHOT255N     | Photo Production Lab | 3         |
| <b>TOTAL</b> | -                    | <b>17</b> |

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## COURSE DESCRIPTIONS

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### APPLIED PHOTO

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This class is an overview of the photography industry, usually each topic in 2-3 week segments. Students will complete an average of 2 mock assignments based in Editorial & Advertising Pricing structure; Still life, Travel, Fashion, Beauty, and commercial multi-media could be included. Students will also have an overview of basic business structure and set up.

### HISTORY OF PHOTOGRAPHY I

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This course explores the ways in which history's seminal photographers have held a mirror up to society, showing humanity the technological, artistic, social, and cultural currents of life through the lens. Students study, analyze, critique, and re-create the work of master photographers from the medium's invention until 1960, as they are immersed in the history and evolution of the medium. Examining and recreating master photographers' techniques, aesthetics, and approaches provides an expanded visual vocabulary for students' own shooting and research projects.

### HISTORY OF PHOTOGRAPHY II

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The approach of this course is to broaden each student's visual language by analyzing iconic masterworks from the history of the photographic and moving image mediums from 1960 through today by analyzing and then applying specific visual approaches to their own images. Major movements in the medium to be studied will include narrative art, deadpan, conceptual, autobiographical, documentary and fictional documentary, revisions, remakes, and subversions of genre, and others.

Discussion includes the impact of the digital revolution in relation to the proliferation of image distribution devices (the cell phone, iPod, the web, etc.) and its relationship to popular culture, photojournalism, the blurring of art and commerce, and the radical degree to which commercial retouching practices have distorted viewer expectations, and utterly transformed the very nature of what a photograph is. Students analyze the aesthetics and techniques of particular photographers through written research projects and presentations.

The approach of this course is to broaden each student's visual language by analyzing iconic masterworks from the history of the photographic and moving image mediums from 1960 through today by analyzing and then applying specific visual approaches to their own images. Major movements in the medium to be studied will include narrative art, deadpan, conceptual,

autobiographical, documentary and fictional documentary, revisions, remakes, and subversions of genre, and others.

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## IMAGING I

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An intensive introduction to Adobe Photoshop as a digital darkroom tool and lightroom. Immersing yourself in Adobe Photoshop you will acquire key digital darkroom techniques from nondestructive editing to unparalleled color and total control of your imagines. You will also learn the entire process of ditigal workflow over your own images.

## IMAGING II

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Toward an inner vision of the outer world – acquiring the perceptual and practical skills to realize a personal vision of the external world through photography. An intensive practicum and study of color theory, design principles, human perception, digital imaging, commercial retouching, compositing, digital darkroom and digital printing techniques using Adobe Photoshop and Lightroom. Students will process, retouch, color correct, critique, print and present a final exhibition of images shot for assignments given in other classes. Post-production exercises in this class are coordinated with shooting assignments given in the Applied Photo I and the evolution of their personal body of work curated in the Vision & Style II class.

## PHOTO I

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A hands-on course focusing on key camera, lighting, and aesthetic skills across a series of lectures, demonstrations, assignments and peer critiques.

An essential skills component of the program, Photo I introduces you to the mechanics of cameras and lenses along with the basics of using a digital camera for still photography. You will explore the myriad components of exposure, composition and aesthetics as well as develop an understanding of the intrinsic relationship between light and the photographer's process; discovering the unique reactive nature of light in a variety of situations including direct light, diffused light, reflected light, and light that's tempered by atmosphere.

Learning how to correctly apply these skills will open up a world of creative opportunity.

## PHOTO II

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This course teaches the advanced lighting, and camera techniques needed to execute commercial and personal assignments. Students explore conventional lighting tools from hot and cool

continuous sources, studio and portable strobe lighting, professional grip hardware along with a variety of unconventional sources. The pre-eminent live capture software, Capture One, is used to provide real-time display of processed RAW images. Students practice turning client briefs into workable lighting setups, and learn how to recognize and fix unrealistic requests before committing to an impossible task.

Class exercises and discussions will be based around topics such as set building, soft and hard light, color temperature, gels, diffusion and light-shaping tools for still images

## THE PHOTOGRAPHIC ESSAY

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This course balances a hands-on approach to furthering professional and technical image production skills with the development of visual literacy through a wide range of design and aesthetic techniques.

Students will produce a major photographic essay of a single photographic subject through repeated location shooting, anchored by the study of image analysis based on Semiotic and Deconstruction principles and research into similar-minded projects by other photographers.

## PHOTO PRODUCTION LAB

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The overarching purpose of this course is to help students transition from the educational environment to the real-world environment by preparing the materials that their future employers, clients, and audience will expect to see from them, and to develop sound working professional practices that will serve them throughout their careers.

Specifically, the course helps students produce, edit, organize, and print their final projects (exhibition prints, printed portfolio, multimedia and/or artist books where desirable) through instructor-guided individual editing sessions and group exercises; to design and create the accoutrements of a professional practice including a working website on a custom URL correlating to their chosen business name and designed according to contemporary standards, physical business cards, and “comp” cards.

In addition, shooting and post-production exercises will reinforce concepts being taught in other 2nd semester courses. Production Lab will also feature workshops on special topics intended to prepare the student to enter the professional world, including medium format film and digital photography, business and marketing practices, and helpful resources for working photographers.

## SHOOTING LAB I

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A unique, hands on course in which students develop core professional skills and techniques during location shoots with live feedback from an instructor. Covering a wide range of genres along with aesthetic, logistical, and technical challenges, students have the opportunity to work directly with instructors, practically applying new skills across a range of assignments of increasing complexity. Exercises include photographic and multimedia assignments.



## VISION & STYLE I

---

This course teaches students critical thinking skills, the visual language of photography, and pushes them to explore their personal interests in photography as they conceptualize, execute, refine, and critique fine art and documentary projects. The course is as much about conceptual approach and *raison d'être* as technique. Students define and begin to develop a personal, iconic visual style, and specific area of interest, studying master bodies of work across both genres as examples. The primary focus will be on the still photo. Students become familiar with principles of graphic design, composition, color, editing, sequencing, and presentation as they refine their bodies of work. Through writing, journaling, drawing, research, presentation, and photographic assignments, students gain a level of self-awareness necessary to understand the most salient origins for their ideas, and start to conceive how their work might fit into the context of current practices and attitudes.

## VISION & STYLE II

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Vision and Style II guides students through the development of a cohesive body of personal work that most accurately represents the area of interest that they will pursue as image-makers after graduation. During early weeks of the course, students **MUST** submit a final project proposal to the entire faculty for approval, based on feedback on the initial graduation project they proposed at the end of Vision & Style I.

Throughout this course students will refine their conceptual approach and thesis; submit new images and writing samples for critique and discussion; analyze the business and creative practices of successful contemporary artists using reading assignments and by preparing class presentations; create an artist's statement with series and image titles for their portfolio; discuss and resolve image and edition sizes and pricing formats; discuss and resolve presentation options; research, create, follow through, and track digital and portfolio based submission opportunities; produce and execute their final thesis exhibition based on professional exhibition standards; and fulfill other possible assignments as they pertain to professional standards and best practices in the photography market. Visits to and analysis of current gallery and museum exhibitions will also play a major role.

# ONE-YEAR PRODUCING PROGRAM

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Total Clock Hours: 912

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## PROGRAM OVERVIEW

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The New York Film Academy *One-Year Producing Program* is a full time, two-term program designed to provide students with an in-depth knowledge of the contemporary realities of producing works for film and television with an emphasis on creative thinking and strategic leadership skills. Students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film and TV industry. The curriculum is extremely comprehensive, teaching students the creative aspects of producing, as well as the more technical side of line producing. Students gain a practical understanding of the entertainment industry and the tools needed to successfully navigate it.

Students are treated as producers throughout the duration of the course, and are challenged each step of the way. Upon entry into the program, students are encouraged but not required to bring a piece of intellectual property – adaptation projects which might consist of: a book of fiction, magazine article, newspaper article, biography, autobiography, or original idea (if deemed appropriate – to serve as the foundation for their thesis project. Students take this project through the various stages of development: pitch, treatment, script, talent search, budget, schedule, and plans for marketing and distribution. Students learn the real-world strategies for successful producing and are encouraged to develop the professional network needed within the film and television industry.

This program is geared toward students with little or no experience in producing, but who recognize that an intensive and demanding program, much like the job of producing itself, will provide them with the knowledge they seek. Students must be prepared for full days of intensive work throughout the entire year. They must be committed to a fast-paced, intensive learning and production schedule, and willing to work collaboratively with our filmmaking, screenwriting, and acting students.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

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## PROGRAM OBJECTIVES

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### TERM ONE

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Producers are confronted with a number of visual, dramatic, financial, legal, logistical, managerial and technical challenges. From the first day of class, students are immersed in a hands-on education on how to work through these challenges. Through an intensive sequence of classes and workshops, and with encouragement from their instructors, students rapidly learn the fundamental creative and technical skills they need to produce film and television.

### TERM TWO

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The second term challenges students to develop their production abilities artistically and technically. Producing students are instructed in the craft of writing and championing dramatic treatments; in pitching story ideas to a variety of audiences; and presenting industry-standard written proposals in support of the feasibility of their projects. This term culminates in each student pitching and presenting a film or television project at the NYFA Producers Pitch Fest.

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## EXPECTED LEARNING OUTCOMES

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### TERM ONE LEARNING GOALS

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- Introduction to the roles, tasks, and obstacles faced by film and television producers.
- Gain understanding of the physical and post-production processes.
- Master storytelling concepts of elements, conventions, structure and style.
- Understand basic principles of entertainment law.
- Introduction to filmmaking from the perspective of the screenwriter, director, actor and cinematographer.

### TERM ONE PRODUCTION GOALS

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- In collaborative groups, students develop, prep, shoot and edit a short film and a unscripted television project.
- Breakdown, budget, and schedule a film from scratch.
- Each student will write, prep, shoot and edit his or her own short film.
- Each student collaborates on multiple short films.
- Each student develops a feature length narrative film, feature length documentary or television project.

### TERM TWO LEARNING GOALS

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- Continue to analyze and master key elements of effective producer's craft.
- Develop and write original film and television pilot treatments.
- Introduction and practice of effective pitching skills.
- Learn critical elements of effective feature film business plans and television show bibles.

## TERM TWO PRODUCTION GOALS

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- Produce a short film for a New York Film Academy filmmaker.
- Prepare and rehearse effective pitching presentations. Final pitches are presented to a professional panel.
- Continue to develop the feature length narrative film, feature length documentary or television series and business plan.

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## GRADUATION REQUIREMENTS

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The *One-Year Producing Program* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Develop and produce a short film as a collaborative group.
- Develop and produce a short unscripted television project as a collaborative group.
- Develop and produce an original web series.
- Develop and produce a commercial.
- Develop an effective pitch and business plan or TV show bible.

In order to graduate and receive a Certificate of Completion, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *One-Year Producing Program* is an accelerated full-time study program and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized program, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The program may not be completed in less than two terms.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the One-Year Certificate of Completion will be withheld until the student meets all academic and financial obligations.

## COURSE HOURS BREAKDOWN

| COURSE  | NUMBER   | HOURS |
|---|----------|-------|
| Producer's Craft                              | PROD100N | 40    |
| Line Producing Essentials                     | PROD110N | 35    |
| Entertainment Law                             | PROD120N | 21    |
| Pitching                                      | PROD130N | 21    |
| Roundtable                                    | PROD140N | 30    |
| Film Analysis for Producers                   | PROD150N | 24    |
| Editing                                       | PROD160N | 22    |
| Editing Lab                                   | PROD170N | 60    |
| Special Topics                                | PROD180N | 27    |
| Industry Speaker Series                       | PROD190N | 6     |
| Introduction to Screenwriting                 | PROD105N | 30    |
| Directing for Producers                       | PROD115N | 30    |
| Cinematography for Producers                  | PROD125N | 37.5  |
| Developing the Feature Film Treatment         | PROD135N | 24    |
| Acting for Producers                          | PROD145N | 22.5  |
| Producing Unscripted TV                       | PROD157N | 22.5  |
| Producing Short Films                         | PROD165N | 22.5  |
| Producer's Craft                              | PROD200N | 40    |
| Line Producing Essentials                     | PROD210N | 35    |
| Entertainment Law                             | PROD220N | 24    |
| Pitching                                      | PROD230N | 24    |
| Roundtable                                    | PROD240N | 30    |
| Film Analysis for Producers                   | PROD250N | 18    |
| Editing                                       | PROD260N | 18    |
| Editing Lab                                   | PROD270N | 75    |
| Special Topics                                | PROD280N | 30    |
| Industry Speaker Series                       | PROD290N | 6     |
| Screenwriting Fundamentals                    | PROD205N | 20    |
| Finance                                       | PROD275N | 18    |
| TV Producing and Developing the TV Show Bible | PROD285N | 45    |
| Producing Commercials                         | PROD255N | 22.5  |
| Producing Webseries                           | PROD265N | 22.5  |
| Film and TV Industry Employment Preparation   | PROD295N | 9     |

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## COURSE DESCRIPTIONS

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### PRODUCER'S CRAFT

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*Producer's Craft* introduces students to the language and practice of producing and filmmaking. Through lecture, discussion of industry developments, handouts, and individual research assignments, this core course lays the groundwork for a profession as a creative producer. Students explore the initial phases of the producing process including development and packaging. This course covers but is not limited to these topics: development of ideas and securing rights; working with writers, script analysis, and coverage; development of budgets, packaging, pitching, financing, marketing/distribution; and feature film budgeting/scheduling, production and delivery. Students are given a midterm and a final exam on content.

In the second semester the course continues the study of the essential roles and obstacles faced by film and television producers started in the first semester. Students are required to read trade papers and consumer press industry articles on a regular basis. The exploration of the producing process continues through the financing, production, marketing, and distribution phases. Students are given a midterm and a final exam on content.

### LINE PRODUCING ESSENTIALS

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In a hands-on lab course, students are instructed in the use of Entertainment Partners (EP) Scheduling and EP Budgeting software programs, including established scheduling and budgeting techniques. EP Budgeting/Scheduling is the industry standard in budgeting and scheduling software. The budgeting format allows students and producers to create and edit comprehensive budgets of all sizes for all types of productions, and by automating the scheduling strip board process EP Scheduling has improved the production scheduling process. Producers, production managers, and assistant directors use this script breakdown and scheduling software. In this course, students also learn about the line producer's responsibilities, covering aspects of budgeting, hiring crew, scheduling, scouting, prepping shoot, and post, as well as managing relationships with the director, crew, and studio/financiers. The line producer is responsible for the physical production of a film from pre-production till the end of production. Special attention will be paid to the duties and relationships within the production team (line producer, UPM (unit production manager), assistant directors, and accountant) and to the balance that the line producer has to strike between accountability to the studio/investors and to the director's vision.

### ENTERTAINMENT LAW

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This course is an overview of the contract law and how it impacts the entertainment industry. Students study the legal issues regarding television, films, recordings, live performances and other aspects of the entertainment industry. Topics include contracts, copyright law, compensation, celebrity status (including privacy and publicity rights), First Amendment, intellectual property, and talent representation. This course addresses legal issues to preserve, protect, and actualize the intellectual, entertainment, and technological property of people working in the entertainment

industry. Students survey legal issues pertaining to contract negotiation and conflict resolution in the entertainment industry. Students develop contract negotiation and contract drafting skills through mock negotiations and contract drafting exercises. Finally, students are afforded an historical analysis of entertainment industry culture, including the rise of modern mass mediated culture and cyber culture. Students explore the link between entertainment culture and the categories of aesthetics, politics, culture, identity, ethics, and value. The course explores various perspectives on ethical decision-making and ethical business practices specific to the entertainment industry.

## PITCHING

---

In this course, through in-class examples students are exposed to effective pitching styles and instructed on how to develop basic pitching skills. Students are instructed in the process and honing of pitching skills for narrative features, sitcoms, dramatic television content, reality TV, and/or feature length documentaries. Students develop a brief and effective pitch that they then pitch in a final presentation for the faculty. In this course students practice and gain critical and fundamental pitching skills.

## PRODUCER'S ROUNDTABLE

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Producer's Roundtable guides the student through the creation of a thesis project in the form of a fully developed film package. Students will identify a project, work with writers to develop a screenplay, and learn about various package elements. Requirements for the project include a development package and final pitch. The development package is comprised of the following: a logline; synopsis of the project; a ten page treatment; an executive summary; a studio, independent, or documentary film overview; a partial spec script (consisting of the first 10 pages); a business plan, including risk statements, and paperwork associated with the formation of an LLC, a financing plan, a basic marketing plan, a basic distribution plan, a festival strategy, a shoot schedule, two budgets, a top sheet, and potential attachment of a director and principle actors, as well as all related business documentation for investors.

In the second term, this course continues the creation of the thesis project package begun in the first semester. Students develop a schedule and budget, financial plan, marketing plan, distribution plan, and a look book.

## FILM ANALYSIS FOR PRODUCERS

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The best producers are the ones who are well versed in cinema as a language and are aware of the history of film, the various genres and how the art has evolved and changed over time. Using twelve culturally or economically significant films as texts, this course looks at the films critically and uses them to explore film as a significant art. The course also explores ways that the crafts of directing (particularly shot construction), cinematography, acting, and editing have developed. Through screenings and discussions, students grow to understand how filmmakers have approached the great challenge of telling stories with moving images from silent films to the digital age.

## EDITING

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In this course, students are instructed in the basic techniques of digital editing. Students learn the basics of motion picture editing and post production techniques in a hands-on workshop environment. Students gain an overview of non-linear editing, post-production audio, basic visual effects, and professional post-production workflow. Films are shot digitally and edited with Avid Media Composer on Apple computers. While students learn how to use the nonlinear editing software, the emphasis is on the craft of editing which challenges students to create cogent sequences that best serve the story. This course also explores the entire postproduction and covers deliverable workflow for both film and digital formats. In addition to the technical aspects of physical postproduction, the artistic and managerial aspects will also be addressed. This course reviews postproduction for all current exhibition venues, including DVD, theatrical, cable and satellite.

## EDITING LAB

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*Editing Lab* is the accompanying lab portion of the editing course. Students are instructed to log individual time in the editing lab to gain experience in digital editing. Using Avid Media Composer, students edit a short narrative film, a reality TV sizzle reel, music video, and a commercial.

## CINEMATOGRAPHY FOR PRODUCERS

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Cinematography is one of the most critical tools that producers rely on to tell a cinematic story. In this course, students learn the basics of live-action motion picture cinematography in a hands-on workshop environment. Students shoot and view screen tests for focus, exposure, lens perspective, slow/fast motion, contrast, and lighting. Students gain an overview of working with light and color, film, and video cameras, image construction and composition, and working with collaborators in a professional setting.

## DIRECTING FOR PRODUCERS

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Effective producers create a collaborative and artistic production environment that enhances each director's skills and provide the support needed to make the best possible film or television show. In this course, producing students learn to use basic production documents, and to audition, cast and work with actors. Even if a producer never plans to direct anything, he needs to know how directors carry out their visions. Producers should create a nurturing and artistic production environment that enhances each director's skills and provides the support needed to make the best possible film or television show. In this course, producing students learn about using the camera and working with actors – the two central tools of any director. Students break down a short script into a shooting plan and then use their skills in this course to direct a film, the concept for which is developed in their *Producing Short Films* course.

## INTRODUCTION TO SCREENWRITING

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This course develops students' analytic and development skills in the areas of structure, plot, story, pacing, tone, and characterization. It builds conceptual skills in story genesis and development, genre, theme, imagery, character, and other professional and emotional issues as they relate to screenplay development for producers. Students build verbal skills in the discussion, analysis, and presentation of these ideas as they relate to their work and professional samples. *Introduction to*



*Screenwriting* covers working with writers in screenplay revision and development, shorts versus features, and screenwriting tools including but not limited to: ticking clocks, reversals, plot points, plants and payoffs, the objective correlative, showing versus telling, voiceover, red herrings, and more. Students complete conceptual exercises, attend screenings and lectures, keep an ongoing film journal, participate in ongoing and demanding class discussions, take periodic quizzes, and an extensive final exam with subsequent review and discussion. Successful completion of this course will enable the student to draw upon a wide array of storytelling and structural techniques to develop effective pitches and screenplays.

## TV PRODUCING AND DEVELOPING THE TV SHOW BIBLE

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This course includes an overview of the constantly evolving television industry. Students also examine the evolution of an original television series from the idea stage, through development, pitching and broadcast (from the pitch to the Up Fronts to the mid-season replacements). Students learn how the television industry operates and how television programs are pitched, financed, developed, marketed, licensed, and syndicated. Each Producing student conceives of and then develops an Episodic Television Series Bible for an original series.

## FINANCE

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The goal of this course is to gain a basic understanding of film marketing and to learn how the producer fits into the marketing process. Using produced films as case studies, this course focuses on studying successful strategies employed in the finance, marketing, and distribution of studio and independent films to gain a working understanding of film studio and independent financing and develop fundraising tools and techniques. Students also learn traditional distribution models and emerging distribution models.

## SPECIAL TOPICS

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This series of classes is designed to teach material not covered in the core curriculum including such topics as: producing documentary films, introduction to animation, virtual reality, storyboarding, traditional and digital film marketing, traditional and digital film distribution, sound recording, sound editing, special and visual effects, producing unscripted television, crowd funding, labor union relations, film and television industry accounting practices, casting, costume design, color correction, and production design.

## DEVELOPING THE FEATURE FILM TREATMENT

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Through in-class instruction and critique, students will develop storytelling skills within the industry-standard format of the film treatment in this course. In a workshop setting, each student will develop and write a detailed feature film treatment. Students will learn what a treatment is and how it is used in the industry. The course will cover one-sheets, loglines, beat sheets, formatting guidelines, and eight sequence story structure. Three ideas will be work-shopped and a beat sheet developed before the final treatment.

## ACTING FOR PRODUCERS

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In this course students learn how to hold casting sessions, select talent for roles, and work with talent to get the needed performances. In a workshop setting, students develop a critical understanding of the acting process and what each actor brings to the collaborative process of filmmaking. Students work with each other rehearsing a scene both in and out of class over three classes. The final performance is taped and the scene edited. Please note that the student's acting ability is not graded, only their commitment to doing the work. The final scene will be critiqued in a screen session.

## PRODUCING COMMERCIALS

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This course is designed to teach producers the craft of conceiving, pre-visualizing, developing, shooting, and editing a TV commercial (defined as a promotional film for a commercial brand.) TV commercial spots are produced at 30, 45, or 60" lengths. Students team up in groups of 2-4 to each produce a TV commercial, and are given the option of directing or working with a director from the school. Students are responsible for choosing a brand and devising a memorable creative concept for a spec TV commercial. In order to simulate the process of making a TV commercial, students must pitch their concepts to 'the Client' (the instructor) who picks the best concept. Thereafter the students present the TV commercial step by step in class, mirroring the process by which TV commercials are developed in pre-production meetings in the advertising world. As part of the course students learn the basics of the advertising and explore the process by which TV commercials are conceived by Ad Agencies and bid out to production companies. The instructor delineates the roles of agency, producer, and director in this complex process. Attention is also given to differences in the professional, creative, and cultural approach in different international ad markets. Emphasis is placed on producing creative and memorable work on a low budget. Each class includes screening of relevant TV commercials from all over the world (including previous NYFA spots).

## PRODUCING WEBSERIES

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This course is designed to teach producers the craft of writing prepping, shooting, and editing a Web-series. Producers team up in groups of 2-4 to each produce a web-series segment. Students also look at the changing landscape of the internet and common distribution platforms in the age of YouTube. Intense focus is given to producing creative and memorable work on a low budget.

## PRODUCING UNSCRIPTED TV

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In this course, all genres of reality television are studied including elimination or game shows, talent competitions, dating based competitions, job search competitions, self-improvement makeovers, hidden camera, hoaxes, and episodic documentaries. Working in small groups, students create their own reality show trailer or teaser. They cast, scout, shoot, and edit their shows for presentation and critique. Students learn brainstorming techniques, casting, how to research topics and characters, pre-interviews, formal interviews, on the fly interviews, how to create a reality "script", schedules, budgets, special insurance and legal issues, and the deliverable process.

## PRODUCING SHORT FILMS

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In this course, producing students develop, prep, and shoot their own individual short films. Working in teams, students function as crew-members on each other's productions. Producing students learn the basics of all producer related roles on set and in the production office. Students plan the production strategy, budgets, schedules, script breakdowns and more for the short films they produce.

## SCREENWRITING FUNDAMENTALS

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This course is a continuation of *Introduction to Screenwriting*, and helps students to develop their analytic skills in the areas of structure, plot, story, momentum, tone, and characterization. Students master the tools of story genesis and development for film and television. The course also develops an understanding of genre, theme, imagery, working with writers, and other professional issues as they relate to creative producing. The course focuses on the definitions and implementation of story, drama, conflict, and the difference between story and script. In-class discussions cover the hiring of a screenwriter to work with producers on the development of an idea or concept for a reality television pilot, feature film, or other creative forms students wish to pursue. Students also learn about the Writer's Guild of America and how it functions in relation to the producer and writer.

## INDUSTRY SPEAKER SERIES

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These informative classes feature discussions with producers of network and cable television, foreign, independent, or Hollywood films as well as directors, actors, agents, managers, lawyers, foreign sales representatives and many others. Each class includes a Q&A, providing each student access to firsthand impressions of real-world circumstances faced by working industry professionals. These sessions may be coupled with screenings of new films or television shows brought by these guests.

## FILM AND TV INDUSTRY EMPLOYMENT PREPARATION

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In this course, students are given instruction and advice on seeking employment as professionals in the film and television industry. Classes include learning how to market yourself successfully, job search techniques, resume creation, cover letter writing, and interview tips. A comprehensive overview of the various areas of the industry, offering entry level opportunities, are explored in a hands-on approach tailored to individual students' specific areas of interest.

# ONE-YEAR SCREENWRITING FOR FILM & TV

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Total Credits: 34.5

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## PROGRAM OVERVIEW

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The One-Year Screenwriting program offers a comprehensive look at the art of screenwriting through writing courses, as well as courses in film studies. Students will be assigned several writing projects, which will be critiqued by their peers during in-class workshops.

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## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

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## PROGRAM OUTCOMES

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Upon graduation from the One Year Screenwriting Program, students will be able to:

- Build a portfolio of concepts, pitches, loglines, written scripts and produced work in Feature, Television, and Short Film & Video format that demonstrate proficiency in Story Structure, Character Development, Tone, Theme and Visual Storytelling.
  - Work as a professional writer and understand industry best practices and the production process, including the development of concepts and written drafts in writers rooms and committees, presenting work in Treatment and Proposal form, and delivering well-constructed verbal and visual pitches and loglines of their ideas.
  - Build creative stories around the wants and needs of three dimensional characters, which explore compelling themes and issues to serve as a well-structured blueprint for produced visual works.
  - Apply critical thinking skills, a knowledge of visual language, thoughtful analysis, empathy and an inclusive understanding of storytelling intention, and develop a point of view to deliver constructive critique and feedback on developing and produced work or written material.
  - Demonstrate a personal voice and storytelling style across written, verbal, and produced work in and for multiple media and story formats.
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## SEMESTER ONE LEARNING OBJECTIVES

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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 study what makes for a good story and learn to seek stories in the world around them. Students will also explore their own voice and what types of stories they want to put into the world. Introduction to Film will also provide students with a theoretical and historical perspective on the film industry and screenwriting over the past one hundred years.

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## SEMESTER ONE OUTCOMES

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At the end of Semester One, students will know how to:

- Create stories using classic screenplay structure.
- Demonstrate proficiency with subtext, style, tone, visualization, discipline, and genre through examination of films and film scenes and writing practice scenes.
- Write in industry-standard screenplay format.
- Write an entire first draft of an original feature-length film script.
- Explore the history and techniques of filmmaking.
- Build stories around a variety of inspirations, ranging from art and current events to legends/folklore and social media.
- Write a treatment for a feature film story.
- Build two different pitches for the two screenplays written during the first semester.
- Use theme and subject matter to create stories that explore issues important to the writer.
- Write a short film.

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## SEMESTER ONE PRODUCTION GOALS

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At the end of Semester One, students will have produced:

- Two feature length film screenplays.
- A fifteen-to-twenty-minute feature film pitch
- Short treatments for two possible feature length films.
- A script for a short film (3-5 minutes).

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## SEMESTER TWO LEARNING OBJECTIVES

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The second semester challenges students to develop their craft artistically and technically, and to progress beyond their first projects in both film and television. In an advanced workshop, students will do a detailed breakdown and then write a second original script. They will then learn the basics on how to compile notes and plan a rewrite. Students are expected to share revised or newly written material in workshops. In addition, students will broaden their understanding of the medium of television by developing material for an original TV series pilot script. Students will rewrite the short script written last semester and will then study acting techniques and direct and edit their own short film to achieve a better understanding of how the written word translates to the screen. Students

will also study the Business of Screenwriting and how to navigate the entertainment industry as they gain a deeper understanding of the entertainment industry. In Genre & Storytelling students will explore the conventions and expectations of genre storytelling.

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## SEMESTER TWO OUTCOMES

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At the end of Semester Two, students will know how to:

- Produce, cast, direct and edit a short film.
- Write a Television Spec Script.
- Write an original television pilot.
- Construct a proposal for an original television series.
- Compile and strategize for notes received on an original script.
- Plot a feature film through a detailed breakdown.
- Act in a short scene.
- Construct screenplays & treatments that utilize storytelling conventions and expectations of standard Hollywood film genres.
- Write industry caliber script coverage.
- Examine entertainment industry methods, practices, and players by following the trades.
- Find an internship in Hollywood.

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## SEMESTER TWO PRODUCTION GOALS

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At the end of Semester Two, students will have produced:

- A detailed beat breakdown and first draft of a second original screenplay.
- A list of notes and strategies for a rewrite.
- A digital short film.
- A pilot script and a series proposal/bible for an original television series.
- Ideas for two additional television series.
- A treatment for a genre-specific feature film screenplay.

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## COURSE HOUR BREAKDOWN

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| SEMESTER ONE  |                                     |             |
|---------------|-------------------------------------|-------------|
| Course Number | Course Title                        | Credits     |
| SCRE100N      | Feature Writing Workshop            | 5           |
| SCRE110N      | Elements of Dramatic Narrative      | 3           |
| SCRE120N      | Acting for Writers                  | 2           |
| SCRE130N      | Genre Studies                       | 3           |
| SCRE140N      | Mastering the Pitch                 | 2.5         |
| SCRE150N      | Story Generation / Script Mechanics | 1           |
| <b>TOTAL</b>  | -                                   | <b>16.5</b> |
|               |                                     |             |
| SEMESTER TWO  |                                     |             |
| Course Number | Course Title                        | Credits     |
| SCRE200N      | Television Writing                  | 4.5         |
| SCRE210N      | Screenplay Analysis                 | 3.5         |
| SCRE220N      | Directing for Writers               | 4           |
| SCRE230N      | Business of Screenwriting           | 3           |
| SCRE240N      | Screenplay Revision                 | 3           |
| <b>TOTAL</b>  | -                                   | <b>18</b>   |

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## COURSE DESCRIPTIONS

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### ELEMENTS OF DRAMATIC NARRATIVE

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This 15-week course, divided into two parts, is designed to be a companion course to the Feature Writing Workshop. The mission of the course is to provide students with a series of paradigms, processes and tools that will help them strengthen the two feature length screenplays students have to write in the first semester. Students will view and analyze a number of films to assist them in the comprehension and application of screenwriting concepts in their own work. In the first half of the course instructors will engage students in discussions, introduce screenwriting exercises and provide tools to help students build the world of their stories, create three-dimensional characters and compelling narratives. The second half of the course will focus on the instructor introducing advanced storytelling techniques and processes to help students identify themes in other work and develop and dramatize themes in their own projects. Subjects covered in this course include: origins

of story; the hero's journey; the character coherent worldview; escalation of conflict techniques; and creation and role playing for supporting characters.

## FEATURE WRITING WORKSHOP

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This course, divided into two seven and a half week modules, is the foundation of the Screenwriting Program. Overall, students learn how to tell stories in a dramatic and visual manner by crafting screenplays from idea inception to completion of their first draft. Through a series of assignments, lectures and in-class exercises, students learn the fundamentals of cinematic storytelling that they will subsequently use to create their own work. Instructors show clips from independent and major studio films in order to lead students in analysis and discussion of how concepts of story structure and character development are applied in these finished works. Students are compelled to meet consistent deadlines and to present their work regularly in class. Peer review and instructor feedback are both essential elements of this course. The first half of the course students learn the process of crafting an original feature screenplay through the use of character biographies, world-building, sequence lists and beat sheets. In the second half of the course students will write a second feature length screenplay using the process learned in the first half of the course in addition to advanced techniques in scene work, dialogue, and building their screenplay's theme.

The classes will reinforce students' knowledge of the elements of storytelling including pitching their story ideas, developing a sequence list for their story, completing a beat sheet for their story, and finishing a rough draft of a feature film screenplay. The Feature Writing Workshop class covers the following topics: how to create strong openings for a screenplay, basic and advanced scene design and dialogue techniques, thoughtful character development, storytelling techniques: mission, stakes, obstacles & setbacks, opponent encounters, climax, battle scene.

## GENRE STUDIES

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The goal of the course is to increase each student's understanding of film history and culture so that they can build on this knowledge to improve the quality of their own screenplays. In the first half of this 15-Week course, students are challenged to examine critical concepts in film history and culture. This course allows students the opportunity to engage deeply with individual films. Through case studies students learn the specific rules of different genres, and through discussion and written assignments they will determine how to apply these rules to their own work. Each week students consider classic and provocative films within the context of a broader film culture. Students explore film genre rules, film history, film criticism, cinema-going practice, and entertainment industry organization. The second half of the course introduces students to the craft of adapting narrative material from other media into feature screenplay structure. By examining source material and viewing the feature films that were adapted from that source material, students learn about the tools necessary to transform other narrative material into feature length screenplays. Each student takes this knowledge and applies it in a hands-on manner by creating scenes that will be adapted from source material that is presented in class.



## MASTERING THE PITCH

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In this course, students explore all aspects of the pitching process from the conception of a pitchable idea, to creating and delivering a pitch for an original idea or one from other source material. Students learn concrete skills tips to get comfortable and competent pitching to producers, agencies, managers, filmmakers, actors, financiers and other industry executives. Through a series of pitching exercises and assignments, students translate this knowledge into solid practical experience by developing and delivering pitches to their instructor and peers during their classes. Prepared students have the opportunity to pitch their projects to industry professionals at the end of the course.

## SCREENPLAY ANALYSIS

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A large part of becoming a good writer depends on recognizing what makes a good story that is well told as well as acquiring a comprehensive understanding of how to develop, build and execute a good story. This 15-Week course divided into two segments enhances students' ability to analyze a variety of different screenplays in order to increase their standards of excellence as well as inspire them to find innovative ways to craft their work. In the first half students read eight screenplays and compare and contrast them with the films that were made from them. The instructor assists the students in examining elements of storytelling like narrative style, theme development, and tone. Students explore ways to cultivate their own narrative voice through screenings, interactive class discussions, written assignments, and analysis of professional samples.

Subjects that are covered in the course include: hero's journey vs. heroine's journey; archetypes vs. stereotypes; rewriting and revising; the importance of creating strong story openings; character arcs and moral ambiguity; heightening the dramatic quotient of your story; and genre device techniques. The second half of the course focuses on new ways to see. Most of the focus of the New York Film Academy's Screenwriting Program is on traditional, three-act, narrative structure. However, there are a handful of successful and highly inventive films that deviate from this traditional storytelling method. This course offers students the opportunity to explore these atypical storytelling techniques. Through lectures, screenings, group discussions, and written exercises, students will analyze these alternative storytelling structures and explore whether these concepts can be applied to their own work. Topics covered in this class will include: flashback/flash forwards devices; non-linear narratives.

## SCREENPLAY REVISION

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As writers gain more experience, they understand that one of the most important tasks they complete is consistently rewriting and refining their screenplay until their intentions as a storyteller align with the execution of the story. The Screenplay Revision course introduces students to a comprehensive process that allows the writer to express their ideas clearly and in an innovative manner. This 8-Week course, and under the guidance of the instructor, enhances students' knowledge of advanced storytelling elements including identifying your theme, heightening the stakes of your story, and plot

restructuring. Students complete a revised draft of their screenplay by the end of the course. Topics that are covered in this class include: first draft analysis; next-level scene writing; advanced character development; and creation of a revised beat sheet.

## STORY GENERATION / SCRIPT MECHANICS

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The goal of this course is to create a foundation for students to learn best practices that will boost their skill set as industry professionals. In addition to acquiring mastery of screenwriting fundamentals, professional writers need to be consistent generators of content and need to always present their completed work in a polished and professional manner. This course aids students to achieve both of these goals. Story Generation explores various improvisational, cerebral and organic methods to breaking writer's block, culminating in the completion of 100 original loglines to feature projects for students to use throughout their careers. Script Mechanics introduces students to the essential craft of screenplay formatting, scene description, and the uses of imagery and image systems for the short and feature length screenplay. It prepares students for the very necessary task of taking those story and visual ideas in the screenwriter's head and communicates them on the page in a way that is professional, clear, comprehensible, cinematic and impactful.

## BUSINESS OF SCREENWRITING

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The question most often asked by film students around the world is, “How do I prepare myself to find work after I graduate?” This 15-Week course, divided into two segments aims to answer that very important question. The Business of Screenwriting helps students to build a strategy for how to build their film career, introduces students to the skills necessary to get their screenplays in front of industry executives and also prepares students to apply for entry level development positions within production companies. The first half introduces students to the idea that writing the script is just the beginning of the process of bringing a creative project to market. This course equips students with the tools necessary to package and promote a creative idea with industry executives. This course covers advanced pitching techniques; creating and developing a treatment; and crafting a coverage report and building a 5-year plan, broken down into a series of tasks that students can complete to ultimately fulfill their goal of becoming a working filmmaker. The second half of the course is designed to give students insight into what they can expect once they leave the program. It provides students with an overview of how the film and television industries work and the tools necessary to take a creative project to market. It also teaches them how to create and build their resume as well as how to craft query letters that will be used to get their scripts in front of executives who will give them opportunities. Industry guests are scheduled subject to availability.

## TELEVISION WRITING

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With over 600 television shows broadcast and streaming across the globe there has never been a better time to be a screenwriter because there are so many opportunities to find work. This 15-Week course, divided into two segments, is designed to give writers the vocabulary, skills, processes and best practices necessary to write in the television industry. In the first half of the course, students prepare for every phase of TV Storytelling, from pitching their ideas to outlining their stories to

writing their spec teleplays. Each student completes a polished spec script, in either the half-hour sitcom or one-hour drama format. Topics covered in this class include, but are not limited to: anatomy of the sitcom; anatomy of the one-hour Drama; teleplay formatting; and differences between network and cable shows. The second half of the course is designed as the companion course to Television Writing Workshop I and it augments students' knowledge of television writing. Students pitch their own TV series ideas and develop a series bible – a proposal including the setting, characters, conflicts, and episode ideas that indicate the show is viable as a series. Students also write a pilot script for their original TV series idea. The goal at the end of the course is to have a series bible and pilot script the writer can then use to pitch the series to producers and/or broadcasters.

## ACTING FOR WRITERS

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The goal of this Course is to use the craft of acting to provide writers a comprehensive set of tools by which to build compelling 3-dimensional characters. This hands-on, collaborative course explores the theory and practice of the acting craft, using Stanislavsky's Method, improvisation, scene work and monologues as starting points. By exploring how actors build characters and performances based upon the information provided in a film script, and studying techniques for directing actors in a way that will evoke strong performances, students learn how to write more powerful dialogue, develop more memorable characters, and create more effective dramatic actions. Under the guidance of the instructor, students study existing plays, screenplays and monologues and write their own material in order to learn the actors' process of preparing, creating and ultimately becoming a character for the purpose of performance. By the end of the course, students participate in a culminating presentation reviewed by both their peers and the instructor. Concepts taught in the course include: improvisation, monologue, scene study techniques, acting for camera techniques, and directing the actor techniques.

## DIRECTING FOR WRITERS

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This course introduces screenwriters to the language and craft of film directing. A basic understanding of film directing aids the screenwriter in conceptualizing the film from script to screen. By the end of the semester each student will serve on a crew in the capacity as either a director or assistant director, director of photography, gaffer or actor. By the end of the quarter each student will write, direct, produce and edit a 3-5 minute short film project. Directing classes cover the following subjects: Directing the Camera, Principles of Mise-En-Scene, Shot Planning, Principles of Continuity Filmmaking, Dramatic Breakdown of a Script, the use of Staging and Blocking and Production Design to create Character and Subtext in a Scene.

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# COMMUNITY EDUCATION PROGRAMS

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# COMMUNITY EDUCATION PROGRAM ADMISSIONS POLICY

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## OVERVIEW

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All applicants to New York Film Academy's Community Education programs must have a high school diploma or acceptable equivalent by the time of the program start date. There is no minimum GPA required; however, students must speak English and express a serious desire to explore the art and craft of visual storytelling. An Admissions Committee member may interview students applying for Community Education programs by phone or in person.

All students must possess the drive and commitment necessary to complete a rigorous, total immersion program. They must be able to communicate well and work collaboratively with others in an artistic environment.

In addition to completing the application, students must submit an academic transcript or high school diploma, verifying proof of high school completion.

All transcripts and supporting materials must be submitted digitally.

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## REQUIRED APPLICATION MATERIALS

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Applicants must submit the following materials for admission:

1. Completed Program Application
2. Application Fee
3. Proof of High School Completion
4. Proof of English Proficiency

Please note that New York Film Academy cannot return any application materials to students once they are received.

The following sections provide detailed information regarding each required application material.

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## APPLICATION

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Students must submit a completed certificate program application. Applications are available online at: [www.nyfa.edu/applications/short-term1.php](http://www.nyfa.edu/applications/short-term1.php).

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## APPLICATION FEE

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Students must submit a non-refundable \$50 application fee, payable online as part of the online application.

Prior to enrollment, students may request to change their Start Date, Program, or Location up to three times, before incurring a new application fee. Upon a fourth request and any subsequent request to change Start Date, Program, or Location, a new application fee will be charged each time of such request in the amount of the published application fee at the time of the request.

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## CREATIVE PORTFOLIO

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All Musical Theatre certificate program applicants must submit a creative portfolio, according to the below requirements:

All creative portfolio materials must be submitted digitally. Applicants should consult with their admissions representative for guidance on acceptable formats (such as pdf, text files, web links, etc.). All video submissions must be uploaded by the applicant to a streaming video site (such as Vimeo or YouTube), and a link to the site must be provided in the application materials.

All portfolio materials must be submitted with an accompanying description contextualizing the nature and purpose of the project.

Collaborative work may be submitted, but applicants must detail what role they had in the creation of the work.

Portfolio materials will not be returned.

### MUSICAL THEATRE SONG

- One Musical Theatre Song:
- The musical theatre song should be sung in its entirety.
- Students must sing to live or recorded accompaniment. No “a cappella” singing.
- Songs should be filmed in a 3/4 shot which means approximately from the knees to the top of the head.
- The musical theatre department might request an additional song from the applicant after reviewing the initial audition material

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## PROOF OF HIGH SCHOOL COMPLETION

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All students pursuing a certificate from the New York Film Academy must show proof of high school graduation. To fulfill this requirement, applicants must submit ONE of the following documents:

- Copy of a high school academic transcript
- Copy of high school diploma

- Copy of state-issued high school equivalency certificate
- Copy of Associate's degree or college transcript from a regionally or nationally accredited college or university (for students who have completed partial undergraduate coursework.)
- Copy of a fully-completed Department of Defense form DD-214 indicating that the applicant completed high school prior to or during his/her armed forces service
- Home school transcript accredited by the state

Students completing high school in a foreign country, where a language other than English is the official language, and who are able to produce an original transcript, must have it translated into English by an education evaluation service that offers translation services. In certain circumstances transcripts may not offer enough information to determine eligibility, in those circumstances the student is responsible for providing an evaluated transcript.

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## PROOF OF ENGLISH PROFICIENCY

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Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the form of:

- TOEFL (Test of English as a Foreign Language) score of 520 or higher (190 for computer-based test or 68 for internet-based test); IELTS 5.5 or the equivalent.
- A report from a valid English Language School verifying completion of course level equivalent to a 520 Paper-based TOEFL Score.
- For short-term and long-term non-degree certificate programs, NYFA will accept a positive language evaluation via phone or Skype in lieu of the other requirements.

Students might be eligible to receive an English proficiency waiver under the following conditions:

- Verification that the applicant has been studying in a college or university where the sole language of instruction is English for at least 1 full year at the time of his or her application; or
- Verification that the applicant has been studying in a high school where the sole language of instruction is English for at least 3 full years at the time of his or her application.

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## ADMISSION STIPULATION

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Please note that admission to any New York Film Academy program is based upon applicant information received during the admissions process. If, however, a student, after having been admitted but before starting classes, demonstrates that he/she is not fully prepared to commence studies at the Academy, NYFA will meet with the student to determine a proper course of action. This may include additional testing or instruction, deferring enrollment to a later semester, or enrollment in a different program of study better suited to the student.

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## REQUIREMENTS FOR STUDENTS RE-APPLYING TO NYFA

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There are certain instances in which students re-apply for one or more programs at New York Film Academy. Each of these situations has its own set of requirements. Re-applying students must work with a NYFA admissions representative to determine which set of requirements they must fulfill. Due to the unique nature of individual students' circumstances, final determination of application requirements for any student will rest with the Admissions Review Office.

**In all of the following cases, other than returning from a Leave of Absence, a new Application must be completed by the student.**

All tuition and fees, curricular requirements, and institutional policies and procedures will follow the current catalog for any returning or newly matriculating student, not the original catalog under which the student applied for admission or originally attended a NYFA program.

Any other institutional, regulatory, or accreditation standards or policies notwithstanding, the following apply:

**Students who are on an approved Leave of Absence from NYFA and wish to return to their current program will require:**

- No new application materials are needed.
- Return to the program must be within 180 days from start from the Leave of Absence.

**Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester within the past 3 semesters (e.g., Fall semester of one calendar year through Summer semester of the following calendar year) will require:**

- Updated personal narrative (including an explanation as to why the student did not matriculate originally).

**Students who previously applied to a NYFA degree program, were accepted, but never attended, and the previous acceptance was for a semester earlier than the past 3 semesters will require:**

- Updated personal narrative (including an explanation as to why the student did not matriculate originally)
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.



**Students who have withdrawn or have been administratively withdrawn from a NYFA program and apply to re-enter the same program within 3 semesters from the date of withdrawal will require:**

- Petition to the Admissions Review Office\*.

**Students who have withdrawn or have been administratively withdrawn from a NYFA degree program and apply to finish the same program after 3 semesters from date of withdrawal have passed will require:**

- Petition to the Admissions Review Office\*
- New letters of recommendation (for programs for which letters of recommendation are required)
- New creative portfolio.

**Students who have withdrawn or have been administratively withdrawn from one NYFA program and apply to a new program may require one or more of the following:**

- Petition to the Admissions Review Office\*
- New letters of recommendation (in certain cases, letters may be furnished by NYFA instructors)
- New creative portfolio
- New transcript required if the original transcript does not meet the requirements of the new program.

**Students who have successfully completed one Master's degree program (MA or MFA) and apply for a new Master's degree program will require:**

- All admissions materials as stated in the general Master's degree admissions policy are required.
- Students may only apply for a term that begins at least 3 full semesters after graduation from the first master's program.
- Students may appeal the 3-semester waiting period requirement by submitting an appeal for a waiver for exceptional cases.

**Students who have successfully completed a One- or Two-Year certificate program and apply for advanced standing in an undergraduate or graduate degree program within the same discipline will require:**

- All admissions materials as stated in the general undergraduate or graduate degree program admissions policy are required.
- Students wishing to transfer from a certificate program to a degree program may only do so if they graduate from the certificate program with a cumulative grade point average (GPA)

equal to the required GPA for the intended degree program (2.0 for undergraduate degrees, and 3.0 for graduate degrees).

**Students who have successfully completed any NYFA program and apply to begin any new NYFA program will require:**

- Notwithstanding any additional specific requirements detailed above (such as Master's degree to Master's degree), all admissions materials as stated in the general program admissions policy of the new program are required.

**Students previously denied admission to a NYFA program now re-applying for the same or a different NYFA program will require:**

- All admissions materials as stated in the relevant NYFA program admissions policy are required
- May only apply for a term that begins at least 3 full semesters after the term for which they were denied.

**Students who are withdrawn through the Voluntary or Involuntary Medical Withdrawal processes are informed of their conditions for return at the time of their withdrawal.**

**Students who are suspended as a result of a NYFA policy violation are informed of their conditions for return at the time of their suspension.**

\* A Petition to the Admissions Review Office should include the following:

- The circumstances that led to the student's withdrawal.
- Why the circumstances that led to the student's withdrawal will no longer affect their ability to succeed at the New York Film Academy and how the student plans to succeed in their program if readmitted.
- Any additional information that the student would like the Admissions Review Office to consider while reviewing the petition for re-admittance.
- The circumstances that led to any disciplinary issues during the student's time at NYFA, if applicable.

# EIGHT-WEEK ACTING FOR FILM

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Total Clock Hours: 216

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## WORKSHOP OVERVIEW

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This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

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## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

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## WORKSHOP OBJECTIVES

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In the Eight-Week Acting for Film program, students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
  - Technique
  - Voice
  - Movement
  - Acting for Film
  - Film Craft
- 

## PROGRAM LEARNING OUTCOMES

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Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Develop a fundamental knowledge of and experience in the art and craft of acting for film.
- Examine multiple modern and classical approaches to performance, script interpretation and character formation.

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## COURSE HOURS BREAKDOWN

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| Course             | Number   | Hours |
|--------------------|----------|-------|
| Acting For Film    | ACTI081N | 72    |
| Scene Study        | ACTI082N | 48    |
| Monologues         | ACTI083N | 21    |
| Voice and Movement | ACTI084N | 21    |
| Audition Technique | ACTI085N | 24    |
| Improvisation      | ACTI086N | 21    |
| Film Craft         | ACTI087N | 9     |

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## COURSE DESCRIPTIONS

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### ACTING FOR FILM

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In this course, students learn the basics of film acting: calibrating performances based upon shot size and angle, eye line, hitting marks, emotional and physical continuity, and strength and imagination in acting choices. Students are assigned scenes from produced screenplays, which are then shot and edited together.

### SCENE STUDY

---

This course builds a foundation of acting through the execution of a written scene. By working on sections of plays and screenplays, actors learn the basic concepts of scene study: defining objectives; breaking the scene down into beats; understanding the arc; pursuing the objective; playing actions; and working to overcome obstacles. Students first begin with silent scenes and/or short dialogue scenes. Once the foundation is in place, longer dramatic or comedic scenes are explored.

### MONOLOGUES

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This course develops the student's understanding of the delivery of the monologue: a technique that can be applied to everything from auditions to stage readings to film work. Screenplays oftentimes incorporate monologues into their dramatic structures, but more importantly actors must learn the self-discipline to work individually, without relying on a scene partner for inspiration. The course focuses on choosing monologues that are truthful, meaningful, and revealing; performing script analysis on monologues; staging and directing oneself; and developing both outer and inner focal points.

### VOICE AND MOVEMENT

---

An actor's body is his or her instrument. It must be tuned to perform expertly whenever and however needed. In addition to expanding body flexibility and developing the student's ability to relax and tense when needed, movement classes focus on breaking down inhibitions, building ensemble spirit, and providing the necessary tools to bring physical dimension to all roles. A primary tool for the

actor is an expressive and free voice. In voice classes, students gain insight into the power of how to nurture and control their voices by exercising various resonators and muscles, enabling them to release emotional impulses.

## IMPROVISATION

---

The ability to improvise can never be underestimated when it comes to acting, especially on camera where there is usually very little rehearsal. Whether in comedy or drama, actors improvise well when they are fully engaged, listening to their partners, and releasing their inhibitions about failing. In this course, through games and exercises, students learn how to let their imaginations run wild, how to play well with others, and how to live in the moment, free from anticipating or planning what to do next.

## AUDITION TECHNIQUE

---

Acting is as much of a business as it is a craft. In addition to training, successful actors must develop strong marketing skills in order to build a career. This course focuses on cold reading techniques, key audition skills and developing a career strategy. Additionally, students have the opportunity to get live auditioning experience in class.

## FILM CRAFT: DIRECTING, CINEMATOGRAPHY, AND EDITING

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In this course, students learn directing, editing and cinematography from the actor's perspective. Learning the roles of all the players on a film set dramatically increases the actor's ability to collaborate with the filmmakers in developing dynamic performances.

# EIGHT-WEEK BROADCAST JOURNALISM

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Total Clock Hours: 177

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## WORKSHOP OVERVIEW

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In the New York Film Academy's *Eight-Week Broadcast Journalism Workshop*, students are trained in the fundamental principles, techniques, and craft of contemporary journalism through study and hands-on practice. This is accomplished through a combination of lecture, demonstration, in-class hands-on production, and students' own work. This intensive workshop provides a strong introduction to necessary digital and journalism skills.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM LEARNING OUTCOMES

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- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of Digital Video cameras.
- An in-depth knowledge of ENG (Electronic News Gathering).
- An understanding of broadcast news craft and production.
- An understanding of Digital Journalism craft and production.
- The ability to write and pre-visualize a news story, and an appreciation of what it takes to become a multimedia journalist (MMJ).

## PROGRAM LEARNING OBJECTIVES

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In this workshop, each student produces four news projects, shot with single-camera set-ups edited on non-linear digital platforms. Students also receive instruction in journalistic history and ethics. As producers, students have to identify and make arrangements for their subjects; choose and secure locations; prepare equipment; arrange the preparation and set up of the locations; and make final technical checks. Student journalists are required to edit and deliver their projects for viewing and critiques. By the end of this short program, students will have basic expertise as multi-media journalists who can create content across a wide range of platforms.

## PROJECT REQUIREMENTS

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While students do not need any digital media production experience to attend this program, it is strongly recommended that they come to the first day of class with a passion for news media and the art of nonfiction storytelling.

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## COURSE HOURS BREAKDOWN

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| Course               | Number   | Hours |
|----------------------|----------|-------|
| Broadcast Journalism | BROA080N | 102   |
| Hands-on Camera      | BROA081N | 30    |
| Digital Editing      | BROA082N | 33    |
| Production Workshop  | BROA083N | 12    |

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## COURSE DESCRIPTIONS

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### BROADCAST JOURNALISM

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Students learn how to create elements that are essential to the production of digital news programs: the VO (Voice Over), the news package, the interview profile and the long-form story. They also are taught how to create a career-building resume reel. Later students gain experience working with their own smartphone cameras, using third-party software to give their phones the type of video controls found on HD cameras. Smartphone cameras are far less intrusive than traditional video cameras, and are increasingly being used even in legacy media production. An understanding of, and an ability to create these elements are central to success as a digital journalist. Students learn some of the most basic concepts of journalism, as in the distinction between those who actively report the news (reporters, producers, cameramen/women), and those who comment and analyze news events (columnists, bloggers, citizen journalists). They come to understand the difference between "news" and "opinion." Emphasis is placed on becoming Multimedia Journalists (MMJs), who can produce, report, shoot, write, narrate and edit their own stories, and how these skills are applicable in a wide range of news genres including national news, local news, sports news, lifestyle and fashion news, technology news and more. Through practice, students come to appreciate powerful visual storytelling, using the camera as a reporting tool, and appreciating the power of composition and motion. Students also learn to write clear evocative copy, which reflects a deliberate, and easy-to-follow story structure, but is also succinct. Students are prepared for the job market through an overview of the evolution and changing nature of news. The concept of digital journalism is explored, with special attention paid to the convergence of journalism and technology, the tools used by digital journalists, the potential and limits of various distribution platforms, and the digital journalist's relationship to news organizations. Central to all of these efforts is an emphasis on journalistic ethics and the production of balanced, evidence-based stories.

## HANDS-ON CAMERA

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In this course, students learn firsthand the skills required to be a successful digital camera operator. Students immediately start training on a camera that incorporates many of the features associated with high-end high definition (HD) cameras, but its relative ease of use makes it understandable to novice digital journalists. Students get their first hands-on experience with a camera on the second day of classes. This allows students to begin shooting footage almost immediately, putting into practice lessons learned in Broadcast Journalism class. Instructors emphasize a holistic approach to video making, stressing that shooting entails a number of related skills. Students are also taught basic sound recording, including choice of the right type of microphone and simultaneous recording of multiple audio tracks. All of this allows students to better understand both the theory and practice of digital video making.

## DIGITAL EDITING

---

Editing is one of the most fundamental skills in a content creator's toolbox. This course seeks to encourage students to analyze media, and to discuss it on an intellectual level by understanding and using the editing tools most commonly employed in broadcast news editing, digital journalism and documentaries. While the class will place emphasis on students' understanding and use of editing software, students will also discuss editing theory and techniques, so that they may understand not only the "how-to" of editing but also the "why." Topics considered include: understanding the impact of editing, the ability to organize media efficiently for edits ("workflow"), the ability to select useful sound bites quickly, understanding how to structure primary storylines in post-production, the selection of complimentary b-roll footage, how to become comfortable using industry standard digital editing software, the ability to edit quickly and work within tight deadlines, and methods to export media to the web as well as other destinations. The final element of the course is editing a resume reel that best demonstrates the student's talents, abilities and potential.

## PRODUCTION WORKSHOP

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Working under the supervision of New York Film Academy staff members, students have the opportunity to test their production skills in the classroom prior to going out to shoot, and then edit, field assignments. The goal is for students to gain confidence in their abilities, while at the same time confronting and correcting the basic mistakes common to beginners. The Production Workshop classes take place within the context of Broadcast Journalism assignments.



# EIGHT-WEEK FILMMAKING

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Total Clock Hours: 118

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## WORKSHOP OVERVIEW

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Designed for students who wish to study the craft of filmmaking in an intense schedule, the New York Film Academy's *Eight-Week Filmmaking Workshop* challenges students to produce five films over a period of two months. Students each direct five short films of increasing complexity, which are then screened and critiqued in class. Students spend the last three weeks producing, directing and editing their final project.

The first five weeks of the program is divided between in-class hands-on instruction, and the production of four short films by each student. Students use Canon 5D Mark II digital cameras, four unit lighting packages, and digital editing systems. Special courses in digital camera and lighting are given before students shoot their final films. Following production and post-production, students screen their work for their classmates and instructors and engage in critiques and discussion.

The last three weeks of the program is devoted solely to each student's final project: a film of up to ten minutes in length. Students have a pre-production period to cast, scout locations, plan their films, and meet with instructors for one-on-one consultation. The rest of the program is devoted to production and post-production of these final films. Students direct their own projects in three or four person crews and rotate in the other production positions when fellow classmates direct.

Students will spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the workshop. The New York Film Academy recognizes, as should the students, that these hours will vary from student to student.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM OBJECTIVES

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The educational objectives in the Eight-Week Filmmaking Certificate Program are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

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## PROGRAM OUTCOMES

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Skills learned as a result of successful completion of this workshop include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- An in-depth knowledge of HD 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 a Digital editing software
- Knowledge of and experience with practical application of aesthetic film theory.

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## PROJECT REQUIREMENTS

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The *Eight-Week Filmmaking Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1 - Mise-en-scène Film

Project 2 - Continuity Film

Project 3 - Music Film

Project 4 - Text/Subtext Film

Project 5 - Final Film

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## COURSE HOURS BREAKDOWN

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| Course              | Number   | Hours |
|---------------------|----------|-------|
| Director's Craft    | FILM081N | 51    |
| Cinematography      | FILM082N | 23.25 |
| Screenwriting       | FILM083N | 8.5   |
| Editing             | FILM084N | 14.5  |
| Production Workshop | FILM085N | 16    |
| Sound Recording     | FILM086N | 4.75  |

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## COURSE DESCRIPTIONS

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### DIRECTOR'S CRAFT

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*Director's Craft* introduces students to the language and craft of filmmaking. Topics covered include, but are not limited to: storyboarding, composition, camera movement, continuity, montage, pacing,

and rhythm. This course prepares students for the required film projects and is the venue for screening and critiquing their work throughout the course.

## SCREENWRITING

---

This course is designed to help students develop their scripts for their final films. Students are instructed in story structure, dramatic arc, creating characters, text and subtext, refining stories, and script-writing style.

## CINEMATOGRAPHY

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In the first week of this course, students are trained to use a high definition digital video camera and its accessories. Unlike other schools, NYFA students learn to calibrate and operate on the very first day. Students perform test shoots to learn about dynamic range of the digital sensor, exposure, focus pulling, and more. In lighting class, students learn fundamental lighting techniques through shooting tests. As students progress through the workshop, they learn how to support the mood of the story with lighting choices and are able to experiment with expressive lighting styles.

## PRODUCTION WORKSHOP

---

*Production Workshop* is designed to demystify the craft of filmmaking. In this hands-on course, students stage and shoot exercises under the supervision of an instructor. The guiding idea is that once students can articulate the objective of a given scene, the necessary craft and techniques will follow. The technical aspects of filmmaking are seen as tools to realize the story. Through the in-class exercises, the rules and tools of mise-en-scene and continuity are defined and practiced. Students apply this to the use of lenses, lighting, performance, and editing.

## EDITING

---

Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor's ability to work with the shots and tell a story that makes all the difference. Students are taught the fundamental concepts of film editing, both practical and aesthetic, on industry standard digital editing software. Classes consist of lectures that combine technical information and demonstration. Each student edits his or her own films, and can supplement classes with individual consultations at the editing station.

## SOUND RECORDING

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This is a comprehensive course that details the process of sound recording. It provides concepts, technical information, and hands-on demonstration. Students are introduced to various types of recording devices and taught when to use them.

# EIGHT-WEEK MUSICAL THEATRE

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Total Clock Hours: 192

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## WORKSHOP OVERVIEW

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The Professional Conservatory of Musical Theatre at The New York Film Academy provides a unique environment where students of Musical Theatre can hone their skills studying with Broadway level faculty. The Eight-Week Workshop provides a rigorous and fun training experience that is designed to accommodate beginning, intermediate, or advanced level performers. The workshop is a great way to upgrade current skill sets, prep for an audition, or for students contemplating a longer-term education in musical theatre. This course allows students to get an introduction to the integral skills required for success in this field and learn how to prepare themselves for the varied demands of a musical theatre career. The program culminates in a presentation for faculty, friends, and classmates.

The basis of this and all other NYFA workshops is learning by doing, using a hands-on, practical, experiential approach. It is constructed to deliver a great deal of content in a short time.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM OBJECTIVES

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At the completion of the eight-week workshop, students will have the tools necessary to analyze and interpret musical theatre pieces through the lenses of emotional connection, character objective, given circumstance and proper vocal approach. There will be an enhanced level of understanding of theatre/jazz and ballet technique as well as learned choreography within several genres of musical theatre with a focus on professional dance auditions. Students will acquire the skills and tools necessary to live truthfully within imaginary circumstances, effectively connect to their scene partner, and how to physically and vocally prepare themselves for a career in the theatre. Students will graduate with new repertoire from the musical theatre canon that has been coached from both a vocal and acting interpretation and will have the opportunity to perform in an "open class" setting at the end of the workshop for fellow classmates and faculty. Learning in this hands-on program from industry professionals, students will have gained knowledge on proper audition etiquette, how to choose appropriate material and how to present themselves as a performer in the most professional and effective way possible.

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## PROGRAM OUTCOMES

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- Exploration of the fundamentals of acting with a focus on responsiveness and relationship.
- Understanding of basic level ballet and theatre dance/ jazz technique and be familiarized with the process of professional level dance auditions and performances.
- Understanding the anatomy of the voice, breathing, appagio, and the benefits of daily health regimes.
- Acquire a basic knowledge of reading music, sight singing, and theory.
- Students leave with multiple pieces that have been professionally coached, both as an actor and as a singer.

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## PROGRAM PERFORMANCES

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In the Eight-Week Musical Theatre Workshop students must perform works from the musical theatre world that demonstrate that they have gained an understanding of the following skills:

- Interpretation of Song
- Meisner Acting Technique
- Theatre Dance

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## COURSE HOURS BREAKDOWN

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| Course                     | Number    | Hours |
|----------------------------|-----------|-------|
| Acting                     | MUSI080N  | 24    |
| Performance Lab            | MUSI081N  | 24    |
| Voice and Speech           | MUSI082N  | 9     |
| Ballet                     | MUSI083N  | 18    |
| Jazz and Theatre Dance     | MUSI084N  | 18    |
| Voice Studio Lab I         | MUSI085N  | 24    |
| History of Musical Theatre | MUSI086N  | 12    |
| Workshop Series            | MUSI087N  | 9     |
| Ensemble Practicum         | MUSI088N  | 6     |
| Music Theory               | MUSI089N  | 6     |
| Pop Rock                   | MUSI0810N | 12    |
| Audition Technique         | MUSI0811N | 21    |
| Improvisation              | MUSI0812N | 9     |

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## COURSE DESCRIPTIONS

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### ACTING

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This course introduces students to training techniques useful for all mediums but particularly aimed at acting in the Musical Theatre genre. The course begins with foundational exercises to train students' reflexes toward behavioral truth within imaginary circumstances. Once this foundation has been established, students begin to apply themselves to scripted text.

### PERFORMANCE LAB

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This is a performance-based course that approaches musical theatre the same way an actor explores text in a play. During the course, students develop the necessary skills to thoughtfully investigate material in order to combine organic choices in movement, acting and singing. Students explore the fundamentals of text analysis and research in order to provide intentions, stakes, and conflict for each character in a variety of contrasting musical theater genres.

### VOICE AND SPEECH

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In this class, students are introduced to the basic elements of preparing the body for authentic phonation, breath support, auditory sensory awareness and the freeing the natural voice. Students study the effective production of pure vowels and diphthongs, consonant action, and the interplay of the spoken word within imaginary circumstances.

### BALLET

---

This course provides a highly disciplined and developmentally appropriate sequence of ballet training. In-class training focuses upon building strength, flexibility, musicality, and coordination. The course covers the basics of placement/alignment, turnout, line of positions, port-a-bras, quality of movement, class etiquette, and ballet terminology.

### JAZZ/THEATRE DANCE

---

This course is designed to teach each student the correct alignment and specific techniques necessary for advancement within this and all dance genres. In-class training aims at increasing students' strength, flexibility, endurance, and their ability to learn and retain choreography.

## VOICE STUDIO LAB

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This course provides an introduction to the basic functional skills of vocal production and singing. Topics include: breathing, muscular and air support, diction, the vocal anatomy, tone production, vowel and consonant modification, resonance, and vocal health.

## HISTORY OF MUSICAL THEATRE

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This course provides students with an overview of early and modern theatre; including composers, lyricists, performers, directors, choreographers, and producers.

## WORKSHOP SERIES

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This course offers several industry-driven special topics. Each class is presented as a focused workshop introducing the basic functional skills needed for each various discipline within performing arts.

## ENSEMBLE PRACTICUM

---

This course is designed to help students increase knowledge of rehearsal techniques, professional behavior, and musical skills. Students receive practice in ensemble singing in large groups, duets, trios, and small group numbers.

## MUSIC THEORY

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This course teaches students to be literate in the written language of music - particularly from the point of view of the singing actor. Students are empowered to evaluate and understand the written language of music in order to translate the composer's intent to performance.

## POP ROCK

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This course is designed to introduce musical theatre students to basic concepts of Pop Rock singing. Students learn a brief history of Pop Rock and its place in the Musical Theatre Repertoire. Special emphasis is placed on finding material that is successful for each student's voice and healthy singing that aligns with the acting demands of the song.

## AUDITION TECHNIQUE

---

This course is the study of musical and non-musical based audition techniques. Included in the course is a unit of work focused on professional preparation and the business of acting covering topics related to casting, audition prep, head shots and resumes, personal style, awareness of type, and current trends in the profession.

## IMPROVISATION

---

In *Improvisation*, students explore the fundamental principles of improvisation and how it enhances and applies to all of their performance work. Working in pairs and groups, the students create improvised scenes and environments, explore character, learn to trust instincts, and practice making honest, fully committed choices.



# EIGHT-WEEK NARRATIVE VIRTUAL REALITY

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Total Clock Hours: 163

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## WORKSHOP OVERVIEW

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Designed for students looking for a fully immersive narrative virtual reality (VR) program, the New York Film Academy's eight-week intensive *Narrative Virtual Reality Workshop* will guide students through the ins and outs of both VR production as well as the extensive VR post-production process. Students take classes in directing, screenwriting, cinematography and post-production all geared toward creating content for a VR experience. Over the course of the eight weeks, students craft four different productions guided by their core instructors. Each one of the projects supports the ideas learned in class and progresses the student's knowledge and skill set.

Created for students with no background in VR production this course offers the chance to experience the entire process while getting hands on with state of the art VR production and post-production equipment. Over the course of the first four weeks of the program students work to master the basic skills of simple VR production beginning with 360° photography and using the entire environment to tell their story. During the final four weeks of the workshop students explore more advanced topics in VR and practices those concepts in their final two projects. The program culminates with a final group VR experience event.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## WORKSHOP OBJECTIVES

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The educational objectives in the *Eight-Week Narrative Virtual Reality Workshop* are to teach students the art and craft of 360° video production, and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of VR filmmaking.

- Comprehensive understanding of best workflow practices when shooting and posting in 360°.
- Experience working independently and collaboratively in a high-pressure creative environment.
- Gain an intermediate level understanding of the cinematic language as it pertains to 360°.
- Indicate knowledge of 360° cameras/rigs and lighting techniques.

- Express a thorough understanding of non-linear digital editing workflows and stitching techniques.
- Acquire the skillset of designing a scene, via storyboards, and devise an appropriate strategy for execution of production.
- Implement the use of diegetic audio to enhance the immersive elements of the experiences.
- Dissect a 360° experience through analyzing the choices made such as shot duration, camera placement, blocking of actors by the director and evaluating whether or not those decisions were justified within the context of the story.

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## GRADUATION REQUIREMENTS

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The *Narrative Virtual Reality Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

### 360° PHOTO

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Through this exercise students capture a story with a single image. The 360° photo allows the storyteller to guide the audience in a 360° experience leaving no corner of the environment unturned. This project is shot on location under the guidance of an instructor. Students should understand the dynamics of filming in 360°. This project lays the groundwork for future projects including VR video.

### 360° VIDEO

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Building on the fundamentals learned in the 360° photo project students shoot a short movie (1-2 shots total) in one location again using every aspect of the environment to articulate their story. Students work with multiple actors to guide the audience through a short virtual reality video experience of up to 3 minutes in length. Simple lighting and sound augment the experience for the viewer and help the students make the experience more immersive. No camera movement is allowed for this project.

### VR MUSIC PROJECT

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Students create a VR video set to music (music videos as well as montage shorts will be accepted for this). Students blend audio and 360° video to create an immersive environment the audience can explore and experience. Students explore the idea of motivating the movement of the camera to create a seamless experience. One camera movement is required for this project.

### VR SHORT NARRATIVE

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Using all of the skills and techniques learned up until to this point in the workshop, students craft a narrative short of up to five minutes in length. Again, students use the entire environment to guide the audience through a comprehensive and fully immersive 360° VR experience. Students are able to move the camera two times to move the story along and guide the viewer on their journey. Lighting, audio and effects can be used to further enhance the story.

In order to graduate and receive a Certificate of Completion from the *Narrative Virtual Reality Workshop*, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Narrative Virtual Reality Workshop* is an accelerated full-time course of study and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are Lecture, Seminar, and/or Studio based. Lab and Practicum instructional hours are treated as studio hours. The workshop may not be completed in less than eight weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

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## COURSE HOURS BREAKDOWN

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| Course   | Number   | Hours |
|--|----------|-------|
| Director's Craft                                 | VIRTNA1N | 51    |
| Multi-lens Cinematography                        | VIRTNA2N | 30    |
| Screenwriting                                    | VIRTNA3N | 30    |
| Editing Theory & VR Post<br>Production Technique | VIRTNA4N | 30    |
| Production Workshop                              | VIRTNA5N | 16    |
| Production Sound<br>Recording                    | VIRTNA6N | 6     |

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## COURSE DESCRIPTIONS

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### DIRECTOR'S CRAFT

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This course is the backbone of the virtual reality (VR) curriculum and introduces students to the language and craft of film directing as it applies to virtual reality filming in 360°. *Director's Craft* prepares students for the VR projects and is the venue for screening and critiquing their work throughout the course. Instructors challenge students to find the most effective and expressive visual means to tell their stories in a virtual reality space.

### SCREENWRITING

---

Telling a story in the VR world is a very different journey than telling a story in the 2D medium and requires precise techniques to guide the viewer through the experience. This course is designed to help students develop their scripts with this new technique in mind. The fundamentals of visual storytelling are focused upon as they relate to VR. Students receive constructive analysis and support

as they take a story from initial idea, through treatment, step-outline, rough draft, and finally, a shooting script.

## MULTI-LENS CINEMATOGRAPHY AND LIGHTING

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In *Multi-Lens Cinematography and Lighting* students take hands-on classes learning two different VR motion picture camera systems. Students learn how to operate the cameras and perform test shoots to learn about: 360° views and dynamics, exposure, lens theory, and depth of field. Filming 360 degrees presents particular problems when it comes to lighting because the camera sees everything. As a result, while teaching the fundamentals of traditional lighting, this course focuses on guerilla lighting techniques ~ the use of available light and practicals (lamps and ceiling fixtures). Students learn how to support the mood of the story with lighting and experiment with expressive lighting styles.

## PRODUCTION WORKSHOP

---

*Production Workshop* is designed to demystify the craft of virtual reality storytelling. In this hands-on class, students stage and shoot exercises under the supervision of the directing and cinematography instructors. The guiding idea is that once students can articulate the objective of a given scene, the necessary craft and techniques will follow. The technical aspects of filmmaking are seen as tools to realize the story. Through the in-class exercises, the rules and tools of mise-en-scene and continuity are defined and practiced, and are applied to the use of lenses, lighting, performance, and editing.

## EDITING THEORY AND VIRTUAL REALITY POST PRODUCTION TECHNIQUE

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Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor's ability to work with the shots and tell a story that makes all the difference. Students learn how to use various different digital editing systems to stitch their projects together. Students are taught the fundamental concepts of 360° film editing, both practical and aesthetic. Classes consist of lectures that combine technical information and demonstration. Each student edits his or her own films and can supplement classes with individual consultations at the editing station.

## PRODUCTION SOUND RECORDING

---

This is a comprehensive course that details the process of recording ambisonic sound. It provides concepts, technical information, and hands-on demonstration. Students are introduced to various types of recording devices and taught when to use them. The course challenges the students to use sound as an additional tool for storytelling, and takes them through the complete recording process.

# CINEMATIC VIRTUAL REALITY

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Total Clock Hours: 138

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## WORKSHOP OVERVIEW

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Designed for students looking for a fully immersive cinematic virtual reality (VR) program, the New York Film Academy's eight-week intensive *Cinematic Virtual Reality Workshop* will guide students through the ins and outs of both VR production as well as the extensive VR post-production process. Students take classes in immersive design, directing, UX/UI, screenwriting, production sound recording and post-production all geared toward creating content for a VR experience. Over the course of the eight weeks, students craft four different productions guided by their core instructors. Each one of the projects supports the ideas learned in class and progresses the student's knowledge and skill set.

Created for students with no background in VR production this course offers the chance to experience the entire process while getting hands on with state of the art VR production and post-production equipment. Over the course of the first four weeks of the program students work to master the basic skills of simple VR production. During the final four weeks of the workshop students explore more advanced topics in VR and practices those concepts in their final projects. The program culminates with a final group VR experience showcase.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM LEARNING OUTCOMES

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The educational objectives in the *Eight-Week Cinematic Virtual Reality Workshop* are to teach students the art and craft of 360° video production, and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of VR filmmaking.

- Comprehensive understanding of best workflow practices when shooting and posting in 360°.
- Experience working independently and collaboratively in a high-pressure creative environment.
- Gain an intermediate level understanding of the cinematic language as it pertains to 360°.
- Indicate knowledge of 360° cameras/rigs and lighting techniques.
- Express a thorough understanding of non-linear digital editing workflows and stitching techniques.

- Acquire the skillset of designing a scene, via storyboards, and devise an appropriate strategy for execution of production.
- Implement the use of diegetic and fully spatialized audio to enhance the immersive elements of the experiences.
- Dissect a 360° experience through analyzing the choices made such as shot duration, camera placement, blocking of actors by the director and evaluating whether or not those decisions were justified within the context of the story.

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## PROJECT REQUIREMENTS

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The *Cinematic Virtual Reality Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

### 360° MUSICAL SCENE

Students secure a location and go with a crew to complete a long-take 1-3 minutes in length. They will then stitch, edit and apply a musical track to compliment the scene. Other Post-processing may be integrated like the use mattes for cloaking any production gear or unwanted elements. Only the onboard camera sound will be used in addition to the selected music track.

### 360° SPATIALIZED SOUND & STORYBOARDING

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Building on the fundamentals learned in the first 360° this project introduces the students to world of working with spatialized sound. Using multiple still frames students will create a 2-3 minute video piece that uses spatialized sound to direct the viewer's attention through the scene. This project requires the use of no fewer than three camera positions or locations.

### GROUP SHORT NARRATIVE VIDEO EXPERIENCE

Students will break into crews of 4 or 5 and collectively script a short narrative 360 video (1-3 minutes in length). Under the supervision of their instructors the crews must design an experience that include three or more camera positions, utilizes spatialized sound and contain no fewer than two characters. While the students work as a crew each student is responsible for their own post-production on the project, so each will end up with their own edited version of the story. The project requires securing an interior location and utilization of lighting instruments. Additionally, this is the first project on which students have access to the complete production sound recording package (the ambisonic mic and lavaliers).

### VR SHORT NARRATIVE

---

Using all of the skills and techniques learned up until to this point in the workshop, students craft a narrative short of up to five minutes in length. Again students use the entire environment to guide the audience through a comprehensive and fully immersive 360° VR experience. Students are able to move the camera two times to move the story along and guide the viewer on their journey. Lighting, audio and effects can be used to further enhance the story.

In order to graduate and receive a Certificate of Completion from the *Cinematic Virtual Reality Workshop*, students must also successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Cinematic Virtual Reality Workshop* is an accelerated full-time course of study and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are Lecture, Seminar, and/or Studio based. Lab and Practicum instructional hours are treated as studio hours. The workshop may not be completed in less than eight weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

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## COURSE HOURS BREAKDOWN

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| Course              | Number   | Hours |
|---------------------|----------|-------|
| Immersive Design    | VIRTCN1N | 15    |
| Director's Craft    | VIRTCN2N | 24    |
| Tech Essentials     | VIRTCN3N | 15    |
| Screenwriting       | VIRTCN4N | 20    |
| UX(User Experience) | VIRTCN5N | 6     |
| Post-Production     | VIRTCN6N | 30    |
| Production Workshop | VIRTCN7N | 16    |

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## COURSE DESCRIPTIONS

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### IMMERSIVE DESIGN

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This course is designed to teach each student the necessary skills to safely and functionally prepare, shoot and produce 360° video content. Immersive Design is aimed at instructing students in best practice for effective immersive design techniques to avoid simulator sickness and achieve creative goals in direction throughout a spherical video. In addition to practical application and review of case studies in class, students will be required to complete multiple 360° video projects to apply new

techniques and to demonstrate their mastery of topics presented. A sizeable portion of the class will focus on techniques for pre-visualization and prototyping.

## DIRECTOR'S CRAFT

---

This course is the backbone of the virtual reality (VR) curriculum and introduces students to the language and craft of film directing as it applies to virtual reality filming in 360°. *Director's Craft* prepares students for the VR projects and is the venue for screening and critiquing their work throughout the course. Instructors challenge students to find the most effective and expressive visual means to tell their stories in a virtual reality space.

## TECH ESSENTIALS

---

In *Tech Essentials* students take hands-on classes learning two different VR motion picture camera systems. Students learn how to operate the cameras and perform test shoots to learn about: 360° views and dynamics, exposure, lens theory, and depth of field. Filming 360 degrees presents particular problems when it comes to lighting because the camera sees everything. As a result, while teaching the fundamentals of traditional lighting, this course focuses on guerilla lighting techniques ~ the use of available light and practicals (lamps and ceiling fixtures). Students learn how to support the mood of the story with lighting and experiment with expressive lighting styles.

## SCREENWRITING

---

Telling a story in the VR world is a very different journey than telling a story in the 2D medium and requires precise techniques to guide the viewer through the experience. This course is designed to help students develop their scripts with this new technique in mind. The fundamentals of visual storytelling are focused upon as they relate to VR. Students receive constructive analysis and support as they take a story from initial idea, through treatment, step-outline, rough draft, and finally, a shooting script.

## UX

---

UX is the study of user satisfaction with an experience. In the UX classes the students will learn best practices and industry standards aimed at improving the usability, accessibility, and pleasure provided in the interaction with the experience, thus creating more accessible and successful work. UX includes human centric design using social and biological sciences to optimize interactions between people and technology.

## POST PRODUCTION

---

Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor's ability to work with the shots and tell a story that makes all the difference. Students learn how to use various different digital editing systems to stitch their projects together. Students are taught the fundamental concepts of 360° film editing, both practical and aesthetic. Classes consist of lectures that combine technical information and demonstration. Each student edits his or her own films and can supplement classes with individual consultations at the editing station.



## PRODUCTION WORKSHOP

---

*Production Workshop* is designed to demystify the craft of virtual reality storytelling. In this hands-on class, students stage and shoot exercises under the supervision of the directing and cinematography instructors. The guiding idea is that once students can articulate the objective of a given scene, the necessary craft and techniques will follow. The technical aspects of filmmaking are seen as tools to realize the story. Through the in-class exercises, the rules and tools of mise-en-scene and continuity are defined and practiced, and are applied to the use of lenses, lighting, performance, and editing.

## SOUND DESIGN

---

This is a comprehensive course that details the process of recording ambisonic audio on set and posting fully spatialized sound. It provides concepts, technical information, and hands-on demonstration. Students are introduced to various types of recording devices and taught when to use them. The course challenges the students to use sound as an additional tool for storytelling, and takes them through the complete recording process.

# INTRODUCTION TO INTERACTIVE VIRTUAL REALITY

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Total Clock Hours: 240

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## WORKSHOP OVERVIEW

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The *Introduction to Interactive Virtual Reality (VR) Workshop* is an intensive, full-time, eight-week commitment. Students acquire the vocabulary, concept development, and foundational technical skills to complete at least one interactive VR project prototype.

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## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

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## PROGRAM LEARNING OUTCOMES

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The educational objectives in the *Introduction to Interactive Virtual Reality Workshop* are:

- Understand the technological landscape of VR technologies.
  - Develop an idea into a concept specific to an interactive, immersive experience.
  - Establish a pre-production workflow.
  - Foundational skills in 3D modeling, animation, and coding for Unity.
  - Complete a working, interactive prototype for the Google Daydream View VR headset.
- 

## COURSE HOURS BREAKDOWN

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| Course              | Number   | Hours |
|---------------------|----------|-------|
| Narrative Design    | VIRTIN1N | 18    |
| Immersive Design    | VIRTIN2N | 42    |
| Modeling            | VIRTIN3N | 30    |
| Rigging             | VIRTIN4N | 30    |
| Animation           | VIRTIN5N | 60    |
| Coding for Unity VR | VIRTIN6N | 60    |

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## COURSE DESCRIPTIONS

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### NARRATIVE DESIGN

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Through this course, students are able to develop a rough concept into a single-location, single-input interactive VR experience. In addition to covering foundational principles of storytelling and brainstorming, the course focuses on elements of visual storytelling through storyboards and concept art. Through storyboarding, students explore spatial relationships, and create a reference for the visualization of interactive inputs and their effects, feedback, and outcomes.

### IMMERSIVE DESIGN

---

This course focuses on the analysis and adoption of a core set of design best practices to be employed in the 360-degree virtual environment. Drawing on the teachings of live theater, immersive experiences like theme parks, as well as the vocabulary of interactive game design, the course provides students with the conceptual foundation needed to approach interactive virtual reality projects.

### MODELING

---

This course introduces students to both hard surface modeling for props and architecture, and organic modeling for non-human characters. Students learn how to optimize geometry and topology of their models for professional results. Students also learn UV mapping for their models. Polygon meshes are one of the basic rendering types in Maya, ideally suited for approximating smooth, organic objects. In this course students move quickly from basic concepts of polygonal modeling to intricate organic, character models and hard surfaces for props.

### RIGGING

---

This course on character rigging provides an overview of rigging, covering everything from inverse to forward kinematics to character skinning. Students learn joints, hierarchies, IK types, IK/FK arms and switches.

### ANIMATION

---

This course develop animation skills by exploring methods for creating movement that is not only entertaining and appealing, but also depicts actions that are driven by audio-visual storytelling techniques. In this course, students analyze methods for creating characters and environments that are unique and interesting. Through group discussion and analysis, students are introduced to the importance of evaluating their own works as well as the work of their peers. This enables each student to critique animated work with the intent of implementing what has been learned into future animations.

### CODING FOR UNITY

---

In this course, students are introduced to the basic skills required to program interactions in Unity3D for the Google Daydream View VR headset. Students move quickly from an introduction to the Unity3D interface, through basic programming, and into the more complex programming of

inputs for the VR headset. Students also are introduced to several foundational approaches to VR design including: introduction to the Unity Dev Kit, programming user inputs, importing 3D assets into Unity, walking around a 3D environment, moving the camera along a track, and gaze-guided controls & interactions.

# INTRODUCTION TO VIRTUAL REALITY

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Total Clock Hours: 195

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## WORKSHOP OVERVIEW

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The *Introduction to Virtual Reality (VR) Workshop* is an intensive, full-time, eight-week commitment designed for those looking for a thorough introduction to the world of VR. This course is combination of our Cinematic and Interactive VR offerings, enabling students to explore the entire realm possibilities in the VR landscape. Students enrolled in this course will acquire the vocabulary, concept development, and foundational technical skills needed to complete three cinematic VR experiences and at least one interactive VR project prototype. Students take classes in Immersive Design, UX/UI, Narrative Design, Production Sound Recording & Sound Design, Post-production, Intro to Coding and Animation all geared toward creating content for an interactive VR experience.

Created for students with no background in VR production this course offers the chance to experience the entire process while getting hands on with VR production and post-production equipment, animation and coding platforms. The first four weeks of the workshop will focus on laying the foundation for storytelling in this new medium while using techniques and equipment taught in Cinematic VR. In the second half of the workshop the students add to what they have already learned and apply it to creating interactive experiences, whether that be with live action or completely synthesized worlds.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM LEARNING OUTCOMES

---

The educational objectives in the *Introduction Virtual Reality Workshop* are:

- Understand the technological landscape of VR technologies.
- Develop an idea into a concept specific to an interactive, immersive experience.
- Establish a pre-production workflow.
- Foundational skills in modeling, animation, and coding.
- Indicate a deep understanding of best workflow practices when shooting and posting in 360°.
- Gain an introductory level understanding of the cinematic language as it pertains to 360°.
- Implement the use of diegetic and fully spatialized audio to enhance the immersive elements of the experiences.

- Construct Web based VR experiences.

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## COURSE HOURS BREAKDOWN

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| Course              | Number   | Hours |
|---------------------|----------|-------|
| Immersive Design    | VIRT080N | 21    |
| Tech Essentials     | VIRT081N | 15    |
| Project Advisement  | VIRT082N | 24    |
| UX/UI               | VIRT083N | 9     |
| Narrative Design    | VIRT084N | 20    |
| Post Production     | VIRT085N | 30    |
| Production Workshop | VIRT086N | 16    |
| Sound Design        | VIRT087N | 12    |
| Coding              | VIRT088N | 24    |
| Animation           | VIRT089N | 24    |

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## COURSE DESCRIPTIONS

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### IMMERSIVE DESIGN

---

This course focuses on the analysis and adoption of a core set of design best practices to be employed in the 360-degree virtual environment. Drawing on the teachings of live theater, immersive experiences like theme parks, as well as the vocabulary of interactive game design, the course provides students with the conceptual foundation needed to approach interactive virtual reality projects.

### TECH ESSENTIALS

---

In *Tech Essentials* students take hands-on classes learning two different VR motion picture camera systems. Students learn how to operate the cameras and perform test shoots to learn about: 360° views and dynamics, exposure, lens theory, and depth of field. Filming 360 degrees presents particular problems when it comes to lighting because the camera sees everything. As a result, while teaching the fundamentals of traditional lighting, this course focuses on guerilla lighting techniques ~ the use of available light and practicals (lamps and ceiling fixtures). Students learn how to support the mood of the story with lighting and experiment with expressive lighting styles.

### PROJECT ADVISEMENT

---

*Project Advisement* is a class that happens throughout the program starting with the students pitching their concepts to their class and instructors and continuing through the final realization of their interactive VR experience. *Project Advisement* is the practicum portion of the workshop for the coding and animation segments. This includes individual advisement, feedback from the class at each stage of the production process and supervised lab hours.

## UX/UI

---

UX/UI is the study of user satisfaction with an experience. In the UX/UI classes the students will learn best practices and industry standards aimed at improving the usability, accessibility, and pleasure provided in the interaction with the experience, thus creating more accessible and successful work. UX/UI includes human centric design using social and biological sciences to optimize interactions between people and technology.

## NARRATIVE DESIGN

---

Through this course, students are able to develop a rough concept into a single-location, single-input interactive VR experience. In addition to covering foundational principles of storytelling and brainstorming, the course focuses on elements of visual storytelling through storyboards and concept art. Through storyboarding, students explore spatial relationships, and create a reference for the visualization of interactive inputs and their effects, feedback, and outcomes.

## POST PRODUCTION

---

Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor's ability to work with the shots and tell a story that makes all the difference. Students learn how to use various different digital editing systems to stitch their projects together. Students are taught the fundamental concepts of 360° film editing, both practical and aesthetic. Classes consist of lectures that combine technical information and demonstration. Each student edits his or her own films and can supplement classes with individual consultations at the editing station.

## PRODUCTION WORKSHOP

---

*Production Workshop* is designed to demystify the craft of virtual reality storytelling. In this hands-on class, students' stage and shoot exercises under the supervision of the directing and cinematography instructors. The guiding idea is that once students can articulate the objective of a given scene, the necessary craft and techniques will follow. The technical aspects of filmmaking are seen as tools to realize the story. Through the in-class exercises, the rules and tools of mise-en-scene and continuity are defined and practiced, and are applied to the use of lenses, lighting, performance, and editing.

## SOUND DESIGN

---

This is a comprehensive course that details the process of recording ambisonic audio on set and posting fully spatialized sound. It provides concepts, technical information, and hands-on demonstration. Students are introduced to various types of recording devices and taught when to use them. The course challenges the students to use sound as an additional tool for storytelling and takes them through the complete recording process.

## CODING

---

In this course, students are introduced to the basic skills required to program interactions intended to be viewed with a VR headset. Students move quickly from an introduction to the coding interface,

through basic programming, and into the more complex programming of inputs for the VR viewing system. This course will focus primarily on writing code for web-based VR.

## ANIMATION

---

This course develop animation skills by exploring methods for creating movement that is not only entertaining and appealing, but also depicts actions that are driven by audio-visual storytelling techniques. In this course, students analyze methods for creating characters and environments that are unique and interesting. Through group discussion and analysis, students are introduced to the importance of evaluating their own works as well as the work of their peers.



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# VIRTUAL REALITY GAME DESIGN

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**Total Clock Hours:** 240

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## WORKSHOP OVERVIEW

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The New York Film Academy *Virtual Reality Game Design Workshop* is an intensive, full-time, eight-week commitment to developing games for the virtual reality market. Building on the skills acquired through the *Introduction to Interactive Virtual Reality Workshop*, or outside previous training in 3D modeling & animation and/or coding for Unity, students move quickly through the vocabulary and conventions of playcentric design into the development of a playable VR game demo designed for the HTC Vive VR headset and hand controls.

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## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

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## PROGRAM OBJECTIVES

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The educational objectives in the *Virtual Reality Game Design Workshop* are to introduce the fundamental concepts of playcentric game design, build on the foundational 3D modeling, animation, and coding skills established in the *Introduction to Interactive Virtual Reality Workshop*, and apply those skills to the execution of a playable game demo

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## COURSE HOURS BREAKDOWN

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| Course                 | Number   | Hours |
|------------------------|----------|-------|
| Game Design for VR     | VIRTGA1N | 33    |
| VR Narrative Design    | VIRTGA2N | 9     |
| UI/UX for VR           | VIRTGA3N | 9     |
| VR Sound Design        | VIRTGA4N | 9     |
| Advanced Animation     | VIRTGA5N | 60    |
| Advanced Coding for VR | VIRTGA6N | 120   |

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## COURSE DESCRIPTIONS

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### GAME DESIGN FOR VR

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In the second installment of the VR workshop series, the conceptual foundation and vocabulary of best practices in an immersive environment are applied specifically to games. This course focuses on employing those VR design theories into an interactive, win/lose scenario in which the player is focused on achieving a specific objective. This course also works to translate existing game design conventions into the VR space, and address different techniques for adapting content into the 3D immersive environment.

### VR NARRATIVE DESIGN

---

Building on the techniques acquired in the *Introduction to Interactive Virtual Reality Workshop*, this course focuses on elements of visual storytelling through storyboards and concept art, especially highlighting the needs for consistency and balance in a virtual environment. Through storyboarding, students explore spatial relationships, and create a reference for the visualization of interactive inputs and their effects, feedback, and outcomes. *VR Narrative Design* also assists students in creating a recognizable and compelling brand identity for their projects, helping them to carve a niche in a growing and competitive marketplace.

### UI/UX FOR VR

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User-centered design is a fundamental underpinning of the VR experience, and this course focuses exclusively on designing UI to enhance the VR user's experience in their game. This course works in concert with the *Game Design for VR* and *VR Narrative Design* courses to help the student to devise and implement a seamless, immersive, interactive experience for players.

### VR SOUND DESIGN

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Drawing on the principles of *VR Narrative Design*, students are introduced to the tools and techniques of sound design, especially focused on the 3D immersive interactive environment. Working with object-oriented sound effects, as well as ambient sound, students learn how to design and implement a complementary soundscape for their VR games.

### ADVANCED ANIMATION

---

Building on the skills introduced in *Introduction to Interactive Virtual Reality Workshop*, students use advanced animation techniques to design and build 3D assets for use in their 3D VR games. The course also includes an introduction to motion capture and compositing techniques to incorporate live footage into the VR environment.

### ADVANCED CODING FOR UNITY VR

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Building on the skills introduced in the *Introduction to Interactive Virtual Reality Workshop*, students use advanced coding skills to create an interactive and reactive virtual environment that includes

game elements. Primarily focusing on Unity 5, students learn advanced coding skills, including multi-player and asynchronous multi-player applications. The end result for each student is a playable VR game prototype.

# EIGHT-WEEK PHOTOGRAPHY

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Total Clock Hours: 228

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## WORKSHOP OVERVIEW

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The Eight-week Photography Program at NYFA is an immersive full-time program which combines rigorous instruction with intensive hands-on experience in the technology, aesthetics, history and theory of digital still photography. Our Faculty is comprised of successful working professionals who are industry leaders and innovators. The program focus is on fine art, documentary, commercial and editorial photography. Students are empowered to capture powerful, personally expressive images and refine them through advanced digital imaging tools. The basis of this and all other New York Film Academy workshops is learning by doing, using a hands-on, practical, experiential approach.

Students are on their feet shooting, editing, and analyzing images every single day. The program is constructed to deliver a great deal of content in a short time and is an exceptional opportunity for a total immersion experience in photography for eight weeks. The content touches on topics that comprise parts of the One-Year Photography Program. Students who wish to continue their studies have the opportunity to apply credit towards and transfer to a longer program at any point. No significant prior experience or knowledge is assumed. This workshop brings everyone to the same level very quickly, beginning with the fundamentals and culminating in a completed personal project.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM OBJECTIVES

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The main goal of the Eight-Week Workshop is to develop core photography skills including understanding camera functionality, the components of exposure, and composition. By studying master works and participating in critique, students develop skills at conceptualizing and creating powerful images using style to underscore content. Students are taught to process images through the use of Adobe Lightroom and Photoshop, the industry standard digital darkroom.

Photographers are first and foremost guided by light. Students are taught traditional techniques including quality and direction of light. As students learn to shoot and edit, they are simultaneously

immersed in the theory and history of photography. By examining a wide range of photographic disciplines and evaluating weekly assignments, students learn essential ways of conceptualizing a long-term project. Through the exploration of a single subject, students will learn to deepen their understanding, insight, and commitment to the art of storytelling. Knowledge of aesthetic theories of photography and experience with their practical application.

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## PROGRAM LEARNING OUTCOMES

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- Understand the components of exposure.
- Acquire a working knowledge of digital camera systems and standard lenses.
- Develop working digital darkroom and library management skills using Adobe Photoshop and Lightroom.
- Understand basic color management and be able to output accurate prints to modern inkjet printer.
- Recognize the characteristics and make creative use of basic lighting tools and camera position to create drama and emotional impact.
- Become familiar with the history of photography through the experience of studying and re-creating iconic images from the invention of the medium to present day.
- Understand and apply basic theories of aesthetics, composition and color.
- Deeper understanding of visual literacy through visits to museums and galleries.

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## COURSE HOURS BREAKDOWN

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| Course                  | Number   | Hours |
|-------------------------|----------|-------|
| Photo 1                 | PHOT081N | 48    |
| Imaging I               | PHOT082N | 48    |
| Vision and Style I      | PHOT083N | 48    |
| History of Photography  | PHOT087N | 24    |
| Shooting Lab I          | PHOT085N | 32    |
| Photography as Fine Art | PHOT086N | 28    |

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## COURSE DESCRIPTIONS

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### PHOTO 1

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Photo I is the technical core of the curriculum. Students learn the mechanics of cameras and lenses as well as the elements of exposure, composition, framing, and how to understand different

characteristics of light. In this course students begin to unlock the possibilities offered by the modern digital camera. Techniques are practiced through individual assignments which are critiqued by faculty and peers. Emphasis is placed on developing practical technical skills at handling modern digital cameras and the ability to produce accurate exposures under a range of real-world and artificial lighting conditions. Students will develop a working ability to recognize and create dramatic exposures using natural and strobe lighting both in studio as well as in the field.

## IMAGING 1

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This course is an intensive introduction to Adobe Lightroom as a RAW digital editing and asset management system as well as Photoshop as a digital darkroom tool. Once immersed in Adobe applications, students acquire key digital darkroom techniques from nondestructive editing to color and tonal control over their images. Students will also learn the process of digital workflow from RAW processing through local adjustments and output for web. Along with lectures and demonstrations, Imaging I allows plenty of lab time for students to practice and perfect their image-editing skills.

## VISION AND STYLE

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The focus of the class will be to provide students with tools for developing and defining their visual style. This class pushes students to explore their personal interests in photography. Students will define and develop a personal style and a specific area of interest studying master bodies of work while exploring different photographic genres. Students will become acquainted with principles of composition, color, editing, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the origins of their ideas and start to conceive how their work might fit into the context of current practices.

## HISTORY OF PHOTOGRAPHY

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This course teaches students critical thinking skills as well as the visual language of photography and pushes them to explore their personal interests in the medium. Studying master bodies of work across many photographic genres through weekly lectures and discussions, students will be guided to develop skills in visual observation and analysis. Students learn to think in an organized and critical way as it relates to photography.

## SHOOTING LAB

---

A unique hands on course in which students develop core professional camera skills and techniques during location shoots. Covering a wide range of genres along with aesthetic, logistical, and technical challenges, students will have the opportunity to work directly with instructors, applying new skills across a range of assignments of increasing complexity.

## PHOTOGRAPHY AS FINE ART

---

In this course students become familiar with current curatorial standards and practices. Students will have the opportunity to meet with and hear directly from exhibition curators and artists. They will also see firsthand a finished product of the medium while learning a diverse array of substrates, sequencing and presentation ideologies. Instructors lecture and lead guided tours through galleries and museums in New York City and discuss artistic practices and bodies of work, both contemporary and throughout the history of photography.

# EIGHT-WEEK PRODUCING

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Total Clock Hours: 215

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## WORKSHOP OVERVIEW

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The New York Film Academy Eight-Week Producing Workshop covers the entire spectrum of what a producer does with the addition of a practical production element: students produce their own short digital project. A complete overview of production fundamentals includes: a detailed exploration of the creative producing process; the creation of a film package; story and script analysis; an introduction to production management (including industry standard Movie Magic scheduling and budgeting software); camera, lighting, and sound classes; the Avid editing system; as well as pitching, entertainment law, and case studies.

Producing workshop participants advance their skills and knowledge creating their own individual project. Students write their own script, cast actors, schedule, budget, shoot, and edit to realize a finished project. Advanced class topics include: screenwriting, film finance, crowd funding finance, directing for producers, casting and working with actors, line producing, practical camera and lighting, editing, post-production sound, color correction, digital distribution, marketing, and film festival strategies. This practical application of producing skills and techniques allows students to emerge from the course with their own completed digital film project.

Students must be prepared for full days of intensive work throughout the workshop. This workshop includes a production element therefore students can expect to work on the occasional weekend in the effort to complete their project.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM OBJECTIVES

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Students learn all aspects of the producing process, and apply them to the creation of a short film project.

## PROJECTS

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Students will produce, write, direct and post-produce a five minute, no dialogue, short film.



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## COURSE HOURS BREAKDOWN

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| Course                                | Number    | Hours |
|---------------------------------------|-----------|-------|
| Producer's Craft                      | PROD080N  | 35    |
| Case Studies                          | PROD081N  | 10    |
| Line Producing                        | PROD0877N | 30    |
| Pitching                              | PROD083N  | 12.5  |
| Film Business                         | PROD084N  | 7.5   |
| Entertainment Law                     | PROD085N  | 10    |
| Story and Script Analysis             | PROD086N  | 10    |
| Film Crafts                           | PROD087N  | 20    |
| Directing For Producers               | PROD088N  | 17.5  |
| Television Production<br>Overview     | PROD089N  | 2.5   |
| Writing the Short Film Script         | PROD0800N | 15    |
| Producing the Short Film              | PROD0811N | 20    |
| Editing                               | PROD0822N | 10    |
| Casting for Producers                 | PROD0833N | 5     |
| Digital Distribution and<br>Marketing | PROD0844N | 5     |
| Editing Lab                           | PROD0855N | 5     |

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## COURSE DESCRIPTIONS

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### PRODUCER'S CRAFT

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All aspects of producing are covered in this comprehensive course including: the acquisition of rights, development of screenplays, working with writers, packaging projects, sources of film finance, investment strategies, pre-production, filming, post- production, marketing, and distribution.

### CASE STUDIES

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Individual producers sharing experiences about making specific projects is an invaluable tool in learning the craft and technique of producing. Our award-winning faculty offers real world case studies of nurturing projects from conception to actualization, with an emphasis on current financing trends, digital production, and social media strategies.

## LINE PRODUCING

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In a hands-on lab setting, students learn scheduling and budgeting software programs. Using contemporary production strategies, students manage their own individual short film projects, bringing their vision to the screen.

## PITCHING

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Students develop brief and effective pitches of their chosen material. Each student practices and gains critical and fundamental pitching skills, which culminates in a final pitch to fellow students and producing faculty.

## FILM BUSINESS

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This course offers students an in-depth look at the current state of film finance: new sources of finance, trending strategies in obtaining equity investment, production incentives, foreign sales, crowd funding, and recoupment. Additionally the course explores film festival strategies, an integral skillset for the emerging producer.

## ENTERTAINMENT LAW

---

Students study legal issues regarding television, films, recordings, live performances, and other aspects of the entertainment industry. Topics include: contracts, copyright law, intellectual property, talent representation, deal making, and distribution.

## STORY AND SCRIPT ANALYSIS

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Screenwriting fundamentals are used to understand what makes a script work, and how screenplays can improve through development. The course explores the screenwriter's process. Topics include: narrative structure, theme, premise, character, conflict, pacing and tone.

## FILM CRAFTS

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An introduction to the crafts employed in the filmmaking process, including camera, lighting, and sound. Learned techniques are applied in the production of students' individual projects.

## DIRECTING FOR PRODUCERS

---

This course focuses on enabling students to bring their vision to the screen through effective directing - working with actors, cinematographers, and crew in the creation of their own film. Students apply newly acquired skills to the directing of their own digital film.

## WRITING THE SHORT FILM

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In this course, students write a short screenplay, utilizing the fundamentals explored in the introductory Story and Script Analysis course. The script is produced as part of this workshop.

## PRODUCING THE SHORT FILM

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Drawing upon production management basics introduced in the Line Producing course, students oversee all logistics required to produce their own short film project. Topics include: locations, permits, working with union members, set management, and crew responsibilities.

## EDITING

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Using industry standard digital editing software, students master the art of editing. Using their own shot material, students emerge with a completed short project.

## CASTING FOR PRODUCERS

---

Working with actors is a key component of the filmmaking process. Finding suitable actors is crucial to the project's success. Students are introduced to the various methods of finding and securing actors, including casting notices, audition techniques, and working within union guidelines.

## DIGITAL DISTRIBUTION AND MARKETING

---

Digital technology has brought our industry into a brave new world of distribution and marketing. This course examines the latest trends in online distribution, the significance of digital platforms like Amazon and Netflix, social media strategies, and digital outreach campaigns. Students apply these concepts to get their projects seen by global audiences.

## EDITING LAB

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In this class, students receive hands-on experience putting together their filmed material with digital editing software, resulting in a finished project.

# EIGHT-WEEK SCREENWRITING

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Total Clock Hours: 165

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## WORKSHOP OVERVIEW

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The Eight-Week Screenwriting Workshop is an intensive, full-time, commitment to learning the craft of screenwriting. With strict adherence to the rituals of writing and learning, students have the opportunity to develop a feature length screenplay of 80 to 120 pages. It is strongly recommended that students come to the first day of class with three potential ideas for their screenplay. These ideas serve for subsequent work in the program.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM OBJECTIVES

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The educational objectives in the Eight-Week Screenwriting Workshop are to fully immerse students in an intensive and focused course of study, providing a solid structure for writing and meeting deadlines. Additionally, this course allows students to learn the craft of writing by gaining an understanding of concepts such as story, structure, character, conflict and dialogue.

Students gain knowledge of and hands-on experience with screenwriting: the process of revision, writing dialogue, the business of screenwriting, classic screenplay structure, character arcs, theme, conflict, flashbacks, voice-over, subtext, style and tone, visualization, genre, and WGA format.

## PROGRAM 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.

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## COURSE HOURS BREAKDOWN

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| Course                         | Number    | Hours |
|--------------------------------|-----------|-------|
| Feature Writing Workshop       | SCREE080N | 120   |
| Elements of Dramatic Narrative | SCREE081N | 35    |
| Business of Screenwriting      | SCREE082N | 10    |

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## COURSE DESCRIPTIONS

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### ELEMENTS OF SCREENWRITING

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Feature 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.

### ELEMENTS OF DRAMATIC NARRATIVE

---

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.

### BUSINESS OF SCREENWRITING

---

This course is designed to give students an insight into what they can expect once they leave the program. It provides students with an overview of how the film and television industries work and the tools necessary to take a creative project to market. By the end of the course and under the supervision of the instructor, students will create a personal pitch used when taking general meetings with executives in the industry. Students will also learn how to construct query letters used to introduce themselves and their screenplays to the industry.

# SIX-WEEK ACTING FOR FILM

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**Total Clock Hours:** 126

This program also runs as Six-week Holiday Acting for Film

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## WORKSHOP OVERVIEW

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This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

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## DISTANCE LEARNING

---

Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

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## EXPECTED LEARNING OUTCOMES

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Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
  - Develop a fundamental knowledge of and experience in the art and craft of acting for film.
  - Examine multiple modern and classical approaches to performance, script interpretation and character formation.
- 

## COURSE HOURS BREAKDOWN

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| Course             | Number   | Hours |
|--------------------|----------|-------|
| Acting for Film    | ACTIH61N | 66    |
| Monologues         | ACTIH62N | 18    |
| Voice and Movement | ACTIH63N | 12    |
| Audition Technique | ACTIH64N | 12    |
| Improvisation      | ACTIH65N | 12    |
| Film Craft         | ACTIH66N | 6     |

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## COURSE DESCRIPTIONS

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### ACTING FOR FILM

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In this course, students learn the basics of film acting: calibrating performances based upon shot size and angle, eye line, hitting marks, emotional and physical continuity, and strength and imagination in acting choices. Students are assigned scenes from produced screenplays, which are then shot and edited together.

### MONOLOGUES

---

This course develops the student's understanding of the delivery of the monologue: a technique that can be applied to everything from auditions to stage readings to film work. Screenplays often incorporate monologues into their dramatic structure, but more importantly actors must learn the self-discipline to work individually, without relying on a scene partner for inspiration. The focus of this course includes: choosing monologues that are truthful, meaningful, and revealing; performing script analysis on monologues; staging and directing oneself; and developing both outer and inner focal points.

### VOICE AND MOVEMENT

---

An actor's body is his or her instrument. It must be tuned to perform expertly whenever and however needed. In addition to expanding body flexibility and developing the student's ability to relax and tense when needed, movement classes focus on breaking down inhibitions, building ensemble spirit, and providing the necessary tools to bring physical dimension to all roles. A primary tool for the actor is an expressive and free voice. In voice classes, students gain insight into the power of how to nurture and control their voices by exercising various resonators and muscles, enabling them to release emotional impulses.

### IMPROVISATION

---

The ability to improvise can never be underestimated when it comes to acting, especially on camera where there is usually very little rehearsal. Whether in comedy or drama, actors improvise well when they are fully engaged, listening to their partners, and releasing their inhibitions about failing. In this course, through games and exercises, students learn how to let their imaginations run wild, how to play well with others, and how to live in the moment, free from anticipating or planning what to do next.

### AUDITION TECHNIQUE

---

Acting is as much of a business as it is a craft. In addition to training, successful actors must develop strong marketing skills in order to build a career. This course focuses on cold reading techniques, key audition skills and developing a career strategy. Additionally, students have the opportunity to get live auditioning experience in class.

### FILM CRAFT

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In this series of classes, students learn directing and editing from the actor's perspective. Learning the roles of the players on a film set dramatically increases the actor's ability to collaborate with the filmmakers in developing dynamic performances.



# SIX-WEEK DOCUMENTARY WORKSHOP

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Total Clock Hours: 165

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## WORKSHOP OVERVIEW

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During the New York Film Academy's *Six-Week Documentary Workshop*, students are trained in the fundamental principles, techniques and craft of documentary filmmaking through both study and hands-on practice. Each student learns how to develop, direct, shoot and edit documentary films of varying styles. Students make four short documentary films and shoot one series of photographs: an *Observational Documentary*, a *Cinema Vérité Documentary*, an *Interview Documentary*, and a *Final Documentary Film*. An ability to create non-fiction films using these varying techniques is essential to success as a documentary filmmaker or production team or crewmember. During teacher-supervised production workshops, the processes of non-fiction storytelling, producing, directing, shooting, and sound recording are put into practice prior to going out into the field. Students begin shooting during the first week. This hands-on approach continues throughout the program, building on knowledge and gaining experience.

No previous documentary filmmaking experience is needed. Yet, those who arrived with significant experience have also benefitted significantly from the program. All should be ready, willing, and able to work hard and learn within a fast-paced and focused environment.

## DISTANCE LEARNING

---

Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM LEARNING OBJECTIVES

---

The educational objectives of the *Six-Week Filmmaking-Documentary Workshop* are to teach students the art and craft of documentary filmmaking and to instruct students through a strict regimen consisting of hands-on workshops, seminars, lectures, and supervised editing to excel in the creative art of documentary storytelling. Skills learned as a result of successful completion of this workshop include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
- The fundamentals of developing, producing, and directing a short documentary.
- Experience working as a director, producer, cinematographer, sound mixer, and editor on student productions.
- An in-depth experience working with digital video cameras and sound recording equipment.
- Sufficient mastery of digital editing software to edit a short film of up to 10 minutes in length.

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## EXPECTED LEARNING OUTCOMES

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The Six-Week Documentary Workshop requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

### *AN OBSERVATIONAL PHOTO ASSIGNMENT*

In this assignment students shoot a series of up to 12 photographs, through which they tell a simple documentary story. In class students place these photos in an order to tell their story. During an in-class exercise students experiment with new ways to use their photographs to tell stories.

### *AN OBSERVATIONAL DOCUMENTARY*

In this film, students are challenged to tell a non-fiction story of up to 2 minutes in length about a happening or process. Using only moving pictures, to create a simple story with a beginning, middle, and end, students root themselves in the fundamental basis of cinematic storytelling: show, don't tell.

### *A CINEMA VERITE' DOCUMENTARY*

Using cinema vérité techniques, students convey a small story about a person. Students strive to capture life as it happens, discerning and capturing the scenes that naturally occur in their subjects' lives and neither staging them, nor interviewing the subject. Each student directs, shoots, and edits a film of up to 5 minutes.

### *AN INTERVIEW DOCUMENTARY*

Using interview techniques taught by industry professionals, students conduct an interview with a subject of their choosing and create a short documentary using their interview footage to tell a filmic story. Each student directs, shoots, and edits a film of up to 4 minutes.

### *THE FINAL DOCUMENTARY FILM*

The culmination of everything the student has learned, the Final Documentary, can ideally be used as a director's reel that demonstrates the student's abilities and may be entered into film festivals. Students may use any film language, technique, and technology learned in the previous weeks to create a documentary of any genre on the subject of their choosing. The completed film should feature a cinematic and well-told non-fiction story. The student must also demonstrate technical proficiency. Each student directs, shoots, and edits a film of up to 8 minutes.

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## COURSE HOURS BREAKDOWN

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| <b>Course</b>                        | <b>Number</b> | <b>Hours</b> |
|--------------------------------------|---------------|--------------|
| Directing the Documentary            | DOCU061N      | 34.5         |
| Digital Editing (lecture)            | DOCU062N      | 16.5         |
| Digital Editing (studio)             | DOCU063N      | 36           |
| Hands-on Camera, Lighting, and Sound | DOCU064N      | 26           |
| Production Workshop                  | DOCU065N      | 30           |
| Documentary Storytelling and Writing | DOCU066N      | 22           |

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## COURSE DESCRIPTIONS

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### DIRECTING THE DOCUMENTARY

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Introducing students to the craft of documentary filmmaking, *Directing the Documentary* prepares students to create their own films and provides the venue for screening and work-shopping their projects throughout the course. Instructors challenge and collaborate with students to find the most effective and expressive visual means to tell their stories. Class participation, consistent work and collaborative work shopping are emphasized.

### DIGITAL EDITING

---

Editing is one of the skills most fundamental to documentary filmmaking. Ultimately, documentaries are almost always truly made in the edit. This course focuses on students' basic mastery of industry standard editing software, as well as basic editing techniques and theory. In this course, students learn to understand not only the how of editing but also the why. Classes consist of demonstrations, lectures, and hands-on practice.

### HANDS-ON CAMERA, LIGHTING, AND SOUND

---

Digital camera and lighting classes are designed to help students master the many elements of cinematography, including the use of camera menus, white balance, shutter speed, focus, apertures and frame rates. Through hands-on exercises, students explore the possibilities of digital cinematography. Camera technique, image control, framing and composition are emphasized. Lighting class helps students learn to maximize available and natural light, and to use 3-point lighting in controlled situations. Additionally, students learn the basic principals and use of microphones and recording techniques as well as strategies for capturing high-quality sound in a variety of situations.

### PRODUCTION WORKSHOP

---

*Production Workshop* is designed to demystify the craft of documentary filmmaking. It functions as a sort of dry run in which students practice the skills they learn for each film, before they go out to shoot it. Providing students an opportunity to experiment with their new technological and film language skills under the supervision of the instructor, *Production Workshop* builds competence and confidence.

### DOCUMENTARY STORYTELLING AND WRITING

---

Documentaries have been so much more successful in recent years mostly because most documentary filmmakers now practice narrative non-fiction storytelling, rather than simply trying to convey information. This course covers storytelling basics in a documentary context, as well as the role of writing as a storytelling and planning tool. Students explore the use of three-act storytelling, character, conflict, and story structure. Then, by using these elements as a guide, students learn to both find and express the underlying story in the reality they are exploring. Narration, pre-scripting, loglines, paper cuts, and story development are also studied.

# SIX-WEEK FILMMAKING

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Total Clock Hours: 88

This program also runs as Six-week Holiday Filmmaking

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## WORKSHOP OVERVIEW

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The *Six-Week Filmmaking Workshop* provides students with a strong foundation in filmmaking in which they each make three films. During the first three weeks, students learn the basic tools of filmmaking and begin shooting two of the three film projects. Following production and post-production, students screen their work for their classmates and instructors and engage in critiques and discussion. Both of the films in the first three weeks are non-synchronous, with the second film accompanied by a music track.

During the final weeks of the workshop, students will devote their time solely to the *Final Film* project. This film can be up to ten minutes with one or two tracks of sound and will be edited using industry standard digital editing software.

Students spend an additional twenty to forty hours a week on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the workshop. The New York Film Academy recognizes, as should the students, that these hours will vary from student to student.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## 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.

## PROGRAM 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 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 a Digital 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.

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## PROJECT REQUIREMENTS

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The *Six-Week Filmmaking Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Project 1 - Continuity Film
- Project 2 - Music Film
- Project 3- Final Film

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## COURSE HOURS BREAKDOWN

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| Course              | Number   | Hours |
|---------------------|----------|-------|
| Director's Craft    | FILM061N | 33.25 |
| Cinematography      | FILM062N | 26.75 |
| Screenwriting       | FILM063N | 6.75  |
| Editing             | FILM064N | 11.5  |
| Production Workshop | FILM065N | 7.25  |
| Sound Recording     | FILM066N | 2.5   |

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## COURSE DESCRIPTIONS

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### DIRECTOR'S CRAFT

---

*Director's Craft* introduces students to the language and practice of filmmaking. Students learn to create storyboards, shot lists and floor plans while being challenged to think of composition, visual realization of story, aesthetics and camera movement. Students also gain firsthand experience working with a budget and a schedule.

### CINEMATOGRAPHY

---

In this course, students undergo intensive training in the use of the high definition digital video camera and its accessories. Through hands-on workshops and short camera tests, students learn about lenses, focal lengths, exposure, shutter-speed, and frame rates.

### EDITING

---

In this course, students are introduced to the fundamental concepts of editing, both practical and aesthetic. Students apply the information learned in class to their individual film projects. Students

will learn editing terminology, use of digital editing system, cutting styles, and the process of editing from dailies to final cut. The course also discusses continuous editing, editing with music, including sound as a storytelling device, marking beats and aligning picture.

## SCREENWRITING

---

This course is designed to help students develop their scripts for their final films. Students examine story structure, dramatic arc, three-act structure, creating characters, text and subtext, and script-writing style.

## PRODUCTION WORKSHOP

---

In *Production Workshop*, students are introduced to the technical aspects of filmmaking as they are split into shooting crews of 3-4 people to shoot exercises in the field. These workshops are designed to show students the basic storytelling tools for filmmaking: staging, composition, lenses, lighting, camera angles, shot sizes, rules and tools of continuity.

## SOUND RECORDING

---

This is a comprehensive course that details the process of sound design by providing concepts, technical information, and hands-on demonstration. Students are instructed how to build a soundtrack for their final films.

# FOUR-WEEK ACTING FOR FILM

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Total Clock Hours: 108

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## WORKSHOP 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.

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## DISTANCE LEARNING

---

Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

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## PROGRAM LEARNING OUTCOMES

---

Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
- Develop a fundamental knowledge of and experience in the art and craft of acting for film.
- Examine multiple modern and classical approaches to performance, script interpretation and character formation.

---

## COURSE HOURS BREAKDOWN

---

| Course             | Number   | Hours |
|--------------------|----------|-------|
| Acting for Film    | ACTI041N | 36    |
| Scene Study        | ACTI042N | 24    |
| Monologues         | ACTI043N | 12    |
| Voice and Movement | ACTI044N | 9     |
| Audition Technique | ACTI045N | 12    |
| Improvisation      | ACTI046N | 9     |
| Film Craft         | ACTI047N | 6     |

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## COURSE DESCRIPTIONS

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### ACTING FOR FILM

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In this course, students learn the basics of film acting: calibrating performances based upon shot size and angle, eye line, hitting marks, emotional and physical continuity, and strength and imagination in acting choices. Students are assigned scenes from produced screenplays, which are then shot and edited together.

### SCENE STUDY

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This course builds a foundation of acting through the execution of a written scene. By working on sections of plays and screenplays, actors learn the basic concepts of scene study: defining objectives; breaking the scene down into beats; understanding the arc; pursuing the objective; playing actions; and working to overcome obstacles. Students first begin with silent scenes and/or short dialogue scenes. Once the foundation is in place, longer dramatic or comedic scenes are explored.

### MONOLOGUES

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This course develops the student's understanding of the delivery of the monologue: a technique that can be applied to everything from auditions to stage readings to film work. Screenplays oftentimes incorporate monologues into their dramatic structures, but more importantly actors must learn the self-discipline to work individually, without relying on a scene partner for inspiration. The course focuses on choosing monologues that are truthful, meaningful, and revealing; performing script analysis on monologues; staging and directing oneself; and developing both outer and inner focal points.



## VOICE AND MOVEMENT

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An actor's body is his or her instrument. It must be tuned to perform expertly whenever and however needed. In addition to expanding body flexibility and developing the student's ability to relax and tense when needed, movement classes focus on breaking down inhibitions, building ensemble spirit, and providing the necessary tools to bring physical dimension to all roles. A primary tool for the actor is an expressive and free voice. In voice classes, students gain insight into the power of how to nurture and control their voices by exercising various resonators and muscles, enabling them to release emotional impulses.

## AUDITION TECHNIQUE

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Acting is as much of a business as it is a craft. In addition to training, successful actors must develop strong marketing skills in order to build a career. This course focuses on cold reading techniques, key audition skills and developing a career strategy. Additionally, students have the opportunity to get live auditioning experience in class.

## IMPROVISATION

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The ability to improvise can never be underestimated when it comes to acting, especially on camera where there is usually very little rehearsal. Whether in comedy or drama, actors improvise well when they are fully engaged, listening to their partners, and releasing their inhibitions about failing. In this course, through games and exercises, students learn how to let their imaginations run wild, how to play well with others, and how to live in the moment, free from anticipating or planning what to do next.

## FILMCRAFT

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In this course, students learn directing, editing and cinematography from the actor's perspective. Learning the roles of all the players on a film set dramatically increases the actor's ability to collaborate with the filmmakers in developing dynamic performances.

# ANIMATION AND TITLE DESIGN (4 WEEK AFTER EFFECTS)

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Total Clock Hours: 82

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## PROGRAM OVERVIEW

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The New York Film Academy's *Animation and Title Design Workshop* is designed to introduce students to the principles and techniques of visual effects and motion graphics. This is accomplished through a combination of lecture, demonstration and in-class hands-on exercises using Adobe After Effects.

During this workshop students complete four projects to which they must apply both theoretical design techniques and practical animation skills. By the end of the workshop students gain a comprehensive knowledge of After Effects, and an understanding of designing meaningful work through animated visual storytelling.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM LEARNING OUTCOMES

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- Gain in-depth understanding of text illustration using Adobe After Effects software
- Develop compositing skills
- Understand editing with green screen footage
- Understand principles and techniques of visual effects and motion graphics
- Analyze and understand mood, rhythm, and storyboarding
- Understand design elements such as shape and typography
- Apply theoretical design techniques and practical animation skills
- Explore image, text and photo manipulation in Adobe Photoshop software
- Integrate knowledge of Adobe Photoshop into Adobe After Effects
- Explore and create vector graphics such as logos, icons, and complex illustrations in Adobe Illustrator software
- Develop editing critiquing skills

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## PROGRAM LEARNING OBJECTIVES

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Students gain an in-depth understanding of Adobe After Effects, and are introduced to Adobe Photoshop and Adobe Illustrator. The emphasis of the class is text illustration, yet students also learn additional skills. Students are taught basic graphic design principles, basic compositing of videos and how to work with green screen footage.

By the completion of this course, students will complete four projects and several in-class assignments. Each project demonstrates the student's understanding of the theory and technical skills they were taught in class.

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## PROJECTS

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The *Animation and Title Design Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

### *RHYTHM EXERCISE*

A 5-15 second animation using various design elements such as shapes and lines animated to music.

### *ANIMATE A QUOTE*

Students animate a quote of their choice—giving the words character, and visual meaning.

### *SETTING THE MOOD*

Students transition through 2 or 3 different aesthetics within one design.

### *TITLE SEQUENCE*

Students create a title sequence for a project of their choice.

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## COURSE HOUR BREAKDOWN

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| Course              | Number   | Hours |
|---------------------|----------|-------|
| Orientation         | EDITAN1N | 2     |
| After Effects       | EDITAN2N | 51    |
| Design Theory       | EDITAN3N | 9     |
| Screen and Critique | EDITAN4N | 14    |
| Photoshop Tools     | EDITAN5N | 3     |
| Illustrator Tools   | EDITAN6N | 3     |

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## COURSE DESCRIPTIONS

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## ORIENTATION

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This introductory course is designed to help students navigate the campus, including the edit lab, and understand program flow and expectations.

## AFTER EFFECTS

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This is the foundational course of the program. Students are given in depth hands-on instruction in Adobe After Effects. They build their skillset and knowledge through lectures and creating four projects. Each week of class is centered on the project to be screened at the end of the week or the beginning of the following week.

## THEORY

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This course is designed to support the technical classes of the workshop. Students learn about design elements such as shape and typography. Additionally, they learn things such as mood, rhythm, and storyboarding.

## SCREEN & CRITIQUE

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In this course, students screen their work for instructor and classmate feedback upon completion of each film assignment. Constructive criticism is based on the student's application of technical and aesthetic principles learned during workshop/lecture hours, and on how well those techniques were used to achieve the student's goals.

## PHOTOSHOP TOOLS

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In this course, students learn the major functions of Adobe Photoshop - an image, text, and photo manipulation software. Students integrate their knowledge of Photoshop into After Effects.

## ILLUSTRATOR TOOLS

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In this course, students are taught how to create vector graphics, such as logos, icons, and complex illustrations in Adobe Illustrator.

## AFTER EFFECTS LAB

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Students are scheduled for dedicated lab time throughout the course so that they may have time to fully focus on their projects outside of class.

# FOUR-WEEK BROADCAST JOURNALISM

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Total Clock Hours: 101

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## WORKSHOP OVERVIEW

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In the New York Film Academy *Four-Week Broadcast Journalism Workshop*, students are trained in the fundamental principles, techniques, and craft of contemporary journalism. This is accomplished through a combination of lecture, demonstration, in-class hands-on production, and the students' own work. This intensive workshop provides a strong introduction to necessary digital and journalism skills.

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## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

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## PROGRAM LEARNING OUTCOMES

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- The ability to work independently and collaboratively in a high-pressure creative environment.
  - Strong knowledge of Digital Video cameras.
  - Strong knowledge of ENG (Electronic News Gathering).
  - Broadcast news production skills.
  - Digital Journalism production skills.
  - The ability to write and pre-visualize a news story.
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## PROGRAM LEARNING OBJECTIVES

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In this workshop, each student produces three news projects, shot with single-camera set-ups and edited on industry standard digital software. As producers, students have to identify and make arrangements for their subjects, choose and secure locations, prepare equipment, arrange the preparation and set up of the locations, and make final technical checks. Student journalists are required to edit and deliver their projects for viewing and critiques.

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## COURSE HOURS BREAKDOWN

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| Course               | Number   | Hours |
|----------------------|----------|-------|
| Broadcast Journalism | BROA040N | 38    |
| Hands on Camera      | BROA041N | 20    |

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|                     |          |    |
|---------------------|----------|----|
| Production Workshop | BROA044N | 10 |
| Digital Editing     | BROA047N | 33 |

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## COURSE DESCRIPTIONS

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### BROADCAST JOURNALISM

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Students learn how to create elements that are essential to the production of digital news programs: the VO (Voice Over), the news package, the interview profile and the long-form story. They also are taught how to create a career-building resume reel. Later students gain experience working with their own smartphone cameras, using third-party software to give their phones the type of video controls found on HD cameras. Smartphone cameras are far less intrusive than traditional video cameras, and are increasingly being used even in legacy media production. An understanding of, and an ability to create these elements are central to success as a digital journalist. Students learn some of the most basic concepts of journalism, as in the distinction between those who actively report the news (reporters, producers, cameramen/women), and those who comment and analyze news events (columnists, bloggers, citizen journalists). They come to understand the difference between "news" and "opinion." Emphasis is placed on becoming Multimedia Journalists (MMJs), who can produce, report, shoot, write, narrate and edit their own stories, and how these skills are applicable in a wide range of news genres including national news, local news, sports news, lifestyle and fashion news, technology news and more. Through practice, students come to appreciate powerful visual storytelling, using the camera as a reporting tool, and appreciating the power of composition and motion. Students also learn to write clear evocative copy, which reflects a deliberate, and easy-to-follow story structure, but is also succinct. Students are prepared for the job market through an overview of the evolution and changing nature of news. The concept of digital journalism is explored, with special attention paid to the convergence of journalism and technology, the tools used by digital journalists, the potential and limits of various distribution platforms, and the digital journalist's relationship to news organizations. Central to all of these efforts is an emphasis on journalistic ethics and the production of balanced, evidence-based stories.

### HANDS-ON CAMERA

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In this course, students learn firsthand the skills required to be a successful digital camera operator. Students immediately start training on a camera that incorporates many of the features associated with high-end high definition (HD) cameras, but its relative ease of use makes it understandable to novice digital journalists. Students get their first hands-on experience with a camera on the second day of classes. This allows students to begin shooting footage almost immediately, putting into practice lessons learned in Broadcast Journalism class. Instructors emphasize a holistic approach to video making, stressing that shooting entails a number of related skills. Students are also taught basic sound recording, including choice of the right type of microphone and simultaneous recording of multiple audio tracks. All of this allows students to better understand both the theory and practice of digital video making.

## DIGITAL EDITING

---

Editing is one of the most fundamental skills in a content creator's toolbox. This course seeks to encourage students to analyze media, and to discuss it on an intellectual level by understanding and using the editing tools most commonly employed in broadcast news editing, digital journalism and documentaries. While the class will place emphasis on students' understanding and use of editing software, students will also discuss editing theory and techniques, so that they may understand not only the "how-to" of editing but also the "why." Topics considered include: understanding the impact of editing, the ability to organize media efficiently for edits ("workflow"), the ability to select useful sound bites quickly, understanding how to structure primary storylines in post-production, the selection of complimentary b-roll footage, how to become comfortable using industry standard digital editing software, the ability to edit quickly and work within tight deadlines, and methods to export media to the web as well as other destinations. The final element of the course is editing a resume reel that best demonstrates the student's talents, abilities and potential.

## PRODUCTION WORKSHOP

---

Working under the supervision of New York Film Academy staff members, students have the opportunity to test their production skills in the classroom prior to going out to shoot, and then edit, field assignments. The goal is for students to gain confidence in their abilities, while at the same time confronting and correcting the basic mistakes common to beginners. The Production Workshop classes take place within the context of Broadcast Journalism assignments.

# FOUR-WEEK DIGITAL EDITING

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Total Clock Hours: 82

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## WORKSHOP OVERVIEW

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The New York Film Academy *Four-Week Digital Editing* is designed to immerse students in both the technical craft and the conceptual art of digital postproduction. Students learn the fundamentals of non-linear editing on their own Avid Media Composer station.

Over the length of the workshop, students are given lessons covering both the practical and theoretical elements of film editing. Theory classes focus on film editing's formal artistic elements and how editing is a storytelling device. Practical training familiarizes students with this industry standard software while placing emphasis on viewing these applications simply as tools with which to create meaningful work.

Students edit five different projects by the completion of the workshop. Each project demonstrates the student's understanding of the theory and technical skills presented in class. Students also shoot a short dialogue scene which they edit. By experiencing shooting a scene, editing students gain an understanding of other key positions in filmmaking such as the director and cinematographer. They become stronger editors by understanding the 'whole' process.

In addition to giving students a firm grounding in the craft of editing, the course gives students the opportunity to become Avid Certified Users should they choose to.

## DISTANCE LEARNING

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## PROGRAM LEARNING OUTCOMES

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- Develop and understand the art of storytelling
- Develop the fundamental principles of digital editing
- Develop digital editing skills using AVID Media Composer software
- Understand picture and sound editing conventions and techniques
- Analyze and understand mood, rhythm, continuity, and film grammar
- Explore and develop editing technique and aesthetic principles
- Explore and understand editing history and theory
- Develop critiquing skills



- Explore photo manipulation in Adobe Photoshop editing software
- Explore 2D and 3D animation in Adobe After Effects editing software
- Integrate knowledge of Adobe Photoshop and Adobe After Effects into AVID Media Composer
- Gain color correction skills using DaVinci Resolve editing software
- Examine and create documentary and narrative film, social media content, demo reel

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## PROGRAM OBJECTIVES

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Students gain an in-depth understanding of Avid Media Composer, and varying editing techniques. They are also introduced to Adobe Photoshop, After Effects and DaVinci Resolve. Students gain hands-on experience in multiple aspects of the art and craft of digital editing. By the completion of this course, students edit five different projects. Each project demonstrates the student's understanding of the theory and technical skills they were taught in class

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## PROJECTS

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### *MONTAGE*

This montage is a 2-5 minute video using the theoretical principles of montage editing. Students will add music and learn how to do a professional audio mix.

### *SHORT DOCUMENTARY*

The short documentary is 3-5 minutes in length created from footage provided in class that shows a story following one character or multiple characters, with a beginning, middle, and end.

### *SHORT NARRATIVE DIALOGUE SCENE*

Students are given a pre-scripted short straightforward dialogue scene that they then storyboard and shoot together as a group.

### *DIALOGUE*

The narrative dialogue project is edited from the material shot in class. Students must maintain continuity and enhance the film's narrative by their editing decisions.

### *SOCIAL MEDIA PROJECT*

This project allows students to incorporate the After Effects and Photoshop skills they learned to make a short and impactful video ideal for social media.

### *REEL*

This is the summation of the projects and highlights the skills learned during the course. It's a visual calling card students can use in their professional pursuits.

### *GRADUATION REQUIREMENTS*

The Twelve-Week Digital Editing Workshop requires successful completion of several editing assignments. Students are thoroughly evaluated in their progress as artistic film editors. Students must complete assigned projects and export a reel in partial fulfillment of the graduation requirements.

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## COURSE HOURS BREAKDOWN

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| Course              | Number   | Hours |
|---------------------|----------|-------|
| Orientation         | EDIT041N | 2     |
| Editing             | EDIT042N | 42    |
| Theory              | EDIT043N | 9     |
| Screen and Critique | EDIT044N | 14    |
| Basics of Photoshop | EDIT045N | 3     |
| After Effects       | EDIT046N | 9     |
| DaVinci Resolve     | EDIT047N | 3     |

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## COURSE DESCRIPTIONS

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### ORIENTATION

---

This introductory course is designed to guide students through the edit lab rules and program expectations. Students receive tips to go through the available study material.

### EDITING

---

In this course, students are given in depth hands-on instruction in Avid Media Composer. Students build their skill set and knowledge of the software through lectures and hands on application. Students edit five projects throughout the duration of the course. Each week of the course is centered on that week's projects, which are screened at the end of the week or the beginning of the following week.

### THEORY

---

In this course, students explore picture editing and sound editing conventions and techniques. The instructor presents relevant movie scenes that expound upon the class topic in order to facilitate discussion. Students analyze such things as mood, rhythm, coverage conventions, continuity, and film grammar.

### SCREEN CRITIQUE

---

In Screen Critique, students screen their work for instructor/classmate feedback upon completion of each project. Constructive criticism is based on the student's application of technical and aesthetic principles learned during workshop/lecture hours, and how well those techniques function to achieve the student's goals.

### BASICS OF PHOTOSHOP

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This course introduces students to Adobe Photoshop, which is an image, text, and photo manipulation tool. Photoshop is often used as the starting application for creating images that students later animate in their subsequent After Effects classes.

## AFTER EFFECTS

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In After Effects, students learn the programs robust 2D and 3D animation tools and their direct relation to editing. This gives students tools to polish their demo reels by adding titles or effects.

## DAVINCI RESOLVE

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This course introduces students to color correction in a professional color correction application. Students are given a basic overview of the software's capabilities and how to prepare a project for a color grading session using DaVinci Resolve software.

# FOUR-WEEK FILMMAKING

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Total Clock Hours: 93.5

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## WORKSHOP OVERVIEW

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The New York Film Academy *Four-Week Workshop* provides students with a thorough introduction to the foundations of film craft. Students are introduced to the traditional concepts of shooting high definition digital video.

This workshop is structured around the production of three short films of increasing complexity. Each student writes, directs, shoots, and edits a series of short film projects of his or her own using high-def digital video, film lighting packages, and digital editing software. Classes in directing, writing, editing, cinematography, and production cover the creative and technical demands of telling a story with moving images. Each week all the students' films are screened and critiqued in class with the instructor.

Classes and hands-on workshops are held throughout the week and some weekends are reserved for additional classes or shooting. Time will be required outside of class for writing, location scouting, casting, and editing. The fourth week is devoted to shooting and editing the final film, culminating in the final screening.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM 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 HD digital video cameras, and motion picture production.

## PROJECT REQUIREMENTS:

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The *Four-Week Filmmaking Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

- Project 1 - Mise-en-scène Film

- Project 2 - Continuity Film
- Project 3 - Music Fil

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## COURSE HOURS BREAKDOWN

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| Course              | Number   | Hours |
|---------------------|----------|-------|
| Director's Craft    | FILM041N | 40    |
| Screenwriting       | FILM042N | 10    |
| Cinematography      | FILM043N | 14.5  |
| Production Workshop | FILM044N | 14    |
| Editing             | FILM045N | 12    |
| Sound Design        | FILM046N | 3     |

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## COURSE DESCRIPTIONS

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### DIRECTOR'S CRAFT

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This course introduces students to the language and craft of film directing. *Director's Craft* prepares students for the film exercises and is the venue for screening and critiquing their work throughout the workshop. Instructors challenge students to find the most effective and expressive visual means to tell their stories. Instructors guide the student film crews in special production meetings each week to discuss each step of pre-production, production, and post-production. In addition, students will take *Directing Actors* classes within their *Director's Craft* course. Students learn to identify a screenplay's emotional beats and character objectives.

### CINEMATOGRAPHY

---

In *Cinematography*, students are introduced to the basics of cinematography using HD digital video cameras and basic lighting equipment. Students screen and evaluate camera tests and identify effects of under and over exposure, selective focus, lens choice, and f-stop choice. In classes dedicated to lighting, students learn fundamental lighting techniques through shooting tests on film. As they progress through the course, students learn how to support the mood of the story with lighting choices and are able to experiment with expressive lighting styles.

### SCREENWRITING

---

This course is designed to help students develop the scripts for their films. It focuses on the fundamentals of visual storytelling and provides student with constructive analysis and support as they take a story from initial idea, treatment, and step outline to a rough draft, and finally, a shooting script.

## PRODUCTION WORKSHOP

---

*Production Workshop* is designed to demystify the craft of filmmaking. Students stage and shoot exercises under the supervision of the instructor in this hands-on course. The guiding idea is that once students can articulate the objective of a given scene, the necessary craft and techniques will follow. The technical aspects of filmmaking are seen as tools to realize the story. Through the in-class exercises, the rules and tools of mise-en-scene and continuity are defined and practiced and applied to the use of lenses, lighting, performance, and editing.

## SOUND DESIGN

---

The goal of the *Sound Design* is to get students to think about how they can incorporate aural elements in their films to help tell the story and elicit emotional reactions from the audience. Part theory and part practice this course teaches the importance of sound design and reinforces the fact that any and all sound elements should be designed during the preproduction phase.

## EDITING

---

Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor's ability to work with the shots and tell a story that makes all the difference. In this course, students learn how to use an industry standard digital editing system. Students are taught the fundamental concepts of film editing, both practical and aesthetic. Classes consist of lectures that combine technical information and demonstration. Each student edits his or her own films and can supplement classes with individual consultations at the editing station.

# FOUR-WEEK MUSIC VIDEO

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Total Clock Hours: 88

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## WORKSHOP OVERVIEW

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The Four-Week 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 projects 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 digital video cameras, Lowell lighting packages, and Digital Editing.

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.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM OBJECTIVES

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The educational objectives in the Four-Week 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.

## PROGRAM 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 a 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

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## PROJECT REQUIREMENTS:

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The *Four-Week Music Video Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

### MUSIC VIDEO ONE: MUSIC AND IMAGE

---

Students choose a continuous selection of music from 1 - 4 minutes and write, shoot, direct, and edit a music video. The music video may tell a story, follow an experimental structure, or explore a theme through montage.

### MUSIC VIDEO TWO: GROUP PROJECT

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Students individually edit their own version of a music video produced by the class as a whole, under the supervision of the *Music Video Craft* instructor. Performance footage of the band or artist, narrative story or experimental video will be shot by the class as a group, while each student will have the opportunity to shoot “B-Roll” without the performer or band for his or her own version of the music video.

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## COURSE HOURS BREAKDOWN

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| Course              | Number   | Hours |
|---------------------|----------|-------|
| Music Video Craft   | MVID041N | 30    |
| Cinematography      | MVID042N | 18    |
| Production Workshop | MVID043N | 10    |
| Sound               | MVID044N | 6     |
| Editing             | MVID045N | 15    |
| Concept Development | MVID046N | 9     |



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## COURSE DESCRIPTIONS

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### MUSIC VIDEO CRAFT

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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.

### CINEMATOGRAPHY

---

In Cinematography, students undergo intensive training in the use of the HD digital video 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.

### PRODUCTION WORKSHOP

---

*Production Workshop* is designed to demystify the craft of filmmaking. Students stage and shoot exercises under the supervision of the instructor in this hands-on course. Through the in-class exercises, the rules and tools of mise-en-scene and continuity are defined and practiced and applied to the use of lenses, lighting, performance, and editing.

### SOUND

---

This is a comprehensive course details the specifics of Music Video sound production including lipsync and music playback. It provides concepts, technical information, and hands-on demonstration. Students are introduced to various types of recording devices and taught when and how to use them.

### EDITING

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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 a digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer.

### CONCEPT DEVELOPMENT

---

*Concept Development* teaches students how to draft an original concept and to put it into a pitch deck format. It covers traditional story structure, as it is germane to the medium of Music Video. Students

learn how to interview an artist and conduct research about their brand and ultimately how to draft a proper pitch complete with visual references. This course prepares the student for professional work as an independent director as it focuses on creativity, punctuality and presentation skills. In today's marketplace it is imperative that a director knows how to present themselves and their ideas in a clear, effective, and professional manner. No music video director is a desirable hire without possessing the necessary writing and conceptual skills.

# FOUR-WEEK MUSICAL THEATRE

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Total Clock Hours: 96

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## WORKSHOP OVERVIEW

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The Professional Conservatory of Musical Theatre at New York Film Academy's Four-Week Musical Theatre Workshop provides a rigorous and fun training experience that is designed to accommodate beginning, intermediate, or advanced level performers. The workshop is a great way to upgrade current skill sets, prep for an audition, or for students contemplating a longer-term education in musical theatre. The workshop introduces students to the integral skills required for success in the musical theatre field and how to prepare themselves for varied demands of a musical theatre career. The program culminates in a presentation for faculty, friends, and classmates.

The basis of this and all other NYFA workshops is learning by doing, using a hands-on, practical, experiential approach. It is constructed to deliver a great deal of content in a short time.

## DISTANCE LEARNING

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## PROGRAM OBJECTIVES

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At the completion of the four-week workshop, students will have the tools necessary to analyze and interpret musical theatre pieces through the lenses of emotional connection, character objective, given circumstance and proper vocal approach. There will be an enhanced level of understanding in theatre/jazz and ballet technique as well as learned choreography within several genres of musical theatre. Students will graduate from this program with new repertoire from the musical theatre canon that has been coached from both a vocal and acting interpretation and will have the opportunity to perform in an "open class" setting at the end of the workshop for fellow classmates and faculty. Learning in this hands-on program from industry professionals, students will have gained knowledge on proper audition etiquette, how to choose appropriate material and how to present themselves as a performer in the most professional and effective way possible.

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## PROGRAM OUTCOMES

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- Exploration of the fundamentals of acting with a focus on authenticity and willingness.
- Understanding of basic level ballet and theatre dance/ jazz technique, as well as an introduction to stage performance as it pertains to movement and dance.
- Practical overview of the anatomy of the voice, breathing, appagio, and the benefits of daily health regimes.
- Develop a basic knowledge of music theory.
- Acquire new material that has been professionally coached, both as an actor and as a singer.

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## COURSE HOURS BREAKDOWN

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| Course                     | Number   | Hours |
|----------------------------|----------|-------|
| Acting                     | MUSI040N | 12    |
| Audition Technique         | MUSI041N | 12    |
| Ballet                     | MUSI042N | 9     |
| Ensemble Practicum         | MUSI043N | 6     |
| History of Musical Theatre | MUSI044N | 9     |
| Improvisation              | MUSI045N | 9     |
| Jazz and Theatre Dance     | MUSI046N | 9     |
| Performance Lab            | MUSI047N | 12    |
| Voice and Speech           | MUSI048N | 6     |
| Voice Studio Lab           | MUSI049N | 12    |

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## COURSE DESCRIPTIONS

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### ACTING

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This course introduces students to training techniques useful for all mediums but particularly aimed at acting in the Musical Theatre genre. The course begins with foundational exercises to train students' reflexes toward behavioral truth within imaginary circumstances. Once this foundation has been established, students begin to apply themselves to scripted text.

### PERFORMANCE LAB

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This is a performance-based course that approaches musical theatre the same way an actor explores text in a play. During the course, students develop the necessary skills to thoughtfully investigate material in order to combine organic choices in movement, acting and singing. Students explore the fundamentals of text analysis and research in order to provide intentions, stakes, and conflict for each character in a variety of contrasting musical theater genres.

## VOICE AND SPEECH

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In this course, students are introduced to the basic elements of preparing the body for authentic phonation, breath support, auditory sensory awareness and the freeing the natural voice. Students study the effective production of pure vowels and diphthongs, consonant action, and the interplay of the spoken word within imaginary circumstances.

## BALLET

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This course provides a highly disciplined and developmentally appropriate sequence of ballet training. In-class training focuses upon building strength, flexibility, musicality, and coordination. This course covers the basics of placement/alignment, turnout, line of positions, port a bras, quality of movement, class etiquette, and ballet terminology.

## JAZZ AND THEATRE DANCE

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This course is designed to teach each student the correct alignment and specific techniques necessary for advancement within this and all dance genres. In-class training aims to increase strength, flexibility, endurance, and students' ability to learn and retain choreography.

## VOICE STUDIO LAB

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This course provides an introduction to the basic functional skills of vocal production and singing. Topics include: breathing, muscular and air support, diction, the vocal anatomy, tone production, vowel and consonant modification, resonance and vocal health.

## MUSICAL THEATRE HISTORY

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This course provides students with an overview of early and modern theatre; including composers, lyricists, performers, directors, choreographers, and producers.

## ENSEMBLE PRACTICUM

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This course is designed to help students increase knowledge of rehearsal techniques, professional behavior, and musical skills. Students receive practice in ensemble singing in large groups, duets, trios, and small group numbers.

## AUDITION TECHNIQUE

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This course is the study of musical based audition techniques. In class work is focused on professional preparation and the business of acting covering topics related to casting, audition prep, head shots and resumes, personal style, awareness of type, and current trends in the profession.

## IMPROVISATION

---

Students explore the fundamental principles of improvisation and how it enhances and applies to all of their performance work. Working in pairs and groups, students create improvised scenes and environments, explore character, learn to trust instincts, and practice making honest, fully committed choices.

# FOUR-WEEK PHOTOGRAPHY

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Total Clock Hours: 114

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## WORKSHOP OVERVIEW

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The Four-Week Photography Program at NYFA is an immersive full-time program which combines rigorous instruction with intensive hands-on experience in the technology, aesthetics, and the history and theory of digital still photography. Our Faculty is comprised of successful working professionals who are industry leaders and innovators. The program focus is on fine art, documentary, commercial, and editorial photography. Students are empowered to capture powerful, personally expressive images and refine them through advanced digital imaging tools. The basis of this and all other New York Film Academy workshops is learning by doing, using a hands-on, practical, experiential approach.

Students are on their feet shooting, editing, and analyzing images every single day. The program is constructed to deliver a great deal of content in a short time and is an exceptional opportunity for a total immersion experience in photography for four-weeks. The content touches on topics that comprise parts of the One-Year Photography Program. Students who wish to continue their studies have the opportunity to apply credit towards and transfer to a longer program at any point. No significant prior experience or knowledge is assumed. This workshop brings everyone to the same level very quickly, beginning with the fundamentals and culminating in a completed personal project.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM OBJECTIVES

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The main goal of the Four-Week Workshop is to develop core photography skills including understanding camera functionality, the components of exposure, and composition. By studying master works and participating in critique, students develop skills at conceptualizing and creating powerful images using style to underscore content. Students are taught to process images through the use of Adobe Lightroom.

Photographers are first and foremost guided by light. Students are taught traditional techniques including quality and direction of light. As students learn to shoot and edit, they are simultaneously immersed in the theory and history of photography. By examining a wide range of photographic

disciplines and evaluating weekly assignments, students learn essential ways of conceptualizing a personal project. Through the exploration of a single subject, students will learn to deepen their understanding, insight, and commitment to the art of storytelling.

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## PROGRAM LEARNING OUTCOMES

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- Understand the components of exposure.
- Acquire a working knowledge of digital camera systems and standard lenses.
- Develop working digital darkroom and library management skills using Adobe Lightroom.
- Recognize the characteristics and make creative use of basic lighting tools and camera position to create drama and emotional impact.
- Become familiar with the history of photography through the experience of studying and re-creating iconic images from the invention of the medium to present day.
- Understand and apply basic theories of aesthetics, composition and color.
- Deeper understanding of visual literacy through visits to museums and galleries.

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## COURSE HOURS BREAKDOWN

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| Course                  | Number   | Hours |
|-------------------------|----------|-------|
| Photo 1                 | PHOT041N | 24    |
| Imaging I               | PHOT042N | 24    |
| Vision and Style I      | PHOT043N | 24    |
| History of Photography  | PHOT047N | 12    |
| Shooting Lab I          | PHOT045N | 16    |
| Photography as Fine Art | PHOT046N | 14    |

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## COURSE DESCRIPTIONS

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### PHOTO 1

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Photo I is the technical core of the curriculum. Students learn the mechanics of cameras and lenses as well as the elements of exposure, composition, framing, and how to understand different characteristics of light. In this course students begin to unlock the possibilities offered by the modern digital camera. Techniques are practiced through individual assignments which are critiqued by faculty and peers. Emphasis is placed on developing practical technical skills at handling modern digital cameras and the ability to produce accurate exposures under a range of real-world and artificial lighting conditions. Students will develop a working ability to recognize and create dramatic exposures using natural and strobe lighting both in studio as well as in the field.

### IMAGING 1

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This course is an intensive introduction to Adobe Lightroom as a RAW digital editing and asset management system. Once immersed in Adobe Lightroom, students acquire key digital darkroom



techniques from nondestructive editing to color and tonal control over their images. Students will also learn the process of digital workflow from RAW processing through local adjustments and output for web. Along with lectures and demonstrations, Imaging I allows plenty of lab time for students to practice and perfect their image-editing skills.

## VISION AND STYLE

---

The focus of the class will be to provide students with tools for developing and defining their visual style. This class pushes students to explore their personal interests in photography. Students will define and develop a personal style and a specific area of interest studying master bodies of work while exploring different photographic genres. Students will become acquainted with principles of composition, color, editing, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the origins of their ideas and start to conceive how their work might fit into the context of current practices.

## HISTORY OF PHOTOGRAPHY

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This course teaches students critical thinking skills as well as the visual language of photography and pushes them to explore their personal interests in the medium. Studying master bodies of work across many photographic genres through weekly lectures and discussions, students will be guided to develop skills in visual observation and analysis. Students learn to think in an organized and critical way as it relates to photography.

## SHOOTING LAB

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A unique hands on course in which students develop core professional camera skills and techniques during location shoots. Covering a wide range of genres along with aesthetic, logistical, and technical challenges, students will have the opportunity to work directly with instructors, applying new skills across a range of assignments of increasing complexity.

## PHOTOGRAPHY AS FINE ART

---

In this course students become familiar with current curatorial standards and practices. Students will have the opportunity to meet with and hear directly from exhibition curators and artists. They will also see firsthand a finished product of the medium while learning a diverse array of substrates, sequencing and presentation ideologies. Instructors lecture and lead guided tours through galleries and museums in New York City and discuss artistic practices and bodies of work, both contemporary and throughout the history of photography.

# FOUR-WEEK FASHION PHOTOGRAPHY

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Total Clock Hours: 99

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## WORKSHOP OVERVIEW

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The New York Film Academy's Four-Week Fashion Photography Program is an immersive full-time workshop. This workshop takes students with basic to intermediate knowledge of the principles of photography and helps to further their process and refine their aesthetic as they engage themselves in the world of fashion imagery. Students learn all aspects of a professional fashion shoot. This includes casting, working with natural and artificial light, managing models, working with hair and make-up artists, and retouching images into a final story.

Students considering this course should already understand the basic technical aspects of exposure and digital image editing. The basis of this and all other New York Film Academy programs is learning by doing, using a hands-on, practical, experiential approach. Students shoot, edit, and analyze images every single day. The program is constructed to deliver a great deal of content in a short time and is an exceptional opportunity for a total immersion experience in photography for four weeks.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM LEARNING OUTCOMES

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Skills learned as a result of successful completion of this program include:

- Implement the tools and techniques required to develop fashion images to meet current industry standards.
- Understanding the aesthetic strategies of the historical producers of fashion photography as it developed.
- Identify iconic symbols and tropes which continue to be recycled in fashion photography in contemporary usage.
- Knowledge of the necessary steps required for creating compelling, professionally produced fashion photographs.
- Develop and hone the skills needed in a real-world production environment.
- Confidently interact with various team members of a fashion production.
- Understand all aspects of interaction from directing, assisting, collaborating, and compromising.

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## PROGRAM OBJECTIVES

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The main goal of the Four-Week Fashion Workshop is to develop an understanding of the fashion photography industry. By studying master works and participating in critique, students develop skills at conceptualizing and creating powerful images using style to underscore content. Photographers are first and foremost guided by light. In addition to being taught traditional techniques including quality and direction of light, students also hone their skills at directing models, and working with a crew (hair and make-up, wardrobe stylists, and assistants). As students learn to shoot and edit, they are simultaneously immersed in the theory and history of fashion photography. Through the exploration of fashion, students will learn to deepen their understanding, insight, and commitment to the art of storytelling.

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## COURSE HOURS BREAKDOWN

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| Course                         | Number   | Hours |
|--------------------------------|----------|-------|
| History of Fashion Photography | PHOTF41N | 12    |
| Fashion Retouching             | PHOTF42N | 36    |
| Studio Practice                | PHOTF45N | 36    |
| Fashion Location Shoot         | PHOTF46N | 15    |

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## COURSE DESCRIPTIONS

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### HISTORY OF FASHION PHOTOGRAPHY

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Just as an artist must study art history, a photographer should have a working knowledge of the history of fashion photography. The practitioners who have gone before us developed themes, narratives, and iconic tropes that remain relevant today and consistently cycle back into style. Art directors and clients refer back to iconic moments in fashion photography when communicating their needs and expectations to the photographers they commission. It is important to understand the roots of the language in order to expand on the conversation. A review of prominent figures in fashion photography helps to develop students' sense of storytelling, light, and style. Through examination of what's gone before us, students will establish a context for current fashion related practices. Through lectures, research, and analysis, students incorporate an understanding of historical approaches to photographing fashion into their own process.

### FASHION AND BEAUTY RETOUCHING

---

Editing, developing, and retouching are an integral part of creating the final image. Detail, aesthetics, personal taste, and restraint will be discussed and analyzed to help students reach their personal vision for their images. Practice and repetition are required for a competent understanding of the process. This course explores developing and retouching for the fashion and beauty image.

In order to stay current with today's standards, students will learn color correction, toning, and color grading as well as advanced methods of beauty and skin retouching. This class includes lecture, demonstration, and time for students to edit their own images under the guidance of expert faculty. Some prior knowledge or experience with post-processing is assumed.

## STUDIO PRACTICE

---

The practice of fashion photography at the professional level is a demanding and complex role. Photographers must combine technical fluency with creative intelligence and aesthetic awareness by developing a unique balance of science, technique, art, creativity, and performance. Fashion images are created in a time sensitive environment and in fast paced circumstances where the photographer must create on the spot results while working collaboratively with a team. Practice and experimentation is essential to the development of this uniquely challenging skill set. Every aspect of producing fashion images is broken down and practiced in a hands-on studio setting.

## FASHION LOCATION SHOOT

---

Fashion imagery does not solely take place in the classroom. This is a unique, hands-on class in which students are able to feel what it is like to work on a set in an exciting location. Students implement skills learned in posing, lighting, and knowledge of fashion into two shooting days. Students apply techniques they have learned throughout the rest of the workshop.

# FOUR-WEEK PRODUCING

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Total Clock Hours: 105

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## WORKSHOP OVERVIEW

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The New York Film Academy's Four-Week Producing Workshop is designed to illuminate one of the most important and misunderstood jobs in film and television. Students eager to control their own destiny in the business world of film and television flourish in this intensive hands-on program. It is geared to students with little or no experience in producing, but who recognize that an intensive and demanding program, much like the job of producing itself can provide them with the knowledge they seek.

Students must be prepared for full-days of intensive work five days a week, throughout the entire workshop. They must be committed to a fast-paced, intensive learning and production schedule, and willing to work collaboratively with our Film School and Acting School students.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM OBJECTIVES

---

In this workshop, students learn the real-world strategies for successful producing and have the opportunity to make contacts within the film and television industry. Skills learned as a result of successful completion of this program include:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
- Analysis of key elements of effective producer's craft.
- Introduction to filmmaking from the perspective of the screenwriter, director, editor, cinematographer and sound designer.
- Understanding of the basic principles of entertainment law.
- Explore distribution and marketing.

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## COURSE HOURS BREAKDOWN

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| Course                      | Number   | Hours |
|-----------------------------|----------|-------|
| Producer's Craft            | PROD040N | 25    |
| Case Studies                | PROD041N | 10    |
| EP Budgeting and Scheduling | PROD042N | 15    |
| Pitching                    | PROD043N | 12.5  |
| Entertainment Law           | PROD045N | 10    |
| Story and Script Analysis   | PROD046N | 10    |
| Film Crafts                 | PROD047N | 12.5  |

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## COURSE DESCRIPTIONS

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### PRODUCER'S CRAFT

---

In this course students are introduced to the language of producing and filmmaking. Through lecture, discussion of industry developments, handouts, and individual research assignments, Producer's Craft lays the groundwork for a profession as a creative producer.

### CASE STUDIES

---

This course uses specific in-depth examples of already produced movies to introduce students to the specific issues, problems, and solutions of pre-production, production, post-production, distribution and exhibition of studio and independent films. Both domestic and foreign films are studied to provide a global perspective for the students. Topics of discussion focus on: talent relations, studio politics, development, and the A-Z of produced films and real-life cinematic situations.

### LINE PRODUCING

---

This course introduces students to the industry-standard software that is used to schedule and budget productions. In a hands-on lab setting, students are instructed in the use of professional scheduling and budgeting software programs. Students also learn about established scheduling and budgeting techniques.

### PITCHING

---

Through rigorous in-class exercises, students develop brief and effective pitches of their chosen material. Student practice and gain critical and fundamental pitching skills. Topics that are focused on include: writing effective loglines, identifying the audience, and perfecting the pitch.

### FILM BUSINESS

---

This course explores all areas of the business of film from financing to distribution and exhibition. Using produced films, students look at successful strategies employed in the finance of studio and independent films and learn about sales agents, marketing territories, pre-sales, gap-financing, and

government funds. Students examine the pipeline by which a film moves from the post-production phase to distribution. With the proliferation of film festivals around the world, students also have the chance to explore this low cost option for the submission of their student films, and a means to develop a film community of their own. Students learn how to select the right festivals to best showcase their work, and explore the growing importance of social media campaign, and finally, explore how to achieve a distribution deal through festivals. Lastly, this course is an introduction to the way television is developed, produced, and sold. It covers diverse topics such as: the roles of various TV producers, Reality TV, licensing and syndication, deficit financing, TV packaging, TV studios, pilot season, the Upfront Neilson ratings, product integration, the foreign TV market, and Old vs. New TV business models.

## ENTERTAINMENT LAW

---

This course is an overview of contract law and how it impacts the entertainment industry. Students study legal issues regarding television, films, recordings, live performances, and other aspects of the entertainment industry. Topics include copyright, intellectual property, and talent representation.

## STORY AND SCRIPT ANALYSIS

---

Students gain firsthand knowledge of fundamental screenwriting elements. They study story analysis from conflict, character, premise, plot and thematic point of view. Students learn the role of the protagonist and the antagonist, and come to understand what moves a story forward from beginning to end utilizing all screenwriting tools available. Emphasis is placed on: structure, conflict, character, premise, plot, and thematic point of view.

## FILM CRAFTS

---

In this course students are introduced and given basic hands on experience with four fundamentals of filming: camera, lighting, sound, and editing. Students learn the basics of using a camera for film capture utilizing the latest in digital technology, providing students with enough knowledge to deal with basic production camera issues. Students also learn the fundamentals of lighting a basic scene utilizing small lighting equipment packages, which provides students with enough knowledge to deal with simple production lighting issues. In addition students learn the correct method of recording sound on a film set into a DVX camera using a directional shotgun microphone attached to a boom pole and lavalier (wireless) microphones. Each student has the opportunity to assemble the sound equipment and to make it function properly.

This basic course also exposes the student to the language of directing for producers. It covers the basic elements of the director's craft, composition and blocking. In addition it covers how a director interacts with a producer. Topics that are focused on include: shots and shot choice, continuity, text vs. subtext, dramatic use of sound, working with actors, crew positions, technology's role in directional choices, and budgetary restraints of the creative process.

# MAYA CERTIFICATION COMPLETION

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Total Clock Hours: 50

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## WORKSHOP OVERVIEW

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The *Maya Certification Completion* course offers intensive training on Autodesk Maya, culminating in the option to take the certification exam. This industry-recognized credential helps students enhance their credibility in the industry after graduation, and exponentially improves their chances of getting hired in an increasingly competitive field. As 3D professionals there is no greater endorsement than having a Maya professional accreditation.

Over four weeks, students in the *Maya Certification Completion* workshop learn the various features of Maya Autodesk and gain hands on experience using the Autodesk tools in creating their own animations. The course looks at UI/scene management, modeling, animation, materials shading, rigging, camera, and lighting.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## WORKSHOP OBJECTIVES

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- Earn an industry-recognized credential that helps graduates prove their skill level and get hired.
- Accelerate students' professional development and enhance credibility.
- Enable student to join an elite team of Autodesk Certified professionals.

## GRADUATION REQUIREMENT

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In order to graduate and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better, and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Maya Certification Completion* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than four weeks.



The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

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## COURSE HOURS BREAKDOWN

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| COURSE              | HOURS |
|---------------------|-------|
| UI/Scene Management | 3     |
| Modeling            | 12    |
| Camera              | 3     |
| Lighting            | 6     |
| Materials Shading   | 6     |
| Rigging             | 10    |
| Animation           | 10    |

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## COURSE DESCRIPTIONS

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### UI/SCENE MANAGEMENT

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The *UI/Scene Management* course introduces students to the Maya UI, and navigation in the viewport. Students explore the important elements of the interface; try different ways to view animations and models on-screen; and understand the options available with viewport display types. Students learn about object selection by looking at the number of ways to select different objects as well as about geometry in Maya and masking methods available for selecting various geometry types. In addition, students become familiar with selecting, moving and snapping pivots in Maya, a primary function used to move, scale, and rotate effectively. Lastly, students learn object organization in a scene, which allows for ease of manipulation and creates hierarchies to simplify and streamline workflow.

### MODELING

---

This course examines polygons, the ubiquitous foundation for 3D modeling. Understanding how to use polygons effectively is an absolute requirement for any 3D artist. Students learn the difference between a polygon object and its components, gain experience with the tools needed for polygon manipulation, and the techniques used to get the best, most efficient results, including: polygon surface editing tools that allow students to refine and change the flow of the surface of models; the importance of the polygon count in scenes, and awareness of the surface integrity of the model; smooth mesh functions that allow students to get high-level images rendered out from a scene, and enable them to animate high polygon meshes, while keeping the polygon count low enough for the computer and software to manage the large amount of information; 2D Nurbs Curve Tools, used extensively in rigging and in certain operations not accessible by polygons; additional modeling aids that streamline the modeling process, and allow for the creation of accurate models. In addition,

students learn to object-clone, specifically controlling how the object is cloned, and retaining elements of an object's construction history. Lastly, students learn scene setup and layout to understand file management, and Maya's directory system, which is essential for collaborating, and keeping work organized.

## CAMERA

---

In this course, students explore the three different cameras in Maya, and learn how to employ them for the best results. Maya cameras seek to replicate cameras in the real world, and in this class students look at attributes such as focal length and camera blur, as well as learning how to set up the cameras to get the best, most productive shots for their work.

## LIGHTING

---

In this course, students look at the number of light types used in Maya, explore their various attributes, and learn how to use them for the best results. Students also investigate shadows in Maya and how to optimize them for the quickest rendering times.

## MATERIALS SHADING

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In *Materials Shading*, students look at Maya's hypershade, a feature that enables users to quickly and efficiently create materials and textures for their scenes. Students explore the various materials in the Maya shader library, and learn to control their attributes to tailor surfaces for their characters and props. Students will find ways to extend their control of surface qualities for the final look of their meshes. Students also are introduced to the UV texture editor, and start to understand UVs and their relationship to texture placement.

## RIGGING

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This course is an introduction to rigging. Joints control the movement and deformation of geometry in Maya, and this look at rigging introduces the joint tool, and the IK handle tool, and teaches students how to use them.

## ANIMATION

---

In this course, students explore methods for blocking movement for animation using keyframing. Students learn how to set keyframes, and how to set the hot keys associated with different tools. Students also learn how to use Maya's graph editor feature, which makes animation in Maya so much easier. With graph editor, students learn to isolate attributes of movement and speed on any axis, refining their work, and enabling them to go deeply into the art of animation. Students also revisit the 2D Nurbs Curve Tools to attach objects to paths, thereby allowing them to flow.

# GAME CODING INTENSIVE

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Total Clock Hours: 391

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## WORKSHOP OVERVIEW

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The *Game Coding Intensive Workshop* is an immersive full time twelve-week workshop designed to give students an edge as they pursue their passion in the game industry. Students learn from a faculty of working, expert game industry programmers who mentor each student in a hands-on and immersive studio environment.

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## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

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## WORKSHOP OBJECTIVES

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The *Game Coding Intensive Workshop* focuses on learning the Unity platform and C# scripting language. These technologies are the most powerful and accessible game engine available and allow students to build and easily tailor their game to different platforms, deploying at a click for major console, mobile, and desktop platforms. Depending on the timeframe of the workshop, students may also be exposed to Github, Adobe Creative Suit, Maya, Bitbucket, HTML, and other relevant industry-standard technologies.

As the *Game Coding Intensive Workshop* is designed to prepare students for competition and professionalism in the game industry, each student builds a professional portfolio and receives one-on-one professional mentoring over the course of the twelve weeks.

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## GRADUATION REQUIREMENTS

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In order to graduate from The *Game Coding Intensive Workshop* and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Game Coding Intensive Workshop* is an accelerated full-time study workshop and does not provide for multiple tracks of study. All classes are mandatory. This is a highly specialized workshop, and there are no majors or minors. Classes are lecture, seminar, and/or studio based. Lab and practicum instructional hours are treated as studio hours. The workshop may not be completed in less than twelve weeks.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

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## COURSE HOURS BREAKDOWN

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| COURSE                   | HOURS |
|--------------------------|-------|
| Unity and C# Immersion   | 167   |
| 3D Game Coding           | 100   |
| Mobile Game Coding       | 66    |
| Console Game Coding      | 46    |
| Professional Development | 12    |

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## COURSE DESCRIPTIONS

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### UNITY AND C# IMMERSION

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Serving as the backbone of the game coding workshop, in this course students spend five weeks immersed in the study of Unity and C# scripting. With Unity, students learn the game engine's environment and components as well as how it relates to user-centric design and game objects. Once students establish a foundation in Unity, they move on to C#, studying basic syntax, understanding data types, working with variables, and more. Student work is reviewed throughout the class.

### 3D GAME CODING

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As most games boast 3D environments, students learn the essentials of coding for a 3D game; learning 3D physics and ray tracing; 3D models and UV mapping; and light and sound in 3D space. Students then build upon this foundation to study animation, skeletons, rigs, particle systems, particle emitters, particle options, and more. Finally, students apply what they've learned to course assignments and study memory management.

### MOBILE GAME CODING

---

In this course, students explore how to create mobile games. Students learn how to use emulators, interface with device components, and understand both touch and mobile interaction. Students develop fluency with the testing process, including unit testing, integration testing, stress testing, and working with testers. This course also introduces the publishing process. Students investigate mobile case studies, publishing with Google Play and app stores, and the process of debugging.

## GAME CODING

---

In the current industry, games must be coded to work on a variety of consoles and devices including Playstation and Xbox One. In this course, students learn the fundamentals of console game coding. They study interfacing with device components, understanding cross platform development, and control schemes. Students then build upon this knowledge, moving on to console-specific coursework with Xbox One publishing and the ID@Xbox program.

## PROFESSIONAL DEVELOPMENT

---

In this course, students work to develop and shape their own personal brand. Students are taught the importance of their professional network and how to create an online portfolio. Students then survey existing coding jobs, understanding the differences among them and learn how to handle an interview for a coding job. Finally, students have a series of career placement discussions designed to assist them in identifying potential jobs and strategizing how to apply for them.

# TWELVE-WEEK EVENING ACTING FOR FILM

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Total Clock Hours: 108

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## WORKSHOP OVERVIEW

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This program will emphasize the theory and practice of the acting craft. Students will study various acting methods and techniques, and learn to apply those lessons to scene and monologue work.

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## DISTANCE LEARNING

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## WORKSHOP LEARNING OUTCOMES

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Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment.
  - Develop a fundamental knowledge of and experience in the art and craft of acting for film.
  - Examine multiple modern and classical approaches to performance, script interpretation and character formation.
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## PROGRAM REQUIREMENTS

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In the Twelve-Week Evening Acting for Film program students must study and perform scenes that demonstrate that they have gained a working knowledge of the following skills:

- Scene Study
- Technique
- Voice
- Movement
- Acting for Film

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## COURSE HOURS BREAKDOWN

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| Course          | Number    | Hours |
|-----------------|-----------|-------|
| Acting for Film | ACTI0121N | 72    |
| Scene Study     | ACTI0122N | 36    |

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## COURSE DESCRIPTIONS

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### ACTING FOR FILM

In this course, students learn the basics of film acting: calibrating performances based upon shot size and angle, eye line, hitting marks, emotional and physical continuity, and strength and imagination in acting choices. Students are assigned scenes from produced screenplays, which are then shot and edited together.

### SCENE STUDY

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This course builds a foundation of acting through the execution of a written scene. By working on sections of plays and screenplays, actors learn the basic concepts of scene study: defining objectives; breaking the scene down into beats; understanding the arc; pursuing the objective; playing actions; and working to overcome obstacles. Students first begin with silent scenes and/or short dialogue scenes. Once the foundation is in place, longer dramatic or comedic scenes are explored.

# TWELVE-WEEK EVENING BROADCAST JOURNALISM

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Total Clock Hours: 110

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## WORKSHOP Overview

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In the New York Film Academy's *Twelve-Week Evening Broadcast Journalism Workshop*, through study and hands-on practice, students are trained in the fundamental principles, techniques, and craft of contemporary broadcast journalism. This is accomplished through a combination of lecture, demonstration, in-class hands-on production, and the students' own work. This intensive workshop provides a strong introduction to necessary production and journalism skills.

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## DISTANCE LEARNING

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## PROGRAM LEARNING OUTCOMES

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Skills learned as a result of successful completion of the program include:

- The ability to work independently and collaboratively in a high-pressure creative environment.
  - An in-depth knowledge of Digital Video cameras.
  - An in-depth knowledge of ENG (Electronic News Gathering).
  - Broadcast news production skills.
  - Digital Journalism production skills.
  - The ability to write and pre-visualize a news story.
  - The ability to coordinate a live broadcast.
  - Mastery of nonlinear editing software.
  - Knowledge of news history, theory and ethics.
  - Knowledge of the professional environment and creative challenges of news production.
- 

## PROGRAM LEARNING OBJECTIVES

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In this workshop, each student produces three news projects, shot with single-camera set-ups and edited on a non-linear digital editing platform. Students will learn the importance of adhering to strict journalistic ethics. As producers, students have to identify and make arrangements for their subjects, choose and secure locations, prepare equipment, arrange the preparation and set up of the



locations, and make final technical checks. Student journalists are required to edit and deliver their projects for viewing and critiques. In other words, students will be developing the expertise to become multimedia journalists capable of delivering non-fiction content for a variety of platforms. Their final project is a Resume Reel that highlights their skills, accomplishments and potential.

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## PROGRAM REQUIREMENTS

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Students do not need any digital media production experience to attend this program, it is strongly recommended that they come to the first day of class with a passion for news media and the art of nonfiction storytelling.

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## COURSE BREAKDOWN

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| Course               | Number    | Hours |
|----------------------|-----------|-------|
| Broadcast Journalism | BROA0121N | 64    |
| Hands on Camera      | BROA0127N | 22    |
| Production Workshop  | BROA0125N | 15    |
| Digital Editing      | BROA0128N | 9     |

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## COURSE DESCRIPTIONS

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### BROADCAST JOURNALISM

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Students learn how to create elements that are essential to the production of digital news programs: the VO (Voice Over), the news package, the interview profile and the long-form story. They also are taught how to create a career-building resume reel. Later students gain experience working with their own smartphone cameras, using third-party software to give their phones the type of video controls found on HD cameras. Smartphone cameras are far less intrusive than traditional video cameras, and are increasingly being used even in legacy media production. An understanding of, and an ability to create these elements are central to success as a digital journalist. Students learn some of the most basic concepts of journalism, as in the distinction between those who actively report the news (reporters, producers, cameramen/women), and those who comment and analyze news events (columnists, bloggers, citizen journalists). They come to understand the difference between "news" and "opinion." Emphasis is placed on becoming Multimedia Journalists (MMJs), who can produce, report, shoot, write, narrate and edit their own stories, and how these skills are applicable in a wide range of news genres including national news, local news, sports news, lifestyle and fashion news, technology news and more. Through practice, students come to appreciate powerful visual storytelling, using the camera as a reporting tool, and appreciating the power of composition and motion. Students also learn to write clear evocative copy, which reflects a deliberate, and easy-to-

follow story structure, but is also succinct. Students are prepared for the job market through an overview of the evolution and changing nature of news. The concept of digital journalism is explored, with special attention paid to the convergence of journalism and technology, the tools used by digital journalists, the potential and limits of various distribution platforms, and the digital journalist's relationship to news organizations. Central to all of these efforts is an emphasis on journalistic ethics and the production of balanced, evidence-based stories.

## HANDS-ON CAMERA

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In this course, students learn firsthand the skills required to be a successful digital camera operator. Students immediately start training on a camera that incorporates many of the features associated with high-end high definition (HD) cameras, but its relative ease of use makes it understandable to novice digital journalists. Students get their first hands-on experience with a camera on the second day of classes. This allows students to begin shooting footage almost immediately, putting into practice lessons learned in Broadcast Journalism class. Instructors emphasize a holistic approach to video making, stressing that shooting entails a number of related skills. Students are also taught basic sound recording, including choice of the right type of microphone and simultaneous recording of multiple audio tracks. All of this allows students to better understand both the theory and practice of digital video making.

## DIGITAL EDITING

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Editing is one of the most fundamental skills in a content creator's toolbox. This course seeks to encourage students to analyze media, and to discuss it on an intellectual level by understanding and using the editing tools most commonly employed in broadcast news editing, digital journalism and documentaries. While the class will place emphasis on students' understanding and use of editing software, students will also discuss editing theory and techniques, so that they may understand not only the "how-to" of editing but also the "why." Topics considered include: understanding the impact of editing, the ability to organize media efficiently for edits ("workflow"), the ability to select useful sound bites quickly, understanding how to structure primary storylines in post-production, the selection of complimentary b-roll footage, how to become comfortable using industry standard digital editing software, the ability to edit quickly and work within tight deadlines, and methods to export media to the web as well as other destinations. The final element of the course is editing a resume reel that best demonstrates the student's talents, abilities and potential.

## PRODUCTION WORKSHOP

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Working under the supervision of New York Film Academy staff members, students have the opportunity to test their production skills in the classroom prior to going out to shoot, and then edit, field assignments. The goal is for students to gain confidence in their abilities, while at the same time confronting and correcting the basic mistakes common to beginners. The Production Workshop classes take place within the context of Broadcast Journalism assignments.

# TWELVE-WEEK EVENING DIGITAL EDITING

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TOTAL CLOCK HOURS: 82

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## PROGRAM OVERVIEW

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The New York Film Academy Twelve-Week Digital Editing is designed to immerse students in both the technical craft and the conceptual art of digital post production. Students learn the fundamentals of non-linear editing on their own Avid Media Composer station.

Over the length of the workshop, students are given lessons covering both the practical and theoretical elements of film editing. Theory classes focus on film editing's formal artistic elements and how editing is a storytelling device. Practical training familiarizes students with this industry standard software while placing emphasis on viewing these applications simply as tools with which to create meaningful work.

Students edit five different projects by the completion of the workshop. Each project demonstrates the student's understanding of the theory and technical skills presented in class. Students also shoot a short dialogue scene which they edit. By experiencing shooting a scene, editing students gain an understanding of other key positions in filmmaking such as the director and cinematographer. They become stronger editors by understanding the 'whole' process.

In addition to giving students a firm grounding in the craft of editing, the course gives students the opportunity to become Avid Certified Users should they choose to.

## DISTANCE LEARNING

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## PROGRAM LEARNING OUTCOMES

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- Develop and understand the art of storytelling
- Develop the fundamental principles of digital editing
- Develop digital editing skills using AVID Media Composer software
- Understand picture and sound editing conventions and techniques
- Analyze and understand mood, rhythm, continuity, and film grammar

- Explore and develop editing technique and aesthetic principles
- Explore and understand editing history and theory
- Develop critiquing skills
- Explore photo manipulation in Adobe Photoshop editing software
- Explore 2D and 3D animation in Adobe After Effects editing software
- Integrate knowledge of Adobe Photoshop and Adobe After Effects into AVID Media Composer
- Gain color correction skills using DaVinci Resolve editing software
- Examine and create documentary and narrative film, social media content, demo reel

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## PROGRAM OBJECTIVES

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Students gain an in-depth understanding of Avid Media Composer, and varying editing techniques. They are also introduced to Adobe Photoshop, After Effects and DaVinci Resolve. Students gain hands-on experience in multiple aspects of the art and craft of digital editing. By the completion of this course, students edit five different projects. Each project demonstrates the student's understanding of the theory and technical skills they were taught in class

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## PROJECTS

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### *MONTAGE*

This montage is a 2-5 minute video using the theoretical principles of montage editing. Students will add music and learn how to do a professional audio mix.

### *SHORT DOCUMENTARY*

The short documentary is 3-5 minutes in length created from footage provided in class that shows a story following one character or multiple characters, with a beginning, middle, and end.

### *SHORT NARRATIVE DIALOGUE SCENE*

Students are given a pre-scripted short straightforward dialogue scene that they then storyboard and shoot together as a group.

### *DIALOGUE*

The narrative dialogue project is edited from the material shot in class. Students must maintain continuity and enhance the film's narrative by their editing decisions.

### *SOCIAL MEDIA PROJECT*

This project allows students to incorporate the After Effects and Photoshop skills they learned to make a short and impactful video ideal for social media.

### *REEL*

This is the summation of the projects and highlights the skills learned during the course. It's a visual calling card students can use in their professional pursuits.

### *GRADUATION REQUIREMENTS*

The Twelve-Week Digital Editing Workshop requires successful completion of several editing assignments. Students are thoroughly evaluated in their progress as artistic film editors. Students must complete assigned projects and export a reel in partial fulfillment of the graduation requirements.

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## BREAKDOWN

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| Course              | Number    | Hours |
|---------------------|-----------|-------|
| Editing             | EDIT0124N | 42    |
| Theory              | EDIT0125N | 9     |
| Screen & Critique   | EDIT0126N | 14    |
| Basics of Photoshop | EDIT0127N | 3     |
| After Effects       | EDIT0128N | 9     |
| DaVinci Resolve     | EDIT0129N | 3     |
| Orientation         | EDIT0130N | 2     |

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## COURSE DESCRIPTIONS

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### ORIENTATION

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This introductory course is designed to guide students through the edit lab rules and program expectations. Students receive tips to go through the available study material.

### EDITING

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In this course, students are given in depth hands-on instruction in Avid Media Composer. Students build their skill set and knowledge of the software through lectures and hands on application. Students edit five projects throughout the duration of the course. Each week of the course is centered on that week's projects, which are screened at the end of the week or the beginning of the following week.

### THEORY

---

In this course, students explore picture editing and sound editing conventions and techniques. The instructor presents relevant movie scenes that expound upon the class topic in order to facilitate discussion. Students analyze such things as mood, rhythm, coverage conventions, continuity, and film grammar.

### SCREEN CRITIQUE

---

In Screen Critique, students screen their work for instructor/classmate feedback upon completion of each project. Constructive criticism is based on the student's application of technical and aesthetic

principles learned during workshop/lecture hours, and how well those techniques function to achieve the student's goals.

## BASICS OF PHOTOSHOP

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This course introduces students to Adobe Photoshop, which is an image, text, and photo manipulation tool. Photoshop is often used as the starting application for creating images that students later animate in their subsequent After Effects classes.

## AFTER EFFECTS

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In After Effects, students learn the programs robust 2D and 3D animation tools and their direct relation to editing. This gives students tools to polish their demo reels by adding titles or effects.

## DAVINCI RESOLVE

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This course introduces students to color correction in a professional color correction application. Students are given a basic overview of the software's capabilities and how to prepare a project for a color grading session using DaVinci Resolve software.

# TWELVE-WEEK EVENING FILMMAKING

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Total Clock Hours: 64

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## WORKSHOP OVERVIEW

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This program comprises evening classes and weekend production sessions that take place over a twelve-week period. Students will take classes in Directing, Hands on Camera, Writing, and Editing. Students will learn to use HD digital video camera, lighting packages, and digital editing.

The first six weeks are devoted to the study of four primary elements of filmmaking: writing, directing, cinematography, and editing. To apply the concepts they learn in class, students write, produce, direct, and edit two short film exercises, using HD cameras, the four-unit lighting packages, and digital editing software. All films are non-synchronous but the final film will include multiple sound tracks.

In the second six weeks, each student writes, directs, shoots and edits a short film of up to five minutes in length with multiple tracks of sound including ambience, sound effects and voice over.

Students spend an additional ten to forty hours a week beyond class time on production of their film projects. Production or practicum hours are considered separate from lab and lecture hours, however they are still necessary to successfully complete the workshop. The New York Film Academy recognizes, as should the students, that these hours will vary from student to student.

## DISTANCE LEARNING

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## PROGRAM OBJECTIVES

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The educational objectives in the Twelve-Week Evening Filmmaking Certificate Workshop are to teach students the art and craft of filmmaking and to instruct students through a strict regimen consisting of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

## WORKSHOP OUTCOMES:

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Skills learned as a result of successful completion of this workshop include:

- The ability to work independently and collaboratively in a high-pressure creative environment.

- An in-depth knowledge of HD digital video cameras and motion picture production.

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## PRODUCTION GOALS

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The *Twelve-Week Evening Filmmaking Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

Project 1 - Continuity Film

Project 2 - Music Film

Project 3 - Final Film

The course culminates in a screening of the students' final films, which is open to cast, crew, family, and friends.

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## COURSE HOURS BREAKDOWN

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| Course              | Number    | Hours |
|---------------------|-----------|-------|
| Director's Craft    | FILM0129N | 10    |
| Hands on Camera     | FILM0122N | 9     |
| Screenwriting       | FILM0123N | 8     |
| Hands on Lighting   | FILM0124N | 11    |
| Editing             | FILM0125N | 10    |
| Screening Films     | FILM0126N | 6     |
| Production Workshop | FILM0127N | 8     |
| Sound Design        | FILM0128N | 2     |

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## COURSE DESCRIPTIONS

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### DIRECTOR'S CRAFT

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. Additionally, the basic concepts of production sound will be discussed, explored and practiced in the course.

### HANDS-ON CAMERA

In this course, students undergo intensive training in the use of high-definition digital camera, and their accessories. Students learn the basic fundamentals of using a camera for video capture utilizing



the latest in digital technology. This course provides the student with enough knowledge to deal with basic production camera issues and make creative choices that best represent the story.

## HANDS-ON LIGHTING

---

Through hands-on workshop and video tests, students learn fundamental lighting techniques. This course presents students with various lighting types including key, fill, backlight, kicker, and diffusion. As students progress through the course, they learn how to support the mood of the story with lighting choices and experiment with expressive lighting styles.

## EDITING

---

This course presents students with multiple aesthetic approaches to editing 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 a digital editing software, which they will use to edit their own films. Classes are supplemented with individual consultations at the computer. Additionally, the basic concepts of post-production sound will be discussed, explored and practiced in the course.

## SCREENWRITING

---

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.

## PRODUCTION WORKSHOP

---

In *Production Workshop*, students are split into shooting crews of 3-4 people to work on exercises in the field. Upon completion of each exercise, the instructor screens and reviews the footage and discusses any outstanding production issues that the students may have had. These workshops are designed to facilitate the students' individual projects.

## SCREENING FILMS

---

In this course, students screen their completed film assignments in class for instructor and classmate feedback. Constructive criticism is based on the student's application of technical and aesthetic principles learned during in-class hours, and how well those techniques function to achieve the student's goals.

## SOUND DESIGN

---

This is a comprehensive course that details the process of sound design by providing concepts, technical information, and hands-on demonstration. Students are instructed how to build a soundtrack for their final films.

# TWELVE-WEEK EVENING PHOTOGRAPHY

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Total Clock Hours: 96

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## WORKSHOP OVERVIEW

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The Twelve-Week Photography Program at NYFA is an immersive part time program which combines instruction with hands-on experience in the technology, aesthetics, and the history and theory of digital still photography. Our Faculty is comprised of successful working professionals who are industry leaders and innovators. The program focus is on fine art, documentary, and commercial photography. Students are empowered to capture powerful, personally expressive images and refine them through advanced digital imaging tools.

The basis of this and all other New York Film Academy workshops is learning by doing, using a hands-on, practical, experiential approach. Students are on their feet shooting, editing, and analyzing images every single day. The program is constructed to deliver a great deal of content in a short time. The content touches on topics that comprise parts of the One-Year Photography Program. Students who wish to continue their studies have the opportunity to apply credit towards and transfer to a longer program at any point. No significant prior experience or knowledge is assumed. This workshop brings everyone to the same level very quickly, beginning with the fundamentals and culminating in a completed personal project.

## DISTANCE LEARNING

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## PROGRAM OBJECTIVES

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The main goal of the Twelve-Week Workshop is to develop core photography skills including understanding camera functionality, the components of exposure, and composition. By studying master works and participating in critique, students develop skills at conceptualizing and creating powerful images using style to underscore content. Students are taught to process images through the use of Adobe Lightroom and Photoshop, the industry standard digital darkroom.

Photographers are first and foremost guided by light. Students are taught traditional techniques including quality and direction of light. As students learn to shoot and edit, they are simultaneously introduced to the theory and history of photography. By examining a range of photographic disciplines and evaluating weekly assignments, students learn essential ways of conceptualizing a

personal project. Through the exploration of a single subject, students will learn to deepen their understanding, insight, and commitment to the art of storytelling.

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## PROGRAM OUTCOMES

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- Knowledge of the components of exposure.
- Acquire a working knowledge of digital camera systems and standard lenses.
- Develop working digital darkroom and library management skills using Adobe Photoshop and Lightroom.
- Knowledge of basic color management and be able to output accurate prints to modern inkjet printer.
- Recognize the characteristics and make creative use of basic lighting tools and camera position to create drama and emotional impact.
- Understand and apply basic theories of aesthetics, composition and color.

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## COURSE HOURS BREAKDOWN

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| Course           | Number    | Hours |
|------------------|-----------|-------|
| Imaging I        | PHOT0121N | 30    |
| Photo I          | PHOT0122N | 30    |
| Vision & Style I | PHOT0123N | 30    |
| Shooting Lab     | PHOT0124N | 6     |

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## COURSE DESCRIPTIONS

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### PHOTO I

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Photo I is the technical core of the curriculum. Students learn the mechanics of cameras and lenses as well as the elements of exposure, composition, framing, and how to understand different characteristics of light. In this course students begin to unlock the possibilities offered by the modern digital camera. Techniques are practiced through individual assignments which are critiqued by faculty and peers. Emphasis is placed on developing practical technical skills at handling modern digital cameras and the ability to produce accurate exposures under a range of real-world and artificial lighting conditions. Students will develop a working ability to recognize and create dramatic exposures using natural and strobe lighting both in studio as well as in the field.

### IMAGING I

---

This course is an intensive introduction to Adobe Lightroom as a RAW digital editing and asset management system as well as Photoshop as a digital darkroom tool. Once immersed in Adobe applications, students acquire key digital darkroom techniques from nondestructive editing to color and tonal control over their images. Students will also learn the process of digital workflow from RAW processing through local adjustments and output for web. Along with lectures and

demonstrations, Imaging I allows plenty of lab time for students to practice and perfect their image-editing skills.

## VISION & STYLE I

---

The focus of the class will be to provide students with tools for developing and defining their visual style. This class pushes students to explore their personal interests in photography. Students will define and develop a personal style and a specific area of interest studying master bodies of work while exploring different photographic genres. Students will become acquainted with principles of composition, color, editing, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the origins of their ideas and start to conceive how their work might fit into the context of current practices.

## SHOOTING LAB

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A unique hands on course in which students develop core professional camera skills and techniques during location shoots. Covering a wide range of genres along with aesthetic, logistical, and technical challenges, students will have the opportunity to work directly with instructors, applying new skills across a range of assignments of increasing complexity.

# TWELVE-WEEK EVENING PRODUCING

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Total Clock Hours: 105

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## WORKSHOP OVERVIEW

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The Twelve-Week Evening Producing Workshop is designed to illuminate one of the most important and misunderstood jobs in film and television. Students eager to control their own destiny in the business world of film and television flourish in this intensive hands-on program. It is geared to students with little or no experience in producing, but who recognize that an intensive and demanding program, much like the job of producing itself can provide them with the knowledge they seek.

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## DISTANCE LEARNING

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## PROGRAM OBJECTIVES

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Skills learned as a result of successful completion of this program include:

- Introduction to the roles, tasks and obstacles faced by film and television producers.
  - Analysis of key elements of effective producer's craft.
  - Introduction to filmmaking from the perspective of the screenwriter, director, editor, cinematographer and sound designer.
  - Understanding of the basic principles of entertainment law.
  - Explore distribution and marketing.
- 

## COURSE HOURS BREAKDOWN

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| Course            | Number    | Hours |
|-------------------|-----------|-------|
| Producer's Craft  | PROD0120N | 25    |
| Case Studies      | PROD0121N | 10    |
| Line Producing    | PROD0128N | 15    |
| Pitching          | PROD0123N | 12.5  |
| Film Business     | PROD0124N | 10    |
| Entertainment Law | PROD0125N | 10    |

|                           |           |      |
|---------------------------|-----------|------|
| Story and Script Analysis | PROD0126N | 10   |
| Film Crafts               | PROD0127N | 12.5 |

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## COURSE DESCRIPTIONS

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### PRODUCER'S CRAFT

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In this course students are introduced to the language of producing and filmmaking. Through lecture, discussion of industry developments, handouts, and individual research assignments, Producer's Craft lays the groundwork for a profession as a creative producer.

### CASE STUDIES

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This course uses specific in-depth examples of already produced movies to introduce students to the specific issues, problems, and solutions of pre-production, production, post-production, distribution and exhibition of studio and independent films. Both domestic and foreign films are studied to provide a global perspective for the students. Topics of discussion focus on: talent relations, studio politics, development, and the A-Z of produced films and real-life cinematic situations.

### LINE PRODUCING

---

This course introduces students to the industry-standard software that is used to schedule and budget productions. In a hands-on lab setting, students are instructed in the use of professional scheduling and budgeting software programs. Students also learn about established scheduling and budgeting techniques.

### PITCHING

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Through rigorous in-class exercises, students develop brief and effective pitches of their chosen material. Student practice and gain critical and fundamental pitching skills. Topics that are focused on include: writing effective loglines, identifying the audience, and perfecting the pitch.

### FILM BUSINESS

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This course explores all areas of the business of film from financing to distribution and exhibition. Using produced films, students look at successful strategies employed in the finance of studio and independent films and learn about sales agents, marketing territories, pre-sales, gap-financing, and government funds. Students examine the pipeline by which a film moves from the post-production phase to distribution. With the proliferation of film festivals around the world, students also have the chance to explore this low cost option for the submission of their student films, and a means to develop a film community of their own. Students learn how to select the right festivals to best showcase their work, and explore the growing importance of social media campaign, and finally, explore how to achieve a distribution deal through festivals. Lastly, this course is an introduction to the way television is developed, produced, and sold. It covers diverse topics such as: the roles of

various TV producers, Reality TV, licensing and syndication, deficit financing, TV packaging, TV studios, pilot season, the Upfront Neilson ratings, product integration, the foreign TV market, and Old vs. New TV business models.

## ENTERTAINMENT LAW

---

This course is an overview of contract law and how it impacts the entertainment industry. Students study legal issues regarding television, films, recordings, live performances, and other aspects of the entertainment industry. Topics include copyright, intellectual property, and talent representation.

## STORY AND SCRIPT ANALYSIS

---

Students gain firsthand knowledge of fundamental screenwriting elements. They study story analysis from conflict, character, premise, plot and thematic point of view. Students learn the role of the protagonist and the antagonist, and come to understand what moves a story forward from beginning to end utilizing all screenwriting tools available. Emphasis is placed on: structure, conflict, character, premise, plot, and thematic point of view.

## FILM CRAFTS

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In this course students are introduced and given basic hands on experience with four fundamentals of filming: camera, lighting, sound, and editing. Students learn the basics of using a camera for film capture utilizing the latest in digital technology, providing students with enough knowledge to deal with basic production camera issues. Students also learn the fundamentals of lighting a basic scene utilizing small lighting equipment packages, which provides students with enough knowledge to deal with simple production lighting issues. In addition students learn the correct method of recording sound on a film set into a DVX camera using a directional shotgun microphone attached to a boom pole and lavalier (wireless) microphones. Each student has the opportunity to assemble the sound equipment and to make it function properly.

This basic course also exposes the student to the language of directing for producers. It covers the basic elements of the director's craft, composition and blocking. In addition it covers how a director interacts with a producer. Topics that are focused on include: shots and shot choice, continuity, text vs. subtext, dramatic use of sound, working with actors, crew positions, technology's role in directional choices, and budgetary restraints of the creative process.

# TWELVE-WEEK EVENING SCREENWRITING

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Total Clock Hours: 90

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## WORKSHOP OVERVIEW

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The Twelve-Week Evening Screenwriting Workshop focuses on the fundamental writing concepts and techniques. Topics covered during the course include: classic screenplay structure, character arcs, heroes, dialogue, theme, conflict, flashbacks, voiceover, standard screenplay format (WGA format), subtext, style and tone, visualization, genre, dramaturgy, and cinematic syntax. During this workshop, students have the opportunity to develop a feature length screenplay idea under the supervision of an instructor. Students engage in discussion and critique of their writing and their classmates' writing.

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## DISTANCE LEARNING

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## PROGRAM OBJECTIVES

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The educational objectives of the *Twelve-Week Evening Screenwriting Workshop* are to fully immerse students in an intensive and focused course of study in screenwriting, providing a solid structure for writing and meeting deadlines. Additionally, this course allows students to learn the craft of writing by gaining an understanding of concepts such as story, structure, character, conflict and dialogue.

Students gain knowledge of and hands-on experience with screenwriting, the process of revision, writing dialogue, the business of screenwriting, classic screenplay structure, character arcs, theme, conflict, flashbacks, voice-over, subtext, style and tone, visualization, genre, and WGA format.

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## PROGRAM OUTCOMES

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Students will gain knowledge of and hands-on experience with screenwriting, the process of revision, writing dialogue, the business of screenwriting, classic screenplay structure, character arcs, theme, conflict, flashbacks, voice-over, subtext, style and tone, visualization, discipline, genre, and WGA format.



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## COURSE HOURS BREAKDOWN

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| Course                         | Number     | Hours |
|--------------------------------|------------|-------|
| Feature Writing Workshop       | SCREE0120N | 70    |
| Elements of Dramatic Narrative | SCREE0121N | 10    |
| Business of Screenwriting      | SCREE0122N | 10    |

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## COURSE DESCRIPTIONS

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### FEATURE WRITING WORKSHOP

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Feature 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.

### ELEMENTS OF DRAMATIC NARRATIVE

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Through lectures, in-class exercises, outside readings, classroom discussions, and film viewings, Elements of Screenwriting introduces students to the craft of screenwriting. Screenplay formatting will be a major focus, and students will learn how to write scene description, to describe characters and locations, and to develop action sequences. Topics will also include: Classic screenplay structure, the Elements of the Scene, Developing the Character, Character Arcs, Antagonists, Dialogue, Writing the Visual Image, Introduction to Final Draft, Theme, Conflict, Flashbacks, Fantasy Sequences and Dream Sequences, Voiceover, Text and Subtext, Developing Your Writing Style, Tone and Genre, Visualization, Revealing Exposition, Creating a Compelling Second Act, Climaxes and Resolutions, and Scene Beats.

### BUSINESS OF SCREENWRITING

---

This course is designed to give students an insight into what they can expect once they leave the program. It provides students with an overview of how the film and television industries work and the tools necessary to take a creative project to market. By the end of the course and under the supervision of the instructor, students will create a personal pitch used when taking general meetings with executives in the industry. Students will also learn how to construct query letters used to introduce themselves and their screenplays to the industry.

# TWELVE-WEEK EVENING AFTER EFFECTS

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Total Clock Hours: 82

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## WORKSHOP OVERVIEW

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The New York Film Academy's Twelve-Week Evening After Effects workshop is designed to introduce students to the principles and techniques of visual effects and motion graphics. This is accomplished through a combination of lecture, demonstration and in-class hands-on exercises using Adobe After Effects.

During this workshop students complete four projects to which they must apply both theoretical design techniques and practical animation skills. By the end of the workshop students gain a comprehensive knowledge of After Effects, and an understanding of designing meaningful work through animated visual storytelling.

## DISTANCE LEARNING

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## PROGRAM LEARNING OUTCOMES

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- Gain in-depth understanding of text illustration using Adobe After Effects software
- Develop compositing skills
- Understand editing with green screen footage
- Understand principles and techniques of visual effects and motion graphics
- Analyze and understand mood, rhythm, and storyboarding
- Understand design elements such as shape and typography
- Apply theoretical design techniques and practical animation skills
- Explore image, text and photo manipulation in Adobe Photoshop software
- Integrate knowledge of Adobe Photoshop into Adobe After Effects
- Explore and create vector graphics such as logos, icons, and complex illustrations in Adobe Illustrator software
- Develop editing critiquing skills

## PROGRAM LEARNING OBJECTIVES

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Students gain an in-depth understanding of Adobe After Effects, and are introduced to Adobe Photoshop and Adobe Illustrator. The emphasis of the class is text illustration, yet students also

learn additional skills. Students are taught basic graphic design principles, basic compositing of videos and how to work with green screen footage.

By the completion of this course, students will complete four projects and several in-class assignments. Each project demonstrates the student's understanding of the theory and technical skills they were taught in class.

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## PROJECTS

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The *Animation and Title Design Workshop* requires successful completion of the following creative projects in partial fulfillment of the graduation requirements:

### *RHYTHM EXERCISE*

A 5-15 second animation using various design elements such as shapes and lines animated to music.

### *ANIMATE A QUOTE*

Students animate a quote of their choice—giving the words character, and visual meaning.

### *SETTING THE MOOD*

Students transition through 2 or 3 different aesthetics within one design.

### *TITLE SEQUENCE*

Students create a title sequence for a project of their choice.

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## COURSE HOURS

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| Course              | Number   | Hours |
|---------------------|----------|-------|
| Orientation         | EDITAN1N | 2     |
| After Effects       | EDITAN2N | 51    |
| Design Theory       | EDITAN3N | 9     |
| Screen and Critique | EDITAN4N | 14    |
| Photoshop Tools     | EDITAN5N | 3     |
| Illustrator Tools   | EDITAN6N | 3     |

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## COURSE DESCRIPTIONS

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### ORIENTATION

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This introductory course is designed to help students navigate the campus, including the edit lab, and understand program flow and expectations.

## AFTER EFFECTS

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This is the foundational course of the program. Students are given in depth hands-on instruction in Adobe After Effects. They build their skillset and knowledge through lectures and creating four projects. Each week of class is centered on the project to be screened at the end of the week or the beginning of the following week.

## THEORY

---

This course is designed to support the technical classes of the workshop. Students learn about design elements such as shape and typography. Additionally, they learn things such as mood, rhythm, and storyboarding.

## SCREEN & CRITIQUE

---

In this course, students screen their work for instructor and classmate feedback upon completion of each film assignment. Constructive criticism is based on the student's application of technical and aesthetic principles learned during workshop/lecture hours, and on how well those techniques were used to achieve the student's goals.

## PHOTOSHOP TOOLS

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In this course, students learn the major functions of Adobe Photoshop - an image, text, and photo manipulation software. Students integrate their knowledge of Photoshop into After Effects.

# TWO-WEEK PHOTOGRAPHY

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Total Clock Hours: 50

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## WORKSHOP OVERVIEW

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The New York Film Academy's Two-Week Photography Program is a 50-hour intensive immersion program that takes students from the basic principles of the craft through a broad working understanding of the aesthetic and technical aspects of the medium. Students are empowered to capture powerful, personally expressive images and refine them through advanced digital imaging tools. Emphasis is placed on primary technical aspects of exposure, digital image editing and organization techniques, studio and location lighting, and the aesthetics of composition.

The basis of this and all other New York Film Academy programs is learning by doing, using a hands-on, practical, experiential approach. Students shoot, edit, and analyze images every single day. The program is constructed to deliver a great deal of content in a short time and is an exceptional opportunity for a total immersion experience in photography for two weeks. Students who wish to continue their studies have the opportunity to apply credit towards and transfer to a longer program at any point. No significant prior experience or knowledge is assumed.

## DISTANCE LEARNING

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## PROGRAM OBJECTIVES

---

The main goal of the Two-Week Workshop is to develop core photography skills including understanding camera functionality, the components of exposure, and composition. By studying master works and participating in critique, students develop skills at conceptualizing and creating powerful images using style to underscore content. Students are taught to process images through the use of Adobe Lightroom. Photographers are first and foremost guided by light. Students are taught traditional techniques including quality and direction of light. Through the exploration of a wide range of photographic disciplines, students will learn to deepen their understanding, insight, and commitment to the art of storytelling.

## PROGRAM OUTCOMES

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- A working knowledge of using digital cameras, lenses and accessories.

- Recognize the characteristics and make creative use of basic lighting tools and camera position to create drama and emotional impact.
- Working skill in the use of Adobe Lightroom to edit digital RAW files and organizing an image library through flagging, keywording, and the use of filters and collections.
- Understanding of the significance of cultural and historical context for the photographic image.
- Knowledge of aesthetic theories of photography and experience with their practical application.

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## COURSE HOURS BREAKDOWN

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| Course                 | Number   | Hours |
|------------------------|----------|-------|
| History of Photography | PHOT021N | 5     |
| Photo 1                | PHOT022N | 15    |
| Shooting Lab           | PHOT023N | 10    |
| Imaging I              | PHOT024N | 10    |
| Vision & Style         | PHOT025N | 10    |

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## COURSE DESCRIPTIONS

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### PHOTO 1

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Photo I is the technical core of the curriculum. Students learn the mechanics of cameras and lenses as well as the elements of exposure, composition, framing, and how to understand different characteristics of light. In this course students begin to unlock the possibilities offered by the modern digital camera. Techniques are practiced through individual assignments which are critiqued by faculty and peers. Emphasis is placed on developing practical technical skills at handling modern digital cameras and the ability to produce accurate exposures under a range of real-world and artificial lighting conditions. Students will develop a working ability to recognize and create dramatic exposures using natural and strobe lighting both in studio as well as in the field.

### IMAGIN I

---

This course is an intensive introduction to Adobe Lightroom as a RAW digital editing and asset management system. Once immersed in Adobe Lightroom, students acquire key digital darkroom techniques from nondestructive editing to color and tonal control over their images. Students will also learn the process of digital workflow from RAW processing through local adjustments and output for web. Along with lectures and demonstrations, Imaging I allows plenty of lab time for students to practice and perfect their image-editing skills.

## VISION AND STYLE

---

The focus of the class will be to provide students with tools for developing and defining their visual style. This class pushes students to explore their personal interests in photography. Students will define and develop a personal style and a specific area of interest studying master bodies of work while exploring different photographic genres. Students will become acquainted with principles of composition, color, editing, sequencing and presentation. Through writing, journaling, drawing, research and photographic assignments, students will gain a level of self-awareness necessary to understand the origins of their ideas and start to conceive how their work might fit into the context of current practices.

## HISTORY OF PHOTOGRAPHY

---

This course teaches students critical thinking skills as well as the visual language of photography and pushes them to explore their personal interests in the medium. Studying master bodies of work across many photographic genres through weekly lectures and discussions, students will be guided to develop skills in visual observation and analysis. Students learn to think in an organized and critical way as it relates to photography.

## SHOOTING LAB

---

A unique hands on course in which students develop core professional camera skills and techniques during location shoots. Covering a wide range of genres along with aesthetic, logistical, and technical challenges, students will have the opportunity to work directly with instructors, applying new skills across a range of assignments of increasing complexity.

# ONE-WEEK ACTING FOR FILM

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Total Clock Hours: 42

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## WORKSHOP OVERVIEW

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*Acting for film* and *Scene Study* are the two principal areas of concentration in the intensive *One-Week Acting for Film Workshop*. These areas coincide in the creation of short, filmed scenes in which students act. The edited scenes are the main projects of the workshop. *Scene Study*, *Voice and Movement*, and *Film Craft* serve as support courses while *Audition Technique* exposes students to cold reading techniques and a discussion of the business of acting and its essential tools.

The basis of this and all other New York Film Academy programs is learning by doing, using a hands-on, practical, experiential approach. This workshop is constructed to deliver a great deal of content in a short time, and is an exceptional opportunity for a total immersion experience for eight weeks. Students who wish to continue their studies have the opportunity to apply credit towards and transfer to a longer program at any point.

No significant prior experience or knowledge is assumed. The workshop brings everyone to the same level very quickly, beginning with fundamentals while also filling gaps in the understanding of those with some prior experience.

## DISTANCE LEARNING

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## WORKSHOP OBJECTIVES

---

The educational objectives in the *One-Week Acting for Film Workshop* are as follows:

- Discuss the set requirements of a film actor.
- Look at the arc of a scene and its textual requirements of the actor.
- Modulate a performance to fit the framing of shots.
- Prepare a monologue for audition; connect the body and voice to scripted material.
- Increase flexibility through body awareness.
- Recognize the essential choices needed for effective execution of cold readings.
- Examine the role of the film director with an emphasis on how this role affects the choices an actor makes in performance.



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## EXPECTED LEARNING OUTCOMES

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- Skills learned as a result of successful completion of this program include:
- Experience working independently and collaboratively in a high-pressure creative environment.
- Develop a fundamental knowledge of and experience in the art and craft of acting for film.
- Examine multiple modern and classical approaches to performance, script interpretation and character formation.

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## PROGRAM REQUIREMENTS

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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

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## COURSE HOURS BREAKDOWN

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| Course             | Number   | Hours |
|--------------------|----------|-------|
| Acting for Film    | ACTI011N | 21    |
| Scene Study        | ACTI012N | 12    |
| Voice and Movement | ACTI013N | 3     |
| Audition Technique | ACTI014N | 3     |
| Film Craft         | ACTI015N | 3     |

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## COURSE DESCRIPTIONS

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### ACTING FOR FILM

---

In Acting for Film students learn the basics of film acting: calibrating performances based upon shot size and angle, eye line, hitting marks, emotional and physical continuity, and strength and imagination in acting choices. Students are assigned scenes from produced screenplays, which are then shot with instructor supervision. In addition, students may learn to perform a number of film crew positions to broaden their knowledge of the duties of everyone on a professional film set

## SCENE STUDY

---

This course builds a foundation of acting through the study of the execution of a written scene. By working on sections of published plays and screenplays, students learn the basic concepts of scene study: defining objectives, breaking the scene down into beats, understanding the arc, pursuing the objective, playing actions, and working to overcome obstacles. Students first begin with silent scenes and/or short dialogue scenes before longer dramatic or comedic scenes are explored.

## VOICE AND MOVEMENT

---

In this course, students gain insight into the power of how to nurture and control their voices by exercising various resonators and muscles enabling them to release emotional impulses. In addition to breath work, this course focuses on relaxation and posture as a way of nurturing the actor's instrument.

## AUDITION TECHNIQUE

---

Acting is as much of a business as it is a craft. In addition to training, successful actors must develop strong marketing skills in order to build a career. This course focuses on such topics as feeling comfortable at cold readings and preparing audition materials.

## FILM CRAFT

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In this course, students learn the basics of directing to increase the actor's ability to collaborate with filmmakers in developing dynamic performances.

# ONE-WEEK FILMMAKING

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Total Clock Hours: 23

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## WORKSHOP OVERVIEW

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This program begins with an intensive study in filmmaking, which encompasses both directing and screenwriting, and cinematography. Each student will write, direct, and edit their own project. They will also assist their classmates as key crewmembers on theirs. These individual film projects are edited 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.

---

## DISTANCE LEARNING

---

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## PROGRAM OBJECTIVES

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The educational objectives in the One-Week Filmmaking Program are to introduce students to the art and craft of filmmaking and to instruct students through a strict regimen of lectures, seminars, and total immersion workshops to excel in the creative art of filmmaking.

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## PROGRAM LEARNING OUTCOMES

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Skills learned as a result of successful completion of this program include:

- Experience working independently and collaboratively in a high-pressure creative environment
  - Knowledge of HD digital video cameras and motion picture production
  - In-depth experience working as both director and cinematographer on student production
  - Experience with a Digital editing software
  - Knowledge of aesthetic film theory and experience with practical application of the same
- 

## PROJECT REQUIREMENTS

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The One-Week Filmmaking Program requires that each student complete one film project in partial fulfillment of the graduation requirements.

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## COURSE HOURS BREAKDOWN

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| Course            | Number   | Hours |
|-------------------|----------|-------|
| Hands on Camera   | FILM011N | 9     |
| Screenwriting     | FILM012N | 5     |
| Director's Craft  | FILM013N | 3     |
| Hands On Lighting | FILM014N | 3     |
| Editing           | FILM015N | 3     |

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## COURSE DESCRIPTIONS

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### DIRECTOR'S CRAFT

---

In this course, students learn to concepts to help achieve maximum psychological impact by studying the director's decisions in camera placement, blocking, staging, and visual image design. Students are challenged to think comprehensively about their film projects in terms of the economic realities of low budget student production.

### HANDS ON CAMERA

---

In this course, students study the use of the digital video camera and its accessories. By screening and evaluating camera tests, they identify effects of under and over exposure, selective focus, lens choice and f-stop choice.

### HANDS ON LIGHTING

---

In this course, students study the fundamental techniques such as the three-point lighting. Students learn how to support the mood of the story with lighting choices and experiment with expressive lighting styles.

### EDITING

---

This course presents students with multiple aesthetic approaches to editing film and video. Students learn how to apply concepts such as temporal continuity and spatial continuity, as well as less traditional discontinuous editing techniques to their work. Students learn to operate digital editing software, which they use to edit their own films.

### SCREENWRITING

---

This course introduces the established tools and language used in writing a film project. Students take a story from initial idea to script with an emphasis on the fundamentals of visual storytelling. In-class discussion provides students with constructive analysis and support.

# ONE-WEEK MUSICAL THEATRE

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Total Clock Hours: 33

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## WORKSHOP OVERVIEW

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The Professional Conservatory of Musical Theatre at The New York Film Academy provides a unique environment where students of Musical Theatre can hone their skills guided by a dedicated Broadway level faculty. The One-Week Musical Theatre Workshop provides a rigorous and enjoyable training experience that models many of the best features of the longer programs.

The intensive One-Week Musical Theatre Workshop is designed to serve the needs of many different types of students. The workshop is a great way to upgrade current skill sets, prep for an audition, or for students contemplating a longer-term education in musical theatre. The workshop gives students an understanding of the rigorous requirements of a professional performer. Many of our workshop students realize that one week will not fulfill their desire to learn all they can about the craft and therefore return to complete a longer course of study with NYFA.

The basis of this and all other NYFA workshops is learning by doing, using a hands-on, practical, experiential approach. It is constructed to deliver a great deal of content in a short time. the craft of singing, dancing, and acting.

## DISTANCE LEARNING

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## PROGRAM OBJECTIVES

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At the completion of the one-week workshop, students will be able to analyze and interpret musical theatre pieces through the lenses of emotional connection, character objective, given circumstance and proper vocal approach. There will be an enhanced level of understanding in theatre/jazz technique as well as vocal pedagogy. Learning in this hands-on program from industry professionals, students will have gained knowledge on proper audition etiquette, how to choose appropriate material and how to present themselves as a performer in the most professional and effective way possible.

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## PROGRAM LEARNING OUTCOMES

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- Exploration of the fundamentals of acting with a focus on imagination and play. Understanding of basic level theatre dance/ jazz technique.
- Practical overview of the anatomy of the voice, breathing and the benefits of daily health regimes.
- Acquire new material that has been professionally coached.

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## COURSE HOURS BREAKDOWN

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| Course                | Number   | Hours |
|-----------------------|----------|-------|
| Performance Lab       | MUSI010N | 9     |
| Voice Lab             | MUSI011N | 9     |
| Theatre Dance Workout | MUSI012N | 7.5   |
| Audition Technique    | MUSI013N | 7.5   |

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## COURSE DESCRIPTIONS

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### PERFORMANCE LAB

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This is a performance-based course that approaches musical theatre the same way an actor explores text in a play. During the course, students develop the necessary skills to thoughtfully investigate material in order to combine organic choices in movement, acting and singing. Students explore the fundamentals of text analysis and research in order to provide intentions, stakes, and conflict for each character in a variety of contrasting musical theater genres.

### VOICE STUDIO LAB

---

This course provides an introduction to the basic functional skills of vocal production and singing. Topics include: breathing, muscular and air support, diction, the vocal anatomy, tone production, vowel and consonant modification, resonance and vocal health.

### JAZZ/THEATRE DANCE

---

This course is designed to teach each student the correct alignment and specific techniques necessary for advancement within this and all dance genres. In-class training aims to increase strength, flexibility, endurance, and students' ability to learn and retain choreography.

### AUDITION TECHNIQUE

---

The study of musical theatre based audition techniques. Included in the class will be a unit of work focused on professional preparation and the business of acting covering topics related to casting, audition prep, head shots and resumes, personal style, awareness of type, and current trends in the profession.

### PRIVATE VOICE DIAGNOSTIC

---

This course offers each student two one-on-one sessions with a private voice teacher. The work is designed to help students to know the range, capacity, and general health of their vocal instrument. In addition, these private voice sessions can be used as a guide to discover the best, most effective song selections.

# ONE-WEEK PHOTOGRAPHY

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Total Clock Hours: 37

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## WORKSHOP OVERVIEW

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The New York Film Academy's One-Week Photography Program is an intensive immersion program that takes students from the basic principles of the craft through a broad working understanding of the aesthetic and technical aspects of the medium. Students are empowered to capture powerful, personally expressive images and refine them through advanced digital imaging tools. Emphasis is placed on: primary technical aspects of exposure, digital image editing and organization techniques, studio and location lighting, and the aesthetics of composition.

The basis of this and all other New York Film Academy programs is learning by doing, using a hands-on, practical, experiential approach. Students shoot, edit, and analyze images every single day. The program is constructed to deliver a great deal of content in a short time and is an exceptional opportunity for a total immersion experience in photography for two weeks. Students who wish to continue their studies have the opportunity to apply credit towards and transfer to a longer program at any point. No significant prior experience or knowledge is assumed.

## DISTANCE LEARNING

---

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## PROGRAM LEARNING OBJECTIVES

---

The main goal of the One-Week Workshop is to develop core photography skills including understanding camera functionality, the components of exposure, and composition. By studying master works and participating in critique, students develop skills at conceptualizing and creating powerful images using style to underscore content. Students are taught to process images through the use of Adobe Lightroom. Photographers are first and foremost guided by light. Students are taught traditional techniques including quality and direction of light. Through the exploration of a wide range of photographic disciplines, students will learn to deepen their understanding, insight, and commitment to the art of storytelling.

## PROGRAM LEARNING OUTCOMES

---

- A working knowledge of using digital cameras, lenses and accessories.



- Recognize the characteristics and make creative use of basic lighting tools and camera position to create drama and emotional impact.
- Working skill in the use of Adobe Lightroom to edit digital RAW files and organizing an image library through flagging, keywording, and the use of filters and collections.
- Understanding of the significance of cultural and historical context for the photographic image.
- Knowledge of aesthetic theories of photography and experience with their practical application.

---

## COURSE HOURS BREAKDOWN

---

| Course          | Number   | Hours |
|-----------------|----------|-------|
| Ways of Seeing  | PHOT010N | 6     |
| Photo 1         | PHOT011N | 9     |
| Shooting Lab    | PHOT012N | 9     |
| Imaging 1       | PHOT013N | 7     |
| Studio Lighting | PHOT014N | 6     |

---

## COURSE DESCRIPTIONS

---

### HISTORY OF PHOTOGRAPHY

---

This course includes intensive study, analysis, and re-creation of the work of master photographers. Students acquire the ability to apply an understanding of past work to their own work.

### PHOTO I

---

This course is a combination of lectures, demonstrations, and in class shooting assignments in the studio. It also includes critique. Students obtain a working knowledge of cameras, lenses, and light.

### SHOOTING LAB

---

In Shooting Lab, students develop real-time photography skills on location with instructor feedback. Students apply what they have learned in the classroom to real world situations.

### IMAGING I

---

This course is an introduction to Adobe Lightroom as a RAW editor and archiving tool. Students are familiarized with digital workflow and digital editing.

## STUDIO LIGHTING

---

This course teaches students the basics of studio lighting needed to execute their personal assignments. Students learn different facets of studio lighting, including the principles and laws of light as well as the differences in the quality of light.

# TWO-DAY LINE PRODUCING & MOVIE MAGIC

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Total Clock Hours: 15

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## WORKSHOP OVERVIEW

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The Two-Day Line Producing Workshop is an immersive, two-day workshop designed to instruct students on the proper procedures and duties required of a line producer. Students gain hands-on-experience with Movie Magic Scheduling software, covering all the requisite procedures, from highlighting elements to a script breakdown. Script breakdown leads to a creation of a strip board schedule as well as the various production reports. Finally, instruction covers budgeting using Movie Magic Budget software. Students receive a link to the ShowBiz Labor Guide and are added to a DropBox with glossaries, templates, and other various line producing support materials.

Students are encouraged to use their own scripts from any feature or short they may currently be working on. Holistic instruction accompanies technical instruction at every step in order to imbue students with the ability to develop a proper workflow for their respective projects.

## DISTANCE LEARNING

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## WORKSHOP OBJECTIVES

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Skills learned as a result of successful completion of this workshop include:

- A complete understanding of the role of the line producer.
- A thorough understanding of preparing production for filming.
- Proficiency in Movie Magic Scheduling and Budgeting software.

## WORKSHOP OUTCOMES

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In order to graduate from the *Two-Day Line Producing Workshop* and receive a Certificate of Completion, students must successfully complete every course of study with a passing grade or better and adhere to the New York Film Academy's Attendance Policy and Code of Conduct. Additionally, students must fulfill all financial obligations to the New York Film Academy.

The *Two-Day Line Producing Workshop* is an accelerated full-time course of study and does not provide for multiple tracks of study. All courses are mandatory. This is a highly specialized workshop, and there are no majors or minors. The workshop may not be completed in less than two days.

The New York Film Academy's Registrar's Office ensures that the student has fulfilled all academic requirements for the entire program, as well as all financial obligations to the school. Student transcripts showing the awarding of the Certificate of Completion will be withheld until the student meets all academic and financial obligations.

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## COURSE HOURS BREAKDOWN

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| Course                            | Number   | Hours |
|-----------------------------------|----------|-------|
| Line Producers Responsibilities   | PROD020N | 1     |
| The Script Breakdown              | PROD021N | 3     |
| Leading to a Strip board Schedule | PROD022N | 4     |
| The Production Analysis           | PROD023N | 1     |
| Budgeting I                       | PROD027N | 2     |
| Budgeting II                      | PROD028N | 2     |
| Roundtable Discussion             | PROD026N | 2     |

---

## COURSE DESCRIPTIONS

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### LINE PRODUCER'S RESPONSIBILITIES

---

This class covers the responsibilities of a line producer from above the line details to below the line calculations and how everything applies to a project. Students gain an understanding of the unions and their members as well as how the differences between each union may affect scheduling.

### THE SCRIPT BREAKDOWN

---

In this course, students identify elements of a script (preferably their own) by highlighting the script and preparing it to broken down piecemeal into a complete breakdown. Students will use scheduling software to breakdown a script scene by scene and gain a through understanding of the breakdown sheet function.

### LEADING TO A STRIP BOARD SCHEDULE

---

Students continue their training on scheduling software learning to use the Element Manager function (allowing for quick entry of elements, element linking, and organizing your elements); setting the calendar for Begin Prep, Shoot, Wrap, and End of Post; using banners and time breaks in their strip board schedule; and exporting reports which will benefit the production and the line producer.

## THE PRODUCTION ANALYSIS

---

In Production Analysis, students extract all the data from their scripts in order to better understand what areas the budget and schedules should focus on. Students will work with the Production Analysis Template to fill in projects details and what each individual department needs.

## BUDGETING I

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In this class students will learn the navigation and function of budgeting software. Students gain an understanding of the units of pay and work line by line to complete an account and it's details.

## BUDGETING II

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In Budgeting II students continue working with budgeting software and become proficient in setting up complete budgets for their project. Students continue to explore all the useful functions of the software including exporting the budget and properly preparing a top sheet.

## ROUNDTABLE DISCUSSION/ PREPPING FOR A PRODUCTION

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This course covers all the elements necessary for preparing for production including hiring crews, working with vendors, logistics, set operations, red flags, cover days, time cards, and tax credits.

# 3D ANIMATION WORKSHOP (FOUR-WEEK & TWELVE WEEK EVENING)

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Total Clock Hours: 140

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## WORKSHOP OVERVIEW

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The New York Film Academy's 3D Animation Workshop is designed for individuals who want to learn the essentials of 3D animation with high-end 3D computer programs but do not have the time required to devote to full-time study as a year-round student.

NYFA's animation programs are structured to fill in the gaps of knowledge for experienced students while also offering beginners the opportunity to very quickly achieve a competitive level of understanding and skill. Regardless of previous experience, students will write, animate, direct and edit their own computer-animated short films. All courses operate according to the Academy's philosophy of hands-on education, allowing participants to learn a large amount and gain practical experience in a compacted timeframe. Topics covered include screenwriting, modeling, UV mapping, materials, lighting, rigging, animation, cameras, rendering, and editing and compositing.

Students will learn the fundamentals of 3D animation – movement, weight, timing, character development, and much more – through hands-on experience with the industry-standard Maya software, which has been used in almost every film to win an Oscar for best visual effects since 1997. During the course, students quickly develop from learning how to perform basic modeling to creating their own original 3D computer animated film. The 3D animation workshop shares the same focus as every other NYFA program: learning by doing. Active professionals in the field, who are able to convey theory as a tool to be used to create great art, teach our NYFA animation classes. The goal is not only to offer students a better understanding of animation, but also to empower them to create their own films and pursue a future in the field of animation. Experience is not required, but an interest in animation and a desire to work hard will be necessary to succeed in the workshop.

## DISTANCE LEARNING

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Some program courses may be taught online through a distance learning platform. In compliance with New York State education laws a student will not attend more than forty-nine percent of their degree or certificate program online. To review all [Distance Education Information](#) please view the [last chapter](#) of this Course Catalog.

## PROGRAM OBJECTIVES

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The educational objectives in the 3D Animation Workshop are to teach students the art and craft of digital animation and to instruct students through a strict regimen consisting of lectures, seminars, demonstrations and total immersion workshops to excel in the creative art of animation.

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## PROGRAM LEARNING OUTCOMES

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Skills learned as a result of successful completion of this program include:

- The ability to work independently and collaboratively in a high-pressure creative environment  
An in-depth knowledge of 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

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## PROJECT REQUIREMENTS

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The 3D Animation Workshop requires successful completion of the following creative milestones in partial fulfillment of the graduation requirements:

- Milestone 1 – Storyboard
- Milestone 2 – Character Modeling Sheet in T-pose with turn-arounds
- Milestone 3 – Completed Character Model with Rigging & Animation
- Milestone 4 – Completed Environment
- Milestone 5 – Completed Applied Textures on Character and Environment with Lighting
- Milestone 6 – Sound and Final Cut with Title and End Credits

Projects are subject to change.

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## COURSES

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### Four Week

| Course                             | Number   | Hours |
|------------------------------------|----------|-------|
| Introduction to Maya Software      | ANIM041N | 3.5   |
| Fundamentals of Polygonal Modeling | ANIM042N | 28    |
| Lighting, Materials, and textures  | ANIM043N | 14    |
| Rigging                            | ANIM044N | 35    |
| Animation                          | ANIM045N | 14    |
| Rendering, Editing, and sound      | ANIM046N | 3.5   |

|                                    |          |    |
|------------------------------------|----------|----|
| Story (screenwriting & storyboard) | ANIM047N | 7  |
| Project Supervision                | ANIM048N | 35 |

### Twelve Week Evening

| Course                             | Number    | Hours |
|------------------------------------|-----------|-------|
| Introduction to Maya Software      | ANIM0121N | 3.5   |
| Fundamentals of Polygonal Modeling | ANIM0122N | 28    |
| Lighting, Materials, and textures  | ANIM0123N | 14    |
| Rigging                            | ANIM0124N | 35    |
| Animation                          | ANIM0125N | 14    |
| Rendering, Editing, and sound      | ANIM0126N | 3.5   |
| Story (screenwriting & storyboard) | ANIM0127N | 7     |
| Project Supervision                | ANIM0128N | 35    |

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## COURSE DESCRIPTIONS

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### INTRODUCTION TO MAYA SOFTWARE

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This course introduces students to the Maya UI, and navigation in the viewport. Students explore the important elements of the interface; try different ways to view animations and models on-screen; and understand the options available with viewport display types. Students learn about object selection by looking at the number of ways to select different objects as well as about geometry in Maya and masking methods available for selecting various geometry types. In addition, students become familiar with selecting, moving and snapping pivots in Maya, a primary function used to move, scale, and rotate effectively. Lastly, students learn object organization in a scene, which allows for ease of manipulation and creates hierarchies to simplify and streamline workflow.

### FUNDAMENTALS OF POLYGONAL MODELING

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This course examines polygons, the ubiquitous foundation for 3D modeling. Understanding how to use polygons effectively is an absolute requirement for any 3D artist. Students learn the difference between a polygon object and its components, gain experience with the tools needed for polygon manipulation, and the techniques used to get the best, most efficient results, including: polygon surface editing tools that allow students to refine and change the flow of the surface of models; the importance of the polygon count in scenes, and awareness of the surface integrity of the model; smooth mesh functions that allow students to get high-level images rendered out from a scene, and enable them to animate high polygon meshes, while keeping the polygon count low enough for the computer and software to manage the large amount of information; 2D Nurbs Curve Tools, used extensively in rigging and in certain operations not accessible by polygons; additional modeling aids that streamline the modeling process, and allow for the creation of accurate models. In addition, students learn to object-clone, specifically controlling how the object is cloned, and retaining elements of an object's construction history. Lastly, students learn scene setup and layout to



understand file management, and Maya's directory system, which is essential for collaborating, and keeping work organized.

## LIGHTING, MATERIALS, AND TEXTURES

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In this course, students look at the number of light types used in Maya, explore their various attributes, and learn how to use them for the best results. Students also investigate shadows in Maya and how to optimize them for the quickest rendering times. In this class students look at Maya's hypershade, a feature that enables users to quickly and efficiently create materials and textures for their scenes. Students explore the various materials in the Maya shader library, and learn to control their attributes to tailor surfaces for their characters and props. Students will find ways to extend their control of surface qualities for the final look of their meshes. Students also are introduced to the UV texture editor, and start to understand UVs and their relationship to texture placement.

## RIGGING

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This course is an introduction to rigging. Joints control the movement and deformation of geometry in Maya, and this look at rigging introduces the joint tool, and the IK handle tool, and teaches students how to use them.

## ANIMATION

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In this course, students explore methods for blocking movement for animation using keyframing. Students learn how to set keyframes, and how to set the hot keys associated with different tools. Students also learn how to use Maya's graph editor feature, which makes animation in Maya so much easier. With graph editor, students learn to isolate attributes of movement and speed on any axis, refining their work, and enabling them to go deeply into the art of animation. Students also revisit the 2D Nurbs Curve Tools to attach objects to paths, thereby allowing them to flow.

## RENDERING, EDITING, AND SOUND

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Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor's ability to work with the shots and tell a story that makes all the difference. *One-Year Documentary* students will learn how to use a non-linear digital editing system. Students are taught the fundamental concepts of film editing, both practical and aesthetic. Classes consist of lectures that combine technical information, demonstrations, and short exercises to check for mastery of each new technique. Each student edits his or her own films, working with professional editors during supervised hours. Students can supplement classes with individual consultations at the editing station.

## STORY

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This course is comprised of the main aspects of story creation: character design, storyboards and animatics, and screenwriting. Students are presented with an integrated approach to story and learn how to lay out ideas economically and clearly from the initial written idea to a fully fleshed out pre-visualization of their animation. In screenwriting classes, students study classic screenplay structure to learn about character arcs, theme, conflict, and other key story elements. In the storyboard/animatic classes students engage in the process of creating sequential visuals that map out live action and animated film sequences. Students challenge participants to take their written narratives and transform them into visual narratives. Character design classes push students to imbue life into their characters, environments, and props. For every film created in the modern times there exists the process of designing. These characters can run the gamut from realistic, stylized, to sculptural. Throughout *Story Essentials*, emphasis is placed on consistent work and peer review.

## PROJECT SUPERVISION

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The goal of student project supervision sessions is for our instructors to work with individual or small groups of students in areas specific to their final project needs. Instructors help students to develop ideas and strategies for resolving problems arising from unusual situations in the animation process. This individualized attention allows students to create the high level of work for their reels that is necessary for entry into the animation VFX job market. These classes also provide students the opportunity to interact with collaborators and colleagues (instructor and classmates) in the animation pipeline.

# DIRECTORY

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## CAMPUS HOURS & ADDRESS

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|                               |  |
|-------------------------------|--|
| <i>Front Desk</i>             | 9:30 am - 6:30 pm, Monday - Saturday;<br>10am-5pm Sunday               |
| <i>Administrative Offices</i> | 9 am - 6:30 pm, Monday - Friday  |
| <i>Equipment Room</i>         | 8am - 10pm, Monday - Friday;<br>8:30am - 8pm Saturday; 10am-5pm Sunday |
| <i>Edit Lab</i>               | 9am - 10pm, Monday - Friday; 10am - 7pm Saturday;<br>Closed Sunday     |
| <i>Course Hours</i>           | 9 am - 9 pm, Monday - Saturday;<br>10am-5pm Sunday                     |

Hours are subject to change.

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## ONLINE PUBLICATIONS

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Institutional Website: <http://www.nyfa.edu>  
Digital Room Boards: <http://hub.nyfa.edu/boards>  
Academic Calendar: <http://www.nyfa.edu/admissions/school-calendar>  
FAQ's: <http://www.nyfa.edu/about/faq.php>  
Student Hub: <https://hub.nyfa.edu>

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## STUDENT SERVICES

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Academic Support: <http://www.nyfa.edu/bfa/academic-support.php>  
Housing Information: <http://www.nyfa.edu/admissions/housing.php>  
BFA Resources: <http://www.nyfa.edu/bfa/resources.php>  
Financial Aid: [http://www.nyfa.edu/admissions/financial\\_aid.php](http://www.nyfa.edu/admissions/financial_aid.php)  
International Students: [http://www.nyfa.edu/admissions/international\\_student.php](http://www.nyfa.edu/admissions/international_student.php)  
Veteran Affairs: <http://www.nyfa.edu/veterans>  
Transfer Students: <http://www.nyfa.edu/admissions/transfer-students.php>  
Counseling: <https://hub.nyfa.edu/counseling/sb/treatment-agreement>  
Health Alerts: <https://hub.nyfa.edu/health-alert>

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## ADMINISTRATIVE RESOURCES

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**President**

Michael Young

**Senior Executive Vice President**

David Klein

**Vice President of Enrollment**

Dr. Darrisu Douglas

**Vice President, Strategic Initiatives**

Jim Miller

**Campus Dean**

Elli Ventouras

**Vice President, Business Development**

Elle Bailey

**Chief Financial Officer**

Kirk Lenga

**Director of Marketing**

Helen Kantilaftis

**Sr. Director of Operations**

Michael Caputo

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## ACADEMIC RESOURCES

---

**Dean of Students**

Sandra Schein

[deanofstudents@nyfa.edu](mailto:deanofstudents@nyfa.edu)

**Registrar's Office**

17 Battery, Rm 405

[registrar@nyfa.edu](mailto:registrar@nyfa.edu)

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## STUDENT RESOURCES

---

**Senior Admissions Manager**

George Papanagiotu

[george.papas@nyfa.edu](mailto:george.papas@nyfa.edu)

**Director of Youth Admissions**

John Sagona  
John.sagona@nyfa.edu

**Director of Outreach Admissions**

Roger Del Pozo  
roger@nyfa.edu

**Director of Japanese Marketing**

Noriko Yoshida  
noriko@nyfa.edu

**Italian Student Liaison**

Diana Santi  
diana.santi@nyfa.edu

**Director of Veteran Services**

Christopher Moore  
Christopher.moore@nyfa.edu/veterans@nyfa.edu

**Financial Aid Office**

financialaid@nyfa.edu

**Bursar's Office (Tuition, Deposits)**

[bursar@nyfa.edu](mailto:bursar@nyfa.edu)

**Director of International Office**

Dayna White  
[dayna.white@nyfa.edu](mailto:dayna.white@nyfa.edu)

**Director of International Office**

Dayna White  
dayna.white@nyfa.edu

**ESN Associate School Director &  
Housing Coordinator**

Linda Gilbert  
housingny@nyfa.edu/linda.gilbert@nyfa.edu

**Director of Counseling Services**

Jacky Hunt  
jacky.hunt@nyfa.edu

**Director of Campus Life & Title IX Coordinator**

Carlye Bowers  
carlye.bowers@nyfa.edu  
NYtitle9@nyfa.edu

**Equipment Room Manager**

Miguel Martinez  
[equipres@nyfa.edu](mailto:equipres@nyfa.edu)

**Editing Room Manager**

Franco Clarke  
franco.clarke@nyfa.edu

**Room Bookings**

Mike Walls  
nyrooms@nyfa.edu

**IT; Webmaster**

Yonghui Chen  
webmaster@nyfa.edu

**Director of Scheduling**

Shani Patel  
shani@nyfa.edu

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**FILMMAKING DEPARTMENT**

---

**Chair**

Andrea Swift  
aswift@nyfa.edu

**Creative Director**

Elizabeth Hinlein  
[Liz.hinlein@nyfa.edu](mailto:Liz.hinlein@nyfa.edu)

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**SHORT TERM PROGRAMS (FILM)**

---

**Chair**

Jonathan Whittaker  
jonathan.whittaker@nyfa.edu

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**ACTING FOR FILM DEPARTMENT**

---

**Chair**

Josephine Wilson  
Josephine.wilson@nyfa.edu

**Creative Director**

Amy Van Horne  
amy.vanhorne@nyfa.edu

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**MUSICAL THEATRE DEPARTMENT**

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**Chair**

Kristy Cates  
kcates@nyfa.edu

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## BROADCAST JOURNALISM DEPARTMENT

---

**Chair**

Fred Silverman  
[Fred.silverman@nyfa.edu](mailto:Fred.silverman@nyfa.edu)

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## SCREENWRITING DEPARTMENT

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**Chair**

Randy Dottin  
[randall.dottin@nyfa.edu](mailto:randall.dottin@nyfa.edu)

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## PRODUCING DEPARTMENT

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**Chair**

Neal Weisman  
[nealweisman@nyfa.edu](mailto:nealweisman@nyfa.edu)

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## CINEMATOGRAPHY DEPARTMENT

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*Chair*

Piero Basso  
[Piero.basso@nyfa.edu](mailto:Piero.basso@nyfa.edu)

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## PHOTOGRAPHY DEPARTMENT

---

**Chair**

David Mager  
[david.mager@nyfa.edu](mailto:david.mager@nyfa.edu)

**Senior Program Coordinator**

John Tona  
[john.tona@nyfa.edu](mailto:john.tona@nyfa.edu)

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## DOCUMENTARY DEPARTMENT

---

**Chair**

Andrea Swift  
[aswift@nyfa.edu](mailto:aswift@nyfa.edu)

**Senior Program Coordinator**

Amanda Brzezowski  
[amanda.brzezowski@nyfa.edu](mailto:amanda.brzezowski@nyfa.edu)

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## POST-PRODUCTION DEPARTMENT

---

**Chair**

Catherine Kobayashi  
catherine.kobayashi2@nyfa.edu

**Editing Room Manager**

Franco Clarke  
franco.clarke@nyfa.edu



# FACULTY

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The New York Film Academy typically hires faculty with a minimum of a Bachelor's degree to teach undergraduate courses, and a minimum of a Master's or terminal degree to teach graduate courses. Faculty who do not possess formal degrees may be hired based on the professional experience and expertise they offer. In these cases, a Degree Qualifications Rubric is completed and stored in their file, to document how their professional experience qualifies them to teach their course.

Instructors at the New York Film Academy teach across various departments, and are listed below under the department in which they are teaching the most classes.

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## FILMMAKING DEPARTMENT

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| <b>Faculty Member</b> | <b>Degree</b>         | <b>Institution</b>                |
|-----------------------|-----------------------|-----------------------------------|
| Andrea Swift          | Master of Fine Arts   | Columbia University               |
| Ben Maraniss          | Master of Fine Arts   | University of Southern California |
| Bradley Sample        | Master of Fine Arts   | UCLA                              |
| Claude Kerven         | Master of Fine Arts   | New York University               |
| Gary Friedman         | Master of Fine Arts   | New York University               |
| Jonathan Branden      | Master of Fine Arts   | Columbia University               |
| Jonathan Whittaker    | Master of Fine Arts   | The New School                    |
| Lanre Olabisi         | Master of Fine Arts   | The City College of New York      |
| Lea Brandenburg       | Master of Fine Arts   | Vermont College of Fine Arts      |
| Moebius Simmons       | Master of Fine Arts   | Columbia University               |
| Paul Warner           | Master of Fine Arts   | American Film Institute           |
| Randall Dottin        | Master of Fine Arts   | Columbia University               |
| William Tyler-Smith   | Master of Fine Arts   | UCLA                              |
| Elizabeth Hinlein     | Master of Fine Arts   | American Film Institute           |
| Caroline McGee        | Master of Arts        | UC Berkeley                       |
| David Pultz           | Master of Arts        | The City College of New York      |
| Benjamin Cohen        | Master of Arts        | Georgia State University          |
| Piero Basso           | Master of Arts        | University of Turin               |
| Arsenio G. Assin      | Bachelor of Fine Arts | The City College of New York      |
| Daniele Napolitano    | Bachelor of Fine Arts | Università degli studi di Bologna |
| Debbie De Villa       | Bachelor of Fine Arts | Purchase College (SUNY)           |
| Max V Wixom,          | Bachelor of Fine Arts | New York University               |
| Craig Jimenez         | Bachelor of Fine Arts | City College of New York          |
| Caitlin Burns         | Bachelor of Fine Arts | New York University               |
| Austin Smoak          | Bachelor of Fine Arts | Florida State University          |

|                   |  |  |
|-------------------|--|--|
| Andi Deliana      | Bachelor of Arts                               | University of Montreal                 |
| Ben Granoff       | Bachelor of Arts                               | New York University                    |
| Brian O’Niell     | Bachelor of Arts                               | Empire State College (SUNY)            |
| Hernan Toro       | Bachelor of Arts                               | The London Film School                 |
| Elizabeth Philips | Bachelor of Arts                               | University of North Texas              |
| Thomas Barnes     | Bachelor of Arts                               | London University                      |
| Jonathan Appell   | Bachelor of Science<br>(completing Summer ’19) | Empire State College (SUNY)            |
| Jose Venutolo     | Bachelor of Science                            | U.E. Colegio Los Proceres in Venezuela |
| Davide Berardi    | Associate of Science                           | Full Sail University                   |
| Shiek Mahmud-Bey  | High School Diploma                            | Bayside High School                    |
| Till Neumann      | High School Diploma                            | Ruprecht Gymnasium in Munich           |
| Victor Verhaeghe  | High School Diploma                            | Flint Holy Rosary                      |
| Alexander Simmons | High School Diploma                            | High School of Art & Design            |

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## ACTING FOR FILM DEPARTMENT

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| <b>Faculty Member</b> | <b>Degree</b>       | <b>Institution</b>            |
|-----------------------|---------------------|-------------------------------|
| Josephine Wilson      | Master of Fine Arts | Penn State                    |
| Amy Van Horne         | Master of Fine Arts | Rutgers                       |
| Caroline McGee        | Master of Fine Arts | Yale                          |
| Sarah Kinsey          | Master of Fine Arts | Case Western                  |
| Caley Milliken        | Master of Fine Arts | Purdue University             |
| Lea Brandenburg       | Master of Fine Arts | Vermont College of Fine Arts  |
| Randall Dottin        | Master of Fine Arts | Columbia University           |
| Jacob Dresch          | Master of Fine Arts | UC Irvine                     |
| Craig Fox             | Master of Fine Arts | UC Irvine                     |
| Drew Hirshfield       | Master of Fine Arts | American Conservatory Theatre |
| Joel Jones            | Master of Fine Arts | Unknown                       |
| Lanre Olabisi         | Master of Fine Arts | The City College of New York  |
| Daniel Rosetti        | Master of Fine Arts | Rutgers                       |
| Emily Shain           | Master of Fine Arts | UC San Diego                  |
| Elizabeth Stanton     | Master of Fine Arts | Naropa University             |
| Paul Warner           | Master of Fine Arts | Harvard                       |
| Michael Toomey        | Master of Fine Arts | Naropa University             |
| Ben Mehl              | Master of Fine Arts | New York University           |
| Lauren Brickman       | Master of Fine Arts | University of Iowa            |
| Peter Marciano        | Master of Fine Arts | Pace University               |
| Jenna Mate            | Master of Fine Arts | Stony Brook University        |
| Stephanie Lane        | Master of Fine Arts | New York University           |

|                   |                       |                             |
|-------------------|-----------------------|-----------------------------|
| Dan Winerman      | Master of Fine Arts   | Boston University           |
| Hayley Palmer     | Master of Fine Arts   | UC Irvine                   |
| Rob Tendy         | Master of Fine Arts   | UC Irvine                   |
| David Vando       | Master of Fine Arts   | Unknown                     |
| Colleen Britt     | Master of Fine Arts   | Actors Studio Drama School  |
| Micah Stathis     | Master of Arts        | University of Indianapolis  |
| Khristal Curtis   | Mater of Arts         | New York University         |
| Robert Aronowitz  | Bachelor of Fine Arts | Unknown                     |
| David Shalansky   | Bachelor of Fine Arts | Boston University           |
| Jay Russell       | Bachelor of Fine Arts | Syracuse University         |
| Rawleigh Moreland | Bachelor of Fine Arts | University of Cincinnati    |
| Blanche Baker     | Bachelor of Arts      | Empire State College (SUNY) |
| Michael Laibson   | Bachelor of Arts      | UCLA                        |

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## MUSICAL THEATRE DEPARTMENT

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| Faculty Member      | Degree                | Institution                        |
|---------------------|-----------------------|------------------------------------|
| Francis Lindquist   | Master of Music       | The Catholic University of America |
| Bronson Murphy      | Master of Music       | New York University                |
| Harry Bouvy         | Master of Fine Arts   | Florida State University           |
| Nathan Brewer       | Master of Fine Arts   | Penn State                         |
| Craig Fox           | Master of Fine Arts   | UC Irvine                          |
| Chad Larabee        | Master of Fine Arts   | Florida State                      |
| Peter Marciano      | Master of Fine Arts   | Pace University                    |
| Robert Schneider    | Master of Fine Arts   | Penn State                         |
| Hayley Palmer       | Master of Fine Arts   | UC Irvine                          |
| Johanna Pinzler     | Master of Fine Arts   | Brooklyn College                   |
| James Savage        | Master of Fine Arts   | Penn State                         |
| Josephine Wilson    | Master of Fine Arts   | Penn State                         |
| Charissa Bertels    | Bachelor of Music     | Kansas State                       |
| Christine De Frece  | Bachelor of Music     | University of Lethbridge           |
| David Michael Heath | Bachelor of Music     | University of Cincinnati           |
| Kevin David Thomas  | Bachelor of Music     | Baldwin-Wallace University         |
| Todd Buonopane      | Bachelor of Fine Arts | University of Michigan             |
| Kristy Cates        | Bachelor of Fine Arts | University of Cincinnati           |
| Deidre Goodwin      | Bachelor of Fine Arts | Missouri State University          |
| Jeremy Greenbaum    | Bachelor of Fine Arts | Pennsylvania State University      |
| James LaRosa        | Bachelor of Fine Arts | New York University                |
| Rober Maitner       | Bachelor of Fine Arts | Syracuse                           |
| Jason Marquette     | Bachelor of Fine Arts | University of the Arts             |
| Stephen Nachamie    | Bachelor of Fine Arts | New York University                |

|                             |   |  |
|-----------------------------|---|--|
| Michelle Potterf            | Bachelor of Fine Arts   | Missouri State University  |
| W. Mark Price               | Bachelor of Fine Arts   | Ithaca College   |
| Daniel Renkin               | Bachelor of Fine Arts   | UC Irvine  |
| Jay Russell                 | Bachelor of Fine Arts   | Syracuse   |
| David Solomon               | Bachelor of Fine Arts   | Vassar   |
| Richard Stafford            | Bachelor of Fine Arts   | Empire State College (SUNY)  |
| Sara Antkowiak              | Bachelor of Arts  | Univ. of New Hampshire State College   |
| Blanche Baker               | Bachelor of Arts  | Empire State College (SUNY)  |
| Bobby Cronin                | Bachelor of Arts  | Yale   |
| Carl Danielsen              | Bachelor of Arts  | UC Berkeley  |
| Anna Ebbesen                | Bachelor of Arts  | Saint Mary's   |
| Christine Johnson           | Bachelor of Arts  | Sarah Lawrence   |
| Matthew Lopez               | Bachelor of Arts  | University of Central Florida  |
| Karl Maier                  | Bachelor of Arts  | University of New Hampshire  |
| Mark Olsen                  | Bachelor of Arts  | Trinity College  |
| Wysandria Woolsey           | Bachelor of Arts  | Loretto Heights  |
| Kenneth Ingram              | Bachelor of Arts  | University of Kings College  |
| LaDonna Burns               | Bachelor of Science   | Michigan State University  |
| Timothy Mannix Jr.          | Bachelor of Science   | University of Miami, FL  |
| Davide Berardi              | Associates Degree of Science                                  | Full Sail  |
| Harris Dorman               | Conservatory Certificate                                      | Juilliard  |
| Lauren Elder                | Conservatory Certificate                                      | Circle in the Square Theater School  |
| Christopher Morrissey       | High School Diploma   | Victorian College of Arts  |
| James Lane                  | High School Diploma   | Girard Academic Music Program  |
| Erik Liberman               | High School Diploma   | New World School of the Arts   |
| Rosemary Loar               | High School Diploma   | Saint Mary's High School   |
| Robert Arbender<br>Robinson | Bachelor of Arts  | Viterbo University   |
| Robert Rosenberg            | High School Diploma   | DeVilbiss High School  |
| LaQuet Sharnell Pringle     | High School Diploma<br>(BA degree pending<br>graduation 2020) | Booker T. Washington High School for<br>the Performing and Visual Arts;<br>SUNY Empire State College |
| Vladimir Velev              | High School Diploma   | Republic of Bulgaria   |
| William Waldinger           | No Degree   | Not Applicable   |

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## BROADCAST JOURNALISM DEPARTMENT

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| Faculty Member       | Degree              | Institution             |
|----------------------|---------------------|-------------------------|
| Enrico Rosetti       | Master of Fine Arts | Rutgers University      |
| William Einreinhofer | Master of Arts      | University of Wisconsin |

|                      |                       |   |
|----------------------|-----------------------|---|
| Evgeniia Vlasova     | Master of Arts        | Khabarovsk State Academy of Economics and Law |
| Daniel Hernandez     | Bachelor of Fine Arts | School of Visual Arts                         |
| Fred Silverman       | Bachelor of Arts      | University of Missouri                        |
| Robert Halper        | Bachelor of Arts      | Oberlin College                               |
| Christine Schottanes | Bachelor of Science   | Radford University                            |
| Robert Ferraro       | Bachelor of Science   | Fordham University                            |

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## SCREENWRITING DEPARTMENT

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| Faculty Member      | Degree               | Institution                       |
|---------------------|----------------------|-----------------------------------|
| Randall Dottin      | Master of Fine Arts  | Columbia University               |
| Lanre Olabisi       | Master of Fine Arts  | City College of New York          |
| Benjamin Cohen      | Master of Arts       | Georgia State University          |
| Diana Kate Kirtz    | Master of Fine Arts  | Columbia University               |
| Shira Levin         | Masters Degree       | Aldephi School                    |
| Benjamin Maraniss   | Master of Fine Arts  | University of Southern California |
| Shakti Bhagchandani | Master of Fine Arts  | Columbia University               |
| Dennis Green        | Masters of Fine Arts | Yale University                   |
| Elizabeth Puccini   | Bachelor of Arts     | Vassar College                    |
| Nick Yellen         | Bachelor of Arts     | Viterbo University                |

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## PRODUCING DEPARTMENT

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| Faculty Member         | Degree                     | Institution                  |
|------------------------|----------------------------|------------------------------|
| Elena Paul             | Juris Doctor               | Harvard Law School           |
| Christopher MacDougall | Juris Doctor               | Rutgers University           |
| Krysanne Katsoolis     | Latin Legum Magister (LLM) | Columbia University          |
| Ben Maraniss           | Master of Fine Arts        | Univ. of Southern California |
| Neal Weisman           | Master of Fine Arts        | Univ. of Southern California |
| William T. Smith       | Master of Fine Arts        | UCLA                         |
| Brad Sample            | Master of Fine Arts        | UCLA                         |
| Lanre Olabisi          | Master of Fine Arts        | Columbia University          |
| Ron Kopp               | Master of Fine Arts        | Columbia University          |
| Paul Warner            | Master of Fine Arts        | American Film Institute      |
| Edward Parks           | Master of Fine Arts        | Univ. of Southern California |
| Richard D'Angelo       | Master of Arts             | Long Island University       |

|                   |                            |                              |
|-------------------|----------------------------|------------------------------|
| Ben Cohen         | Master of Arts             | Georgia State University     |
| Michael Laibson   | Bachelor of Arts           | UCLA                         |
| Ashlea Hartz      | Bachelor of Arts           | Purdue University            |
| Debbie De Villa   | Bachelor of Fine Arts      | Purchase College (SUNY)      |
| Dorottya Mathe    | Bachelor of Arts           | Budapest Business School     |
| Caitlin Burns     | Bachelor of Arts           | New York University          |
| Brooke Pasternack | Bachelor of Arts           | Penn State University        |
| Marcia Mule       | Bachelor of Arts           | Buffalo State College        |
| Nick Yellen       | Bachelor of Arts           | Viterbo University           |
| Gavin Guerra      | Bachelor of Fine Arts      | Parsons School of Design     |
| Davide Berardi    | Associate of Science       | Full Sail University         |
| Jonathan Appell   | BS (completing Summer '19) | Empire State College (SUNY)  |
| Arsenio Assin     | Bachelor of Fine Arts      | The City College of New York |
| Arie Kaplan       | No Degree                  | Not Applicable               |

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## CINEMATOGRAPHY DEPARTMENT

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| Faculty Member     | Degree                        | Institution                             |
|--------------------|-------------------------------|---|
| Piero Basso        | Master of Fine Arts           | Università degli Studi di Torino, Italy |
| Bradley Sample     | Master of Fine Arts           | UCLA                                    |
| Moebius Simmons    | Master of Fine Arts           | Columbia University                     |
| John Foster        | Master of Fine Arts           | NYU                                     |
| Richard D'Angelo   | Master of Arts                | Long Island University                  |
| Jamie Permuth      | Master of Fine Arts           | School of Visual Arts                   |
| Neal Weisman       | Master of Fine Arts           | University of Southern California       |
| Erin Culton        | Master in Fine Arts           | The New School                          |
| Benjamin Maraniss  | Master in Fine Arts           | University of Southern California       |
| Liz Hinlein        | Master of Fine Arts           | American Film Institute                 |
| David Pultz        | Master of Arts                | The City College of New York            |
| Debbie De Villa    | Bachelor of Fine Arts         | Purchase College (SUNY)                 |
| Ray Preziosi       | Bachelor of Fine Arts         | Unknown                                 |
| Davide Beardi      | Associate of Science          | Full Sail University                    |
| Arsenio Assin      | Bachelor of Fine Arts         | The City College of New York            |
| Daniele Napolitano | Drama, Art, and Music Studies | University of Bologna                   |
| Till Neumann       | High School Diploma           | St. Joseph Regional High School         |

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## PHOTOGRAPHY DEPARTMENT

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| Faculty Member | Degree              | Institution           |
|----------------|---------------------|-----------------------|
| Jaime Permuth  | Master of Fine Arts | School of visual Arts |

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|--------------------|-----------------------|-----------------------------------|
| Melissa Spitz      | Master of Fine Arts   | SCAD                              |
| Allison Kaufman    | Master of Fine Arts   | School of visual Arts             |
| Joan Pamboukes     | Master of Fine Arts   | New Jersey City University        |
| Alejandro Ibarra   | Master of Fine Arts   | New York Film Academy             |
| Saul Robins        | Master of Fine Arts   | Hunter college                    |
| Kristina Varaksina | Master of Fine Arts   | AAU                               |
| Christopher Scott  | Master of Arts        | Academy of Art University         |
| Vivien Allender    | Master of Arts        | VCA at Melbourne University       |
| Andreanna Seymore  | Bachelor of Fine Arts | School of Visual Arts             |
| Sophia Bilynsky    | Bachelor of Fine Arts | University of the Arts            |
| Paul Sunday        | Bachelor of Arts      | Fordham College at Lincoln Center |
| Jackie Neale       | Bachelor of Arts      | NYU                               |
| John Tona          | No degree             | Not Applicable                    |
| Nancy Burson       | No degree             | Not Applicable                    |

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## DOCUMENTARY DEPARTMENT

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| Faculty Member    | Degree                | Institution                           |
|-------------------|-----------------------|---------------------------------------|
| Elena Paul        | Juris Doctor          | Harvard Law School                    |
| Andrea Swift      | Master of Fine Arts   | Columbia University                   |
| Randy Dottin      | Master of Fine Arts   | Columbia University                   |
| Kate Kirtz        | Master of Fine Arts   | Columbia University                   |
| Ronald Kopp       | Master of Fine Arts   | Columbia University                   |
| Joao Queiroga     | Master of Fine Arts   | Northwestern University               |
| Tassos Rigopoulos | Master of Fine Arts   | The University of Texas at Austin     |
| Xiaoxiao Chen     | Master of Fine Arts   | New York Film Academy                 |
| Kristen Nutile    | Master of Arts        | Stanford University                   |
| Anais Michel      | Master of Arts        | Pantheon-Assas University Paris II    |
| Piero Basso       | Master of Arts        | University of Turin                   |
| Philip Shane      | Master of Arts        | New York University                   |
| Tracie Holder     | Master of Arts        | New York University                   |
| Linda Hattendorf  | Master of Arts        | The New School                        |
| Maxine Trump      | Master of Arts        | London Metropolitan University        |
| Fabrizio Fama     | Master of Arts        | Thames Valley University              |
| Benjamin Cohen    | Master of Arts        | Georgia State University              |
| Maria Stanisheva  | Master of Arts        | Central European University, Budapest |
| Arsenio G. Assin  | Bachelor of Fine Arts | The City College of New York          |
| Eddie Rosenstein  | Bachelor of Fine Arts | Pennsylvania State University         |
| Melissa Hibbard   | Bachelor of Arts      | College of Santa Fe                   |
| Dorottya Mathe    | Bachelor of Arts      | Budapest Business School              |
| Lizzie Gottlieb   | Bachelor of Arts      | Amherst College                       |

|                          |   |                           |
|--------------------------|---|---------------------------|
| Eliana Alvarez           | One-Year Filmmaking Program Certificate | New York Film Academy     |
| James Lecesne            | High School Diploma                     | Ruprecht-Gymnasium Munich |
| Claudia Raschke-Robinson | Bachelor of Fine Arts                   | University of Hamburg     |

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### 3-D ANIMATION & GAME DESIGN DEPARTMENT

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| <b>Faculty Member</b> | <b>Degree</b>         | <b>Institution</b>            |
|-----------------------|-----------------------|-------------------------------|
| Robert Appleton       | Master of Fine Arts   | Academy of Art University     |
| Claude Kerven         | Master of Fine Arts   | NYU                           |
| Mitchell Martinez     | Master of Fine Arts   | New York Academy of Art       |
| Gunoh Park            | Master of Fine Arts   | New York Academy of Art       |
| Connor Bond           | Master of Fine Arts   | UC Irvine                     |
| Boaz Livny            | Master of Arts        | Bournemouth University        |
| Santosh Gunaseelan    | Master of Science     | NYU                           |
| John Baumann          | Bachelor of Fine Arts | Cooper Union                  |
| Gavin Guerra          | Bachelor of Fine Arts | Parsons School of Design      |
| Arie Kaplan           | Bachelor of Fine Arts | NYU                           |
| Andi Deliana          | Bachelor of Arts      | University of Montreal        |
| Caitlin Burns         | Bachelor of Arts      | NYU                           |
| Benjamin Granoff      | Bachelor of Arts      | NYU                           |
| Mark DeNardo          | Bachelor of Arts      | Unknown                       |
| Andrew Garrahan       | Bachelor of Arts      | University of Maryland        |
| John Reynolds         | Bachelor of Arts      | Vanderbilt University         |
| Rob Canciello         | Bachelor of Arts      | The College of New Jersey     |
| Itzhak Kalsky         | Bachelor of Science   | Jerusalem School of New Media |
| Davide Beardi         | Associate of Science  | Full Sail University          |



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## DIGITAL EDITING & POST-PRODUCTION DEPARTMENT

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| Faculty Member       | Degree              | Institution                  |
|----------------------|---------------------|------------------------------|
| João Queiroga        | Master of Fine Arts | Northwestern University      |
| Jonathan Branden     | Master of Fine Arts | Columbia University          |
| Sudarshan Suresh     | Master of Fine Arts | Columbia University          |
| Erin R. Culton       | Master of Arts      | The New School               |
| Moebius Simmons      | Master of Arts      | Columbia University          |
| David Pultz          | Master of Arts      | The City College of New York |
| Fabrizio Fama        | Bachelor of Arts    | Nottingham Trent University  |
| Gary Friedman        | Bachelor of Arts    | New York University          |
| Catherine Kobayashi  | Bachelor of Arts    | Simon Fraser University      |
| Elizabeth Phillips   | Bachelor of Arts    | University of North Texas    |
| Christine Schottanes | Bachelor of Science | Radford University           |

# CAMPUS CRIME & SAFETY

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## JEANNE CLERY DISCLOSURE OF CAMPUS SECURITY POLICY & CAMPUS CRIME ACT

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On an annual basis, New York Film Academy prepares an Annual Security (ASR) to comply with the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act. The ASR is prepared in cooperation with NYFA's Clery Coordinator, President, Senior Executive Vice President, Director of Operations, Dean of Students, Dean of Campus, and Title IX Coordinator, as well as local law enforcement agencies surrounding NYFA's campus; and is distributed via email to every enrolled student and current employee by October 1st of every year.

The ASR includes campus crime statistics for the past three calendar years for crimes occurring on campus property; designated non-campus properties; public property adjacent to or contiguous to campus property; and leased, rented, or controlled buildings and facilities. The crime statistics published in the ASR are recorded in accordance with the standards and guidelines used by the FBI Uniform Crime Reporting Handbook, Violence Against Women Act (VAWA), and relevant state laws. See below for definitions of reportable crimes.

Incidents reported to Campus Security Authorities, New York Police Department (NYPD), or other local law enforcement agencies that fall into one of the required reporting classifications will be disclosed as a statistic, in the year it was reported, in the ASR published by New York Film Academy. A written request for statistical information is made on an annual basis to local law enforcement agencies and all Campus Security Authorities. Campus Security Authorities are also informed in writing and through training to report crimes in a timely manner, so crimes can be evaluated for timely warning purposes.

All statistics are gathered, compiled, and then shared with the New York Film Academy community via the ASR, which is published by the Clery Coordinator in coordination with the persons listed above. The annual crime statistics are published in the ASR and submitted to the US Department of Education (ED). The statistical information gathered by the ED is available to the public through the ED website.

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## REPORTABLE CLERY CRIMES DEFINITIONS

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As per the National Incident-Based Reporting System Edition of the Uniform Crime Reporting (UCR) Program:

**Rape:** Rape is defined as the penetration, no matter how slight, of the vagina or anus with any body part or object, or oral penetration by a sex organ of another person, without the consent of the victim. Sexual penetration means the penetration, no matter how slight, of the vagina or anus with any body part or object, or oral penetration by a sex organ of another person, or by a sex-related object.

**Fondling:** The touching of the private body parts of another person for the purpose of sexual gratification, forcibly and/or against that person's will; or, not forcibly or against the person's will where the victim is incapable of giving consent because of his/her youth or because of his/her temporary or permanent mental or physical incapacity.

**Incest:** Non-forcible sexual intercourse between persons who are related to each other within the degrees wherein marriage is prohibited by law.

**Statutory Rape:** Non-forcible sexual intercourse with a person who is under the statutory age of consent.

**Aggravated Assault:** An unlawful attack by one person upon another for the purpose of inflicting severe or aggravated bodily injury. This type of assault usually is accompanied by the use of a weapon or by means likely to produce death or great bodily harm. It is not necessary that injury result from an aggravated assault when a gun, knife, or other weapon is used which could or probably would result in a serious potential injury if the crime were successfully completed.

**Arson:** Any willful or malicious burning or attempt to burn, with or without intent to defraud, a dwelling, house, public building, motor vehicle or aircraft, personal property, etc.

**Burglary:** The unlawful entry of a structure to commit a felony or a theft. For reporting purposes this definition includes: unlawful entry with intent to commit a larceny or a felony; breaking and entering with intent to commit a larceny; housebreaking; safecracking; and all attempts to commit any of the aforementioned.

**Motor Vehicle Theft:** The theft or attempted theft of a motor vehicle. (Classified as motor vehicle theft are all cases where automobiles are taken by persons not having lawful access even though the vehicles are later abandoned-including joy riding).

**Murder and Nonnegligent Manslaughter:** The willful (non-negligent) killing of one human being by another.

**Manslaughter by Negligence:** The killing of another person through gross negligence.

**Robbery:** The taking or attempting to take anything of value from the care, custody, or control of a person or persons by force or threat of force, violence, and/or causing the victim fear.

**Weapon Law Violations:** The violation of laws or ordinances dealing with weapon offenses, regulatory in nature, such as: manufacture, sale, or possession of deadly weapons; carrying deadly weapons, concealed or openly; furnishing deadly weapons to minors; aliens possessing deadly weapons; all attempts to commit any of the aforementioned.

**Drug Abuse Violations:** Violations of state and local laws relating to the unlawful possession, sale, use, growing, manufacturing, and making of narcotic drugs. The relevant substances include, but are not limited to: opium or cocaine and their derivatives (morphine, heroin, codeine); marijuana; synthetic narcotics (Demerol, methadone); and dangerous non-narcotic drugs (barbiturates, Benzedrine).

**Liquor Law Violations:** The violation of laws or ordinance prohibiting: the manufacture, sale, transporting, furnishing, possessing of intoxicating liquor; maintaining unlawful drinking places; bootlegging; operating a still; furnishing liquor to minor or intemperate person; using a vehicle for illegal transportation of liquor; drinking on a train or public conveyance; all attempts to commit any of the aforementioned. (Drunkenness and driving under the influence are not included in this definition.)

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## U.S. DEPARTMENT OF EDUCATION DEFINITIONS

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**Domestic Violence:** a felony or misdemeanor crime of violence committed –

- A. By a current or former spouse or intimate partner of the victim;
- B. By a person with whom the victim shares a child in common;
- C. By a person who is cohabitating with, or has cohabitated with, the victim as a spouse or intimate partner;
- D. By a person similarly situated to a spouse of the victim under the domestic or family violence laws of the jurisdiction in which the crime of violence occurred; or
- E. By any other person against an adult or youth victim who is protected from that person's acts under the domestic or family violence laws of the jurisdiction in which the crime of violence occurred.
  - For the purposes of complying with the requirements of this section and §668.41, any incident meeting this definition is considered a crime for the purposes of Clery Act reporting.

**Intimate Partner:** includes persons legally married to one another; persons formerly married to one another; persons who have a child in common, regardless of whether such persons are married or have lived together at any time, couples who are in an “intimate relationship” including but not limited to couples who live together or have lived together, or persons who are dating or who have dated in the past, including same sex couples.

**Dating Violence:** violence committed by a person who is or has been in a social relationship of a romantic or intimate nature with the victim.

- A. The existence of such a relationship shall be based on the reporting party's statement and with consideration of the length of the relationship, the type of relationship, and the frequency of interaction between the persons involved in the relationship.

For the purposes of this definition—

- A. Dating violence includes, but is not limited to, sexual or physical abuse or the threat of such abuse.
- B. Dating violence does not include acts covered under the definition of domestic violence.

For the purposes of complying with the requirements of this section and 668.41, any incident meeting this definition is considered a crime for the purposes of Clery Act reporting.

***Sexual Assault:*** an offense that meets the definition of rape, fondling, incest, or statutory rape as used in the FBI's Uniform Crime Reporting (UCR) program. Per the National Incident-Based Reporting System User Manual from the FBI UCR Program, a sex offense is "any sexual act directed against another person, without the consent of the victim, including instances where the victim is incapable of giving consent."

- A. **Rape** is defined as the penetration, no matter how slight, of the vagina or anus with any body part or object, or oral penetration by a sex organ of another person, without the consent of the victim.
- B. **Fondling** is defined as the touching of the private parts of another person for the purposes of sexual gratification, without the consent of the victim, including instances where the victim is incapable of giving consent because of his/her age or because of his/her temporary or permanent mental incapacity.
- C. **Incest** is defined as sexual intercourse between persons who are related to each other within the degrees wherein marriage is prohibited by law.
- D. **Statutory Rape** is defined as sexual intercourse with a person who is under the statutory age of consent.

***Stalking:*** engaging in a course of conduct directed at a specific person that would cause a reasonable person to—

- A. Fear for the person's safety or the safety of others; or
- B. Suffer substantial emotional distress.

For the purposes of this definition—

- A. *Course of conduct* means two or more acts, including, but not limited to, acts which the stalker directly, indirectly, or through third parties, by any action, method, device, or means follows, monitors, observes, surveils, threatens, or communicates to or about, a person, or interferes with a person's property.
- B. *Reasonable person* means a reasonable person under similar circumstances and with similar identities to the victim.
- C. *Substantial emotional distress* means significant mental suffering or anguish that may, but does not necessarily, require medical or other professional treatment or counseling.

For the purposes of complying with the requirements of this section and section 668.41, any incident meeting this definition is considered a crime for the purposes of Clery Act reporting.

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## NEW YORK STATE DEFINITIONS

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The following is a summary of the definitions applicable to Title IX and the Clery Act offenses (sexual assault, dating violence, domestic violence, and stalking) under New York state law. More information about the New York state laws can be found in the New York Penal Code (PEN) located here: [http://ypdcrime.com/penal.law/article130.htm?zoom\\_highlight=sexual](http://ypdcrime.com/penal.law/article130.htm?zoom_highlight=sexual).

**Consent:** Lack of consent results from: forcible compulsion; or incapacity to consent; or where the offense charged is sexual abuse or forcible touching, any circumstances, in addition to forcible compulsion or incapacity to consent, in which the victim does not expressly or impliedly acquiesce in the actor's conduct. Where the offense charged is rape in the third degree, a criminal sexual act in the third degree, or forcible compulsion in circumstances under which, at the time of the act of intercourse, oral sexual conduct or anal sexual conduct, the victim clearly expressed that he or she did not consent to engage in such act, and a reasonable person in the actor's situation would have understood such person's words and acts as an expression of lack of consent to such act under all the circumstances. A person is incapable of consent when he or she is: less than 17 years old; or mentally disabled; or mentally incapacitated; or physically helpless; or committed to the care and custody of the state department of correctional services, a hospital, the office of children and family services and is in residential care, or the other person is a resident or inpatient of a residential facility operated by the office of mental health, the office for people with developmental disabilities, or the office of alcoholism and substance abuse services, and the actor is an employee, not married to such person, who knows or reasonably should know that such person is committed to the care and custody of such department or hospital

**Domestic Violence:** An act which would constitute a violation of the penal law, including, but not limited to acts constituting disorderly conduct, harassment, aggravated harassment, sexual misconduct, forcible touching, sexual abuse, stalking, criminal mischief, menacing, reckless endangerment, kidnapping, assault, attempted murder, criminal obstruction of breathing or blood circulation, or strangulation; and such acts have created a substantial risk of physical or emotional harm to a person or a person's child. Such acts are alleged to have been committed by a family member. The victim can be anyone over the age of sixteen, any married person or any parent accompanied by his or her minor child or children in situations in which such person or such person's child is a victim of the act. **Family or Household Members:** Person's related by consanguinity or affinity; Persons legally married to one another; Person formerly married to one another regardless of whether they still reside in the same household; Persons who have a child in common regardless of whether such persons are married or have lived together at any time; Unrelated persons who are continually or at regular intervals living in the same household or who have in the past continually or at regular intervals lived in the same household; Persons who are not related by consanguinity or affinity and who are or have been in an intimate relationship regardless of whether such persons have lived together at any time. Factors that may be considered in

determining whether a relationship is an “intimate relationship” include but are not limited to: the nature or type of relationship regardless of whether the relationship is sexual in nature; the frequency of interaction between the persons; and the duration of the relationship. Neither a casual acquaintance nor ordinary fraternization between two individuals in business or social contexts shall be deemed to constitute an “intimate relationship”; any other category of individuals deemed to be a victim of domestic violence as defined by the office of children and family services in regulation. Intimate relationship status shall be applied to teens, lesbian/gay/bisexual/transgender, and elderly individuals, current and formerly married and/or dating heterosexual individuals who were, or are in an intimate relationship. **Parent:** Natural or adoptive parent or any individual lawfully charged with a minor child’s care or custody.

**Dating Violence:** New York State does not specifically define “dating violence.” However, under New York Law, intimate relationships are covered by the definition of domestic violence when the act constitutes a crime listed elsewhere in this document and is committed by a person in an “intimate relationship” with the victim.

**Sexual Assault:** New York State does not specifically define sexual assault. However, according to the Federal Regulations, sexual assault includes offenses that meet the definitions of rape, fondling, incest, or statutory rape as used in the FBI’s UCR program.

**Sex Offenses; Lack of Consent:** Whether or not specifically stated, it is an element of every offense defined in this article that the sexual act was committed without consent of the victim.

**Sexual Misconduct:** When a person (1) engages in sexual intercourse with another person without such person’s consent; or (2) engages in oral sexual conduct or anal sexual conduct without such person’s consent; or (3) engages in sexual conduct with an animal or a dead human body.

**Rape in the 3<sup>rd</sup> degree:** When a person (1) engages in sexual intercourse with another person who is incapable of consent by reason of some factor other than being less than 17 years old; (2) Being 21 years old or more, engages in sexual intercourse with another person less than 17 years old; or (3) engages in sexual intercourse with another person without such person’s consent where such lack of consent is by reason of some factor other than incapacity to consent.

**Rape in the 2<sup>nd</sup> degree:** When a person (1) being 18 years old or more, engages in sexual intercourse with another person less than 15 years old; or (2) engages in sexual intercourse with another person who is incapable of consent by reason of being mentally disabled or mentally incapacitated. It is an affirmative defense to the crime of rape in the second degree the defendant was less than four years older than the victim at the time of the act.

**Rape in the 3<sup>rd</sup> degree:** When a person engages in sexual intercourse with another person (1) by forcible compulsion; or (2) Who is incapable of consent by reason of being physically helpless; or (3) who is less than 11 years old; or (4) who is less than 13 years old and the actor is 18 years old or more.

**Criminal Sexual Act in the 3<sup>rd</sup> degree:** When a person engages in oral or anal sexual conduct (1) with a person who is incapable of consent by reason of some factor other than being less than 17 years old; (2) being 21 years old or more, with a person less than 17 years old; (3) with another person

without such persons consent where such lack of consent is by reason of some factor other than incapacity to consent.

***Criminal Sexual Act in the 2<sup>nd</sup> degree:*** When a person engages in oral or anal sexual conducts with another person (1) and is 18 years or more and the other person is less than 15 years old; or (2) who is incapable of consent by reason of being mentally disabled or mentally incapacitated. It is an affirmative defense that the defendant was less than four years older than the victim at the time of the act.

***Criminal Sexual Act in the 1<sup>st</sup> degree:*** When a person engages in oral or anal sexual conduct with another person (1) by forcible compulsion; (2) who is incapable of consent by reason of being physically helpless; (3) who is less than 11 years old; or (4) who is less than 13 years old and the actor is 18 years old or more.

***Forcible Touching:*** When a person intentionally, and for no legitimate purpose, forcibly touches the sexual or other intimate parts of another person for the purpose of degrading or abusing such person; or for the purpose of gratifying the actor's sexual desire. It includes squeezing, grabbing, or pinching.

***Persistent Sexual Abuse:*** When a person commits a crime of forcible touching, or second or third degree sexual abuse within the previous ten year period, has been convicted two or more times, in separate criminal transactions for which a sentence was imposed on separate occasions of one of one of the above mentioned crimes or any offense defined in this article, of which the commission or attempted commissions thereof is a felony.

***Sexual Abuse in the 3<sup>rd</sup> degree:*** When a person subjects another person to sexual contact without the latter's consent. For any prosecution under this section, it is an affirmative defense that (1) such other person's lack of consent was due solely to incapacity to consent by reason of being less than 17 years old; and (2) such other person was more than 14 years old and (3) the defendant was less than five years older than such other person.

***Sexual Abuse in the 2<sup>nd</sup> degree:*** When a person subjects another person to sexual contact and when such other person is (1) incapable of consent by reason of some factor other than being less than 17 years old; or (2) less than 14 years old.

***Sexual Abuse in the 1<sup>st</sup> degree:*** When a person subjects another person to sexual contact (1) by forcible compulsion; (2) when the other person is incapable of consent by reason of being physically helpless; or (3) when the other person is less than 11 years old; or (4) when the other person is less than 13 years old

***Aggravated Sexual Abuse:*** For the purposes of this section, conduct performed for a valid medical purpose does not violate the provisions of this section.

***Aggravated Sexual Abuse in the 4<sup>th</sup> degree:*** When a person inserts a (1) foreign object in the vagina, urethra, penis or rectum of another person and the other person is incapable of consent by reason of some factor other than being less than 17 years old; or (2) finger in the vagina, urethra, penis, rectum or anus of another person causing physical injury to such person and such person is incapable of consent by reason of some factor other than being less than 17 years old.

***Aggravated Sexual Abuse in the 3<sup>rd</sup> degree:*** When a person inserts a foreign object in the vagina, urethra, penis, rectum or anus of another person (1)(a) by forcible compulsion; (b) when the other



person is incapable of consent by reason of being physically helpless; or (c) when the other person is less than 11 years old; or (2) causing physical injury to such person and such person is incapable of consent by reason of being mentally disabled or mentally incapacitated.

***Aggravated Sexual Abuse in the 2<sup>nd</sup> degree:*** When a person inserts a finger in the vagina, urethra, penis, rectum or anus of another person causing physical injury to such person by (1) forcible compulsion; or (2) when the other person is incapable of consent by reason of being physically helpless; or (3) when the other person is less than 11 years old.

***Aggravated Sexual Abuse in the 1<sup>st</sup> degree:*** When a person subjects another person to sexual contact: (1) By forcible compulsion; or (2) when the other person is incapable of consent by reason of being physically helpless; or (3) when the other person is less than eleven years old; or (4) when the other person is less than thirteen years old and the actor is twenty-one years old or older.

***Course of Sexual Conduct Against A Child in the 2<sup>nd</sup> degree:*** When over a period of time, not less than three months, a person: (1) Engages in two or more acts of sexual conduct with a child less than 11 years old; or (2) being 18 years old or more engages in two or more acts of sexual conduct with a child less than 13 years old. A person may not be subsequently prosecuted for any other sexual offense involving the same victim unless the other charges offense occurred outside of the time period charged under this section.

***Course of Sexual Conduct Against A Child in the 1<sup>st</sup> degree:*** When a person over a period of time, not less than three months in duration, a person: (1) Engages in two or more acts of sexual conduct, or aggravated sexual contact with a child less than 11 years old; or (2) being 18 years old or more engages in two or more acts of sexual conduct which includes at least one act of sexual intercourse, oral sexual conduct, anal sexual conduct, or aggravated sexual contact with a child less than 13 years old.

***Facilitating A Sex Offense With A Controlled Substance:*** A person is guilty of facilitating a sex offense with a controlled substance when he or she: (1) knowingly and unlawfully possesses a controlled substance or any preparation, compound, mixture or substance that requires a prescription to obtain and administers such substance or preparation, compound, mixture or substance that requires a prescription to obtain to another person without such person's consent and with intent to commit against such person conduct constituting a felony defined in this article; and (2) commits or attempts to commit such conduct constituting a felony defined in this article.

***Incest in the 3<sup>rd</sup> degree:*** A person is guilty of incest in the third degree when he or she marries or engages in sexual intercourse, oral sexual conduct or anal sexual conduct with a person whom he or she knows to be related to him or her, whether through marriage or not, as an ancestor, descendant, brother or sister of either the whole or the half blood, uncle, aunt, nephew or niece.

***Incest in the 2<sup>nd</sup> degree:*** A person is guilty of incest in the second degree when he or she commits the crime of rape in the second degree, or criminal sexual act in the second degree, against a person whom he or she knows to be related to him or her, whether through marriage or not, as an ancestor, descendant, brother or sister of either the whole or the half blood, uncle, aunt, nephew or niece.

***Incest in the 1<sup>st</sup> degree:*** A person is guilty of incest in the first degree when he or she commits the crime of rape in the first degree, or criminal sexual act in the first degree, against a person whom he or she knows to be related to him or her, whether through marriage or not, as an ancestor, descendant, brother or sister of either the whole or half blood, uncle, aunt, nephew or niece.

***Stalking in the 4<sup>th</sup> degree:*** When a person intentionally, and for not legitimate purpose, engages in a course of conduct directed at a specific person, and knows or reasonably should know that such conduct (1) is likely to cause reasonable fear of material harm to the physical health, safety or property of such person, a member of such person's immediate family or a third party with whom such person is acquainted; or (2) causes material harm to the mental or emotional health of such person, where such conduct consists of following, telephoning or initiating communication or contact with such person, a member of such person's immediate family or a third party with whom such person is acquainted, and the actor was previously clearly informed to cease that conduct; or (3) is likely to cause such person to reasonably fear that his or her employment, business or career is threatened, where such conduct consists of appearing, telephoning or initiating communication or contact at such person's place of employment or business, and the actor was previously clearly informed to cease that conduct.

***Stalking in the 3<sup>rd</sup> degree:*** When a person (1) Commits the crime of stalking in the fourth degree against any person in three or more separate transactions, for which the actor has not been previously convicted; or (2) commits the crime of stalking in the fourth degree against any person, and has previously been convicted, within the preceding ten years of a specified predicate crime and the victim of such specified predicate crime is the victim, or an immediate family member of the victim, of the present offense; or (3) with an intent to harass, annoy or alarm a specific person, intentionally engages in a course of conduct directed at such person which is likely to cause such person to reasonably fear physical injury or serious physical injury, the commission of a sex offense against, or the kidnapping, unlawful imprisonment or death of such person or a member of such person's immediate family; or (4) commits the crime of stalking in the fourth degree and has previously been convicted within the preceding ten years of stalking in the fourth degree.

***Stalking in the 2<sup>nd</sup> degree:*** When a person: (1) Commits the crime of stalking in the third degree and in the course of and furtherance of the commission of such offense: (a) displays, or possesses and threatens the use of, a firearm, pistol, revolver, rifle, sword, billy, blackjack, bludgeon, plastic knuckles, metal knuckles, chukka stick, sandbag, sandclub, slingshot, shuriken, "Kung Fu Star," dagger, dangerous knife, dirk, razor, stiletto, imitation pistol, dangerous instrument, deadly instrument or deadly weapons; or (b) displays what appears to be a pistol, revolver, rifle, shotgun, machine gun or other firearm; or (2) commits the crime of stalking in the third against any person, and has previously been convicted, within the preceding five years, of a specified predicate crime, and the victim of such specified predicate crime is the victim, or an immediate family member of the victim, of the present offense; or (3) commits the crime of stalking in the fourth degree and has previously been convicted of stalking in the third degree; or (4) being 21 years of age or older, repeatedly follows a person under the age of fourteen or engages in a course of conduct or repeatedly commits acts over a period of time intentionally placing or attempting to place such person who is under the age of fourteen in reasonable fear of physical injury, serious physical injury or death; or (5) commits the crime of stalking in the third degree, against ten or more persons, in ten or more separate transactions, for which the actor has not been previously convicted.

***Stalking in the 1<sup>st</sup> degree:*** When a person commits the crime of stalking in the third degree or stalking in the second degree and, in the course and furtherance thereof, him or her intentionally or recklessly causes physical injury to the victim of such crime.

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## SECURITY OF AND ACCESS TO CAMPUS FACILITIES

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New York Film Academy's on-campus facilities consist of the first, fourth, and fifth floors at 17 Battery Place and the twelfth floor at 26 Broadway. The 17 Battery Place campus is open to students and staff Monday through Friday, from 8 a.m. to 10 p.m., Saturday, from 10 a.m. to 6 p.m., and Sunday, from 10 a.m. to 5 p.m. Students, faculty, and staff gain access to 17 Battery Place via access control systems that require an identification card. The twelfth floor at 26 Broadway is subleased to other institutions not affiliated with NYFA, and generally not occupied by NYFA students, faculty, or staff during the year. However, when NYFA's enrollment is at capacity, typically during the summer months, NYFA may recapture space on the twelfth floor at 26 Broadway. The 26 Broadway location requires an elevator passcode to gain entry to the twelfth floor. Students, faculty, and staff are required to wear their identification cards at all times when on NYFA property.

During normal business hours, (Monday through Friday, from 9 a.m. - 8 p.m.) all guests and other third parties are required to check in with the building entry desk at the lobby of 17 Battery Place, who are then directed to the fifth floor to check in with NYFA staff before gaining access to the other floors.

Building management contracts security for the entrances to the 17 Battery Place and 26 Broadway buildings, however, security personnel have zero responsibility for campus security and are not responsible for enforcing institutional policies or state/ federal laws.

New York Film Academy does not own any residence halls but has a contractual agreement with EHS (Educational Housing Services) to lease floors at the St. George Residences. NYFA students share the facility with tenants from other institutions. Access to the residence hall is restricted to New York Film Academy students, authorized staff, and tenants from other institutions. The residence hall is secured by both contracted security by EHS, and access control systems 24 hours a day, 7 days a week. Residences gain access by swiping their ID card on turnstiles. Residents may be allowed guests based on current policies of the Residence. All approved guests must be signed in with security and accompanied by their host resident at all times. New York Film Academy does not staff Residential Advisors for the St. George Residences.

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## MAINTENANCE OF CAMPUS FACILITIES

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Facilities are maintained in a manner that minimizes hazardous conditions. The Operations Department staff regularly inspects the 17 Battery Place campus to assess and initiate repairs of malfunctioning equipment and other unsafe physical conditions. Additionally, the Operations Department communicates regularly with the tenants at 26 Broadway to assist with repairs, malfunctioning equipment, or other unsafe physical conditions. NYFA community members are helpful when they report equipment problems to the Operations Department.

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## CAMPUS SECURITY AUTHORITIES

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Campus Security Authorities (CSA) are individuals at New York Film Academy who, because of their job function, have an obligation under the Clery Act to notify the institution of alleged Clery Crimes that are reported to them in a good faith, or alleged crimes that they may personally witness. Campus Security Authorities are generally someone (a) who has been specified in an institutions policy to which students and employees should report criminal offenses; (b) an individual who has significant responsibility for student and campus activities, including but not limited to student housing, student discipline and campus judicial proceedings, or (c) an individual who has responsibility for campus security but who do not constitute a campus police department or a campus security department. Examples of individuals who generally meet the criteria for being CSAs include:

- a dean of students who oversees student housing, a student center or student extracurricular activities;
- a chair of a department;
- a director of athletics, all athletic coaches (including part-time employees and graduate assistants);
- an academic advisor or faculty advisor to a student group;
- a student resident advisor or student leader;
- a staff member who monitors access to campus buildings and facilities;
- a student who monitors access to dormitories or buildings that are owned by recognized student organizations;
- a Title IX coordinator;
- a director of a campus health or counseling

Generally, at the beginning of every calendar year, Campus Security Authorities are identified and notified of their responsibility and obligation to report criminal offenses, hate crimes, and arrests and referrals concerning drug, alcohol, and weapons violations, The notification will generally happen via email and will include where to report Clery Crimes in a timely manner.

Campus Security Authorities generally receive training on an annual basis at the beginning of the calendar year, and may be conducted through various methods, such as, in-person training, video modules, or on-line training. CSA Training may include information about the history of the Clery Act, Clery Crimes, Clery Geography, when and how to report allegations of Clery Crimes, and the NYFA's timely warning and emergency notification process.

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## LOCAL LAW ENFORCEMENT JURISDICTION AND AUTHORITY

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New York Film Academy does not have a proprietary police or security department, nor do they contract security personnel to patrol the campus' facilities. However, institutional representatives do work with the New York Police Department (NYPD) as needed, and NYFA seeks to build relationships with other law enforcement agencies. If a criminal incident were to be reported to Campus Security Authorities, appropriate personnel would investigate and assist in filling the necessary report with the NYPD.

The New York Police Department is vested with the authority and responsibility to enforce all applicable local, state and federal laws. Officers have the authority and duty to conduct criminal investigations, arrest violators and suppress campus crime. Officers are duly sworn peace officers authorized to carry firearms and have the authority as municipal police officers to use police powers of arrest. The NYPD provides law enforcement services 24 hours a day, 365 days a year.

New York Police Department, 1st Precinct has primary jurisdiction over New York Film Academy's on-campus properties. In response to a call, the NYPD will take action it deems appropriate, generally either dispatching an officer to the caller's location or asking the caller to report to the nearest NYPD precinct to file a report. The NYPD is responsible for the investigation of any reported crimes and other public safety emergencies. If assistance is required from the New York City Fire Department, they will be sent by the 9-1-1 dispatchers upon receiving an emergency call.

If the New York Police Department is contacted about criminal activity off campus involving New York Film Academy students, the police may notify the institution. Students in these cases may be subject to arrest by the local police and institutional disciplinary proceedings through the Dean of Students' Office.

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## GENERAL PROCEDURES FOR REPORTING CRIMES OR EMERGENCIES

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Campus community members, students, faculty, staff, and guests are encouraged to accurately and promptly report all crimes, emergencies, and public safety-related incidents directly to the New York Police Department by dialing 9-1-1, when the victim of the crime elects to or is unable to make such a report. During normal business hours, we encourage people reporting a crime or emergency to NYPD to also report the incident, as soon as possible, to NYFA Campus Security Authorities.

The following Campus Security Authorities have been designated as primary reporting structures for campus crime reporting:

- Dean of Students
- Dean of Campus
- Title IX Coordinator
- Director of Operations
- Director of Housing
- Human Resources Manager or Associate Director

Reports involving a student, that are made to NYFA CSAs, will be documented and processed for review and further investigated, if warranted, by the Dean of Students or Dean of Campus.

Reports involving an employee will be processed and further investigated by Human Resources, if warranted. Reports of sexual misconduct will be addressed under the Title IX Office. NYPD and/or Fire Department of New York will be contacted in cases of emergency. All crimes reported to NYFA CSA's will be reviewed for timely warning purposes and annual statistical disclosure.

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## VOLUNTARY CONFIDENTIAL REPORTING

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Students, faculty, and staff who do not want to pursue action within New York Film Academy or the criminal justice system may still want to consider making a confidential report with a Campus Security Authority. Students, faculty, and staff may choose, at the time of a report, to withhold personally identifiable information. A CSA can file a report, complete with details regarding the incident, without revealing the person's identity. The purpose of a confidential report is to comply with the wish to keep the matter confidential, while also taking steps to ensure the future safety of campus community members. With such information, NYFA can keep an accurate record of the number of incidents involving students, employees, and visitors; determine where there is a pattern of crime with regard to particular location, method, or assailant; and alert the campus community to any potential danger. Reports filed in this manner are counted and disclosed in the annual crime statistics for the institution.

Voluntary confidential reporting is not an option for reports of dating violence, domestic violence, sexual assault, stalking, or other forms of sexual misconduct. All reports of sexual misconduct made to CSA or any New York Film Academy employee, with the exception of school therapists, is immediately shared with the Title IX Coordinator.

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## PROCEDURES FOR REPORTING SEXUAL ASSAULT, DOMESTIC VIOLENCE, DATING VIOLENCE, AND STALKING

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New York Film Academy prohibits the offences of domestic violence, dating violence, sexual assault, stalking, and other forms of sexual misconduct and reaffirms its commitment to maintaining a campus environment that emphasizes the dignity and worth of all members of the New York Film Academy community.

NYFA's Title IX Grievance Policy & Procedure and NYFA's Sexual Misconduct Policy define the behaviors that constitute domestic violence, dating violence, sexual assault, stalking, and other forms of sexual misconduct; provide informal and formal procedures for resolving complaints, which may be followed regardless of whether the incident occurs on or off-campus when it is reported to NYFA; list on and off-campus resources available for victims; and contain information on the education and prevention programs implemented to address domestic violence, dating violence, sexual assault, stalking, and other forms of sexual misconduct.

To view NYFA's Title IX Grievance Policy & Procedure and NYFA's Sexual Misconduct Policy, please refer to page XXXX

NYFA encourages members of the community to report domestic violence, dating violence, sexual assault, stalking, and other forms of sexual misconduct to law enforcement. If requested, the Title IX Coordinator can provide assistance in notifying NYPD or other local law enforcement agencies. Students, faculty, and staff have the right to decline to notify such authorities.

In addition to reporting to law enforcement, students, faculty, and staff have the option to report incidents of sexual assault, dating violence, domestic violence, stalking, or other forms of sexual misconduct to the Title IX Coordinator. A report can be made by phone, email, in person, or virtually. Students may also report to a faculty or staff member other than the Title IX Coordinator. All NYFA employees (faculty and staff) are expected to report incidents of sexual misconduct to the Title IX Coordinator. NYFA employees are encouraged to disclose all information, including the names of individuals involved, even when the person has requested anonymity. NYFA Counseling Services, available to students only, are able to keep information confidential, per licensing agreement regulations.

Carlye Bowers  
Director of Campus Life & Title IX Coordinator  
17 Battery Place, 5th Floor, Suite 501  
New York, NY 10004  
NYtitle9@nyfa.edu  
212-674-4300, ext. 1121

A complaint may be filed at any time, regardless of the length of time between the alleged incident and the decision to file the complaint. NYFA understands the sensitive nature of these incidents and acknowledges reports may be delayed. However, New York Film Academy encourages prompt reporting to allow for the collection and preservation of evidence that may be helpful during an investigation or criminal proceeding. A delay in filing a complaint may limit the Title IX Coordinator's ability to respond. If the complaint is delayed to the point where one of the parties has graduated or is no longer employed, NYFA will still seek to meet specific obligations under federal and state laws by taking reasonable action to end the harassment, prevent its recurrence, and remedy its effects.

On an annual basis, NYFA provides written notification via email to students, faculty, and staff about existing counseling, health, mental health, victim advocacy, legal assistance, visa and immigration assistance, student financial aid and other services available to victims, both within the institution and in the community. For more information on reporting options and resources, contact the Title IX Coordinator or review NYFA's Title IX Grievance Policy & Procedure and NYFA's Sexual Misconduct Policy.

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## NOTIFICATION OF FINAL RESULTS

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NYFA will, upon request, disclose to the alleged victim of a crime of violence or non-forcible sex offense, the report on results of any disciplinary proceeding conducted by NYFA against a student who is the alleged perpetrator of such crime or offense. If the alleged victim is deceased as a result of such a crime or offense, the next of kin shall be treated as the alleged victim for purposes of this paragraph.

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## SEX OFFENDER NOTICE

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The Federal Campus Sex Crimes Prevention Act, enacted on October 28, 2000, requires institutions of higher education to issue a statement advising the campus community where to obtain law enforcement agency information provided by a State concerning registered sex offenders. Information regarding a registered sex offender can be obtained by calling:

New York State Sex Offender Registry Information Line at: 1-800-262-3257 or accessing it online at [https://www.criminaljustice.ny.gov/SomsSUBDirectory/search\\_index.jsp](https://www.criminaljustice.ny.gov/SomsSUBDirectory/search_index.jsp)

Callers must be 18 years old and must provide their name, address and telephone number in order to request information. The information line is open Monday through Friday, from 8 a.m. to 5 p.m. To learn the status of an individual, callers must provide the individual's name and at least one of the following identifiers: the individual's street address and apartment number, driver's license number, social security number or birth date. A physical description is helpful but is not required. To use the online link, the person inquiring must provide his/her name and address to access information about the registered sex offenders. Nationwide information is available through the Department of Justice at: <https://www.nsopw.gov>.

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## TIMELY WARNINGS

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When a crime that poses a serious or ongoing threat to members of the NYFA community is reported to a CSA, a Timely Warning notice, that withholds names of victims as confidential, may be sent to all students and employees on campus to aid in the prevention of similar crimes. Timely Warnings are typically sent via email in a manner that is timely; generally, as soon as pertinent information becomes available. Timely Warnings may also be communicated via text message and/or phone call through NYFA's alert messaging system, Everbridge. Additionally, Timely Warnings may be posted around campus to inform the larger NYFA community, guests, and visitors.

Timely warning notices are generally sent to the campus community for the following Uniform Crime Reporting Program (UCR)/National Incident Based Reporting System (NIBRS) classifications, that occur on NYFA's Clery Geography, unless such crimes were reported to Professional Counselors (NYFA Counseling Services): murder/non-negligent manslaughter, aggravated assault, sex offenses (rape, fondling, incest, statutory rape), robbery involving force of violence, major incidents of arson, or other Clery Act crimes determined by the campus official listed below..

The decision to issue a timely warning will be made on a case-by-case basis depending on an assessment of various factors which include but are not limited to: the nature of the crime, the exact location, the time of the incident, the local police response and guidance to campus officials, the potential direct effect on the campus community, when NYFA became aware of the incident and/or the amount of information known to NYFA at the time of the report. For example, if an aggravated assault occurs between two students who have a disagreement, there may be no ongoing threat to other NYFA community members, and a Timely Warning would not be distributed.



Timely Warnings are typically written, reviewed, and executed by one or all of the following campus officials: Director of Operations, Dean of Students, Campus Dean, President, Senior Executive Vice President, Clery Coordinator or Title IX Coordinator. These identified campus officials may write, review, and execute Timely Warnings without consultation, if consultation time is not available. Timely Warnings are usually disseminated to the campus community by the Webmaster, Director of Operations, or their designees.

Timely Warnings will typically include the following, unless releasing the information would risk compromising law enforcement efforts:

- Date and time or timeframe of the incident
- A brief description of the incident
- The location of the incident
- Information that will promote safety and potentially aid in the prevention of similar crimes (crime prevention or safety tips)
- Subject description(s) when deemed appropriate and if there is sufficient detail (see below)
- Local PD contact information
- Other information deemed appropriate by NYFA personnel listed above

Campus officials not subject to the timely reporting requirement are those with significant counseling responsibilities who were providing confidential assistance at the time of the report, such as NYFA Counseling Services.

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## PUBLIC SAFETY BULLETINS

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A Public Safety Bulletin may be sent to the campus community for general crime prevention purposes, to inform the community of crimes and/or incidents that are generally time sensitive or considered to be an ongoing threat, and/or to inform the campus of incidents occurring on, around, or even off campus that do not meet the requirements of specifications for distribution of a Timely Warning, as outlined above.

A Public Safety Bulletin will generally be sent to the campus community by email. A Public Safety Bulletin is generally written by the Director of Operations, Dean of Campus, or Dean of Students, and generally viewed and approved by the President or Senior Executive Vice President prior to distribution. Public Safety Bulletins are disseminated to the campus community by the Webmaster or Director of Operations.

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## NATURAL DISASTERS/WEATHER ALERTS

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In addition to Timely Warnings and Public Safety Bulletins, NYFA may initiate Weather Alerts to communicate impending severe weather conditions that could disrupt daily operations or to communicate safe travel tips. Conditions that might warrant a Weather Alert include, but are not limited to, blizzards, snowstorms, hailstorms, or hurricanes. NYFA will utilize the same processes as described above in the Public Safety Bulletin section to initiate and disseminate Weather Alerts. In

the case of a school closure due to severe weather, the Webmaster or Director of Operations will post updates on the homepage of NYFA's website ([www.nyfa.edu](http://www.nyfa.edu)), or send email and/or text message updates.

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## EMERGENCY RESPONSE AND NOTIFICATION TO NYFA COMMUNITY ABOUT AN IMMEDIATE THREAT

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New York Film Academy's Emergency Action Plan and Campus Safety and Security Handbook includes information about the institution's physical threat and fire safety procedures, disaster planning and crisis communication plans, and evacuation procedures. New York Film Academy conducts a minimum of one Emergency Response test per year. These tests may be in the form of an exercise, which could include a field exercise, or a drill which tests a procedural operation or technical system. Each test is documented and includes a description of the exercise, the date and time of the exercise, and whether it was announced or unannounced. The tests, which may be announced or unannounced, are designed to assess and evaluate the emergency plans and capabilities of the institution. Following a test and/or exercise, NYFA conducts an After-Action Report to document the description of the test/exercise, the date, the time, whether the test was announced or unannounced, and an assessment of the lessons learned. A copy of the summary is available upon request through the Clery Compliance Coordinator or Director of Operations.

New York Film Academy publicizes a summary of the emergency responses and evaluation procedures via email at least once a year in conjunction with a test that meets all the requirements of the Higher Education Opportunity Act (HEOA). In addition, New York Film Academy's emergency response and evacuation procedures are communicated to employees via Paycom, on an annual basis, and to new students during orientation.

NYFA will immediately notify the campus community, or segments of the community, upon confirmation of a significant emergency or dangerous situation posing an immediate threat to the health and safety of students, faculty, or staff occurring on or around NYFA's on-campus facilities.

A threat is imminent when the need for action is instant, overwhelming, and leaves no room for deliberation. Such situations may include but are not limited to a hazardous materials incident requiring sheltering in place or evacuation; an active shooter on or near campus; a shooting incident on or near the campus; hostage/barricade situation, a riot, suspicious package with confirmation of a device, a hurricane, a fire/explosion, suspicious death, structural damage to a NYFA controlled or owned facility, a biological threat (i.e. anthrax), significant flooding, a gas leak, hazardous materials spill, etc.

Confirmation of the existence of an emergency typically involves the response and assessment of a combination of one or more of the following campus officials: Director of Operations, President, Senior Executive Vice President, Dean of Campus, and Dean of Students. Information received from other campus officials, including other CSAs, and/or external agencies such as first responder agencies or the national weather center, may be used to confirm the existence of an emergency or dangerous situation without the need for further assessment. The Director of Operations has the

ability to and authority to issue an alert without delay and without further consultation with any other campus official or external agency.

Upon confirmation of an significant emergency or dangerous situation (through response, investigation, or collaboration with emergency responders), New York Film Academy will, without delay and taking into account the safety of the community, determine the content of the notification, determine the appropriate segments to receive notification, and initiate the notification system, unless issuing a notification will, in the judgment of the first responders, compromise the efforts to assist a victim or to contain, respond to, or otherwise mitigate the emergency.

Notification message content is determined and drafted by one or more of the campus officials previously identified and based on the type of incident, the context with which it is occurring, the immediate danger or threat to the campus community and the need to advise campus community members to take action. Consultation among the identified campus officials is not required. NYFA will endeavor to make such notification sufficiently specific so as to enable recipients to take appropriate response to the threat. Templates have been drafted to aid in rapid communication process.

Notification message content generally includes information about the emergency, its exact location, and steps for community members to take to protect themselves by evacuating the affected area if it is safe to do so and/or “shelter-in-place”. The content of the notification may differ depending on what segments of the community the notification targets.

The campus officials, identified above, are responsible for determining the appropriate segments of the campus community to receive the notification based on some of the following factors: location, severity, and time. For example, NYFA may limit the message to a particular segment of the community, if the threat is limited to a particular building. However, in most cases, emergency notifications will be disseminated to the whole campus community due to the small size of NYFA’s campus and the lack of distance between the on-campus properties.

Generally, follow-up notices/communications will be provided as necessary, by the Director of Operations, or their designee, during an active incident. When a threat is neutralized or effectively removed, campus community members will be appropriately informed via all or some of the communication methods detailed below. The President, Senior Executive VP, Campus Dean or Dean of Students may also be responsible for providing follow-up communications if the Director of Operations is incapacitated or otherwise detained. This may include determining the content of the follow-up notification(s), the method used to communicate the follow up, and when it should be communicated.

During situations that present an immediate threat to the health and safety of NYFA community members, NYFA has various systems in place for communicating information quickly. Some or all of these methods of communicating may be activated in the event of an immediate threat to NYFA. These methods of communication include emergency text messages, emails, and/or phone calls via Everbridge, notifications on school monitors, and notifications on the school website

([www.nyfa.edu](http://www.nyfa.edu)); and/or fire alarm and building public-address systems for extreme situations. The Director of Operations, Webmaster, or their designees, is responsible for deploying the notification and notifying first responders, if not previously done.

The preferred method of reaching all potentially affected parties is via NYFA's emergency alert system, Everbridge. Depending on the situation, the process for deploying a message via this system may require up to 30 minutes or more. When deployed, Everbridge will notify NYFA students, faculty, and staff via text message, email, and sometimes via phone call. In an extreme situation, such as an active fire on campus, the Director of Operations, or their designee, may also initiate the fire alarm or public address system. If an emergency notification has been implemented, then NYFA is not obligated to implement the timely warning notice procedures.

Emergency information may be posted on NYFA's website ([www.nyfa.edu](http://www.nyfa.edu)) for parents and the larger community to access. The previously identified campus officials are responsible for determining what information is shared-including any follow-up communications-with the larger community. The Webmaster, or their designee, is responsible for publishing.

NYFA community members are encouraged to notify 9-1-1 and the Operations department or the Housing Coordinator of any situation or incident in or around a New York Film Academy facility that involves a significant emergency or dangerous situation that may involve an immediate or ongoing threat to the health and safety of students and/or employees on campus. In the event of an emergency that impacts the larger community, NYFA will contact local authorities.

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## EMERGENCY ALERT SYSTEM

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All NYFA students are automatically enrolled in NYFA's alert system, Everbridge, at the start of their program. Faculty and staff are automatically enrolled at the time of hire. Students, faculty, and staff are notified of their enrollment and given the opportunity to opt-out or manage their notification preferences. Multiple email addresses and/or phone numbers may be associated with a single account, and therefore, students may add contact information for a parent or guardian to receive alerts.

NYFA conducts a test of the emergency alert system at least once a semester. These tests may be announced or unannounced and are documented through an After Action Report.

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## EVACUATION PROCEDURES

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Understanding that emergency events are dynamic, the below guidelines are meant to aid in effective communications during emergency events.

In the event students, faculty, and staff need to immediately evacuate any New York Film Academy facility, students and staff are instructed to:

- Evacuate immediately, taking personal items only if it is safe to do so.
- Walk, do not run, from the building.

- Do not use the elevators.
- Instructors/supervisors will instruct on designated evacuation assembly areas.
- Do not re-enter the building until cleared to do so by authorized emergency personnel.
- Shelter in place in the rare instances evacuation may not be the safest option.

### **Shelter-in-Place Procedures**

If an incident occurs and the buildings or areas around you become unstable, or if the air outdoors becomes dangerous due to toxic or irritating substances, it is usually safer to seek shelter indoors. Thus, to “shelter-in-place” means to utilize the building you are in as shelter from danger that is outside of the building or in other areas of the building. A shelter-in-place notification may be announced utilizing several sources but will most likely be announced via the building public address system. Students and staff are instructed to stay inside an interior room until they are told it is safe to come out. Once an interior space with the least amount of windows is located, students and staff are instructed to:

- Shut and lock all windows and close and lock exterior doors.
- Turn off air conditioners, heaters, and fans.
- Close vents to ventilation systems, if you are able.
- Put all phones on vibrate.
- Cover all windows so that no one can see in.
- Remain calm and make yourself comfortable.

### **Active Shooter Inside Your Building**

- Remain calm.
- If possible, exit the building using the safest possible route away from the threat.
- If you cannot get out safely, find the nearest location that provides safety, barricade the doors by any means possible, shut off lights, and move to an area of the room where you cannot be seen or heard. Keep as quiet as possible.
- Silence your phones.
- Call 911 as soon as it is safe to do so.
- Stay focused on survival and keep others around you focused.
- Do not open the door until Law Enforcement Officers advise it is safe to do so.
- When Law Enforcement arrives:
  - Put down any item in your hand.
  - Immediately raise your hands and spread your fingers.
  - Keep hands visible at all times.
  - Avoid making quick movements towards any officers.
  - Avoid pointing, screaming and yelling.

### **Active Shooter Outside Your Building**

- Remain calm.
- Proceed to a room that can be locked.
- Close and lock the doors; if door cannot be locked, barricade the door with anything else available, shut off lights, move to an area of the room where you cannot be seen or heard, and keep as quiet as possible.

- Call 911 when it is safe to do so.
- Do not open the door until Law Enforcement Officers advise it is safe to do so.
- When Law Enforcement arrives:
  - Put down any item in your hand.
  - Immediately raise your hands and spread your fingers.
  - Keep hands visible at all times.
  - Avoid making quick movements towards any officers.
  - Avoid pointing, screaming and yelling.

### **Bomb Threat**

- If you receive a bomb threat on campus, remain calm and take the caller seriously.
- If your phone has caller ID, record the number displayed.
- Gain the attention of a coworker and have them contact local Law Enforcement.
- Keep the caller on the phone as long as possible questions:
  - Where is the bomb?
  - When is it set to explode?
  - What kind of bomb is it?
  - What does the bomb look like?
  - Did you place the bomb and if so, why?
  - What is your name?

### **Fire or Explosion**

- Do not panic. Activate the nearest fire alarm.
- Call 911 to report the location of the fire.
- If the fire is small, attempt to extinguish it with a fire extinguisher.
- If the fire is large, evacuate the building via the nearest and safest fire exit.
- Close all doors while exiting.
- Use stairways and keep to the right.
- Do not use elevators, they may shut down or stop on the floor of the fire.
- Check all doors for heat prior to opening them.
- If you are caught in the smoke, drop to your hands and knees and crawl out of the area.
- Take shallow breaths to help minimize smoke inhalation.
- Proceed to the nearest evacuation area and wait.
- If chemicals are detected, stay upwind.
- Wash hands with soap and warm water and rinse thoroughly.
- Do not clean up suspicious powder or residue.
- Remove contaminated clothing as soon as possible and place in a plastic bag or sealed container.
- Create a list of people who were in the area or may have come in contact with the package/envelope since the arrival on campus.
- If you are trapped by a fire in a room, place a moist cloth material around/under the door to keep the smoke out. Retreat and close as many doors as possible between you and the fire. Be prepared to signal from windows, but do not break the glass unless absolutely necessary. Call 911.

### Hostage Situation

- Immediately remove yourself from any danger.
- Call 911 and provide the following information if you have it:
  - Location of the incident.
  - Number of possible hostage takers and their physical descriptions.
  - Number of possible hostages.
  - Any weapons the hostage-takers have.
  - Any injuries to hostages you witnessed.
  - Your name, location and phone number.

### Chemical and Hazardous Material Spill

- Avoid direct contact with spilled material and treat all chemicals as hazardous materials.
- Stop the source of the spill, if you can do so without endangering yourself.
- If indoors, evacuate immediately and close the door.
- If outside, stay upwind, away from the toxic fumes or smoke.
- Call 911 and report the incident.
- Remain in a safe area until first responders arrive and follow their instructions.
- Do not re-enter the building until authorized to do so by the emergency response personnel.

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## FIRE SAFETY POLICIES

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Students, faculty, and staff are not permitted to bring to campus nor use on campus any cooking appliances (e.g. George Foreman grills, toasters, hot plates, etc). For your safety, the following items are prohibited:

- Halogen lighting equipment.
- Electric or gas-powered heaters.
- Hot plates, toasters, or any cooking appliances of any nature.
- Sandwich makers, toaster ovens.
- Candles, incense, smoking and/or drug paraphernalia.
- Flammable decorations such as Christmas lights, etc.
- Furniture, television or microwave not provided by NYFA.
- Illegal substances of any nature.
- Explosives, fireworks, weapons of any kind, smoke-laden materials, and/or instruments.
- Hoverboards, self-propelled scooters.

NYFA may have the following additional appliances available to students, faculty, and staff however, assistance must be sought from a member of the Operations Department:

- Electric kettles with an automatic shut off.
- Microwave
- Irons with automatic shut off.
- Hot air popcorn popper.
- Curling irons with automatic shut off.

- One-cup coffee maker such as a Keurig.

NYC Clean Indoor Air Act (NYC Local Law 2), residents, guests, and employees of NYFA are strictly prohibited from smoking in all campus buildings. Smokers must remain 50 feet from any building. Failure to do so may result in a fine and/or disciplinary action.

It is unlawful and prohibited to tamper with the operation of any safety equipment. This includes, but is not limited to; smoke detectors, locks, fire extinguishers, window stops, sprinklers, emergency panic bars, stairwell alarms, fire pull stations, and exit signs. Such behavior may result in disciplinary action, criminal prosecution, or any combination.

## FIRE EVACUATION PROCEDURES

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17 Battery Place building management or 26 Broadway building management is responsible for overall fire safety. Whenever the fire alarm sounds, it should be regarded as an actual emergency unless or until instructed otherwise via the building public address system.

When the alarm sounds, students, staff, and employees are instructed to stay in their current classroom or office and listen for an announcement from the building's Fire Safety Director. The announcement shall include the following information:

- What has occurred.
- Where it has occurred.
- What provisions of the building's Emergency Action Plan will be implemented.
- Why it is necessary to implement this provision of the Emergency Action Plan.

Students and staff should identify the location of exits and stairwells. Maps are in the lobby of each floor located directly outside the elevators. At 17 Battery Place, each floor has four emergency exits marked A, B, C, and D. At 26 Broadway, each floor has four emergency exits marked E, F, I, J. If instructions from the Fire Safety Director include evacuation, students, staff, and employees should leave the premise via the designated stairways (indicated by the Fire Safety Director). When evacuating, students, staff, and employees should exit down the stairway on the right side, and remain as quiet as possible. The stairway doors are fireproof and will keep fire and smoke out for up to one and a half hours. All doors should be closed while exiting to help prevent the spread of the fire.

In the case that someone should encounter a fire, immediately pull the nearest fire alarm and listen for announcements from the building Fire Safety Director. Alarms are located next to each of the emergency exits. Do not attempt to extinguish the fire yourself. As soon as it is safe to do so please inform New York Film Academy staff by calling the school's main number, 212-674-4300.

## REPORTING FIRES

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Call 9-1-1 in the event of a fire emergency. If there is a fire on campus, students, faculty, and staff should first dial 9-1-1 and then dial NYFA's main number (212-674-4300) and inform the person on the receiving end of the call where the fire is located.

New York Film Academy employees who receive a call regarding a fire emergency are instructed to take the following steps:

1. Confirm that 911 has been called.
2. Determine who is calling, what happened, and where the fire is located.
3. If an instructor is reporting the fire, confirm the current location of their students.
4. After the necessary information has been determined, hang up and immediately notify one the Director of Operations, or any other NYFA employee.

Fire emergencies that occur at the St. George Residences should first be reported to local enforcement by dialing 911, and then reported to St. George staff by dialing the duty phone number.

## FIRE SAFETY TIPS

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- Do not panic, activate the nearest fire alarm if it has not already be done.
- Do not use the elevators, as they shut down or stop on the floor of the fire.
- Check doors and metal knobs to see if they are hot before you touch them. If they are, do not open the door. If possible, use a wet shirt or towel to cover the crack at the base of the door to prevent smoke penetration.
- If thick smoke is encountered, crawl low to the floor; this will increase your visibility and help avoid inhalation of toxic chemicals from smoke, which can be deadly.
- Taking shallow breaths minimizes smoke inhalation.
- If you are trapped, go to the window to signal for help. If there is a phone, call 911 to report your location. Once you are out of the building, report the location of individuals with disabilities or others needing assistance to emergency personnel. Assemble at least 200 feet from the affected building.
- Individuals with disabilities should look for areas of refuge like stairwells with fire doors or safe areas in classroom buildings.
- Take fire alarms seriously; do not ignore them. Don't worry about taking property with you, time is of the essence.
- Take responsibility for prevention; follow all rules relating to fire safety.

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## RESPONSIBILITY OF NYFA COMMUNITY FOR THEIR OWN PERSONAL SAFETY

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Members of the New York Film Academy community must assume responsibility for their own personal safety and the security of their personal property. The following precautions provide guidance:

- Report all suspicious activity to NYPD or Campus Security Authorities immediately.
- Never take personal safety for granted.
- Try to avoid walking alone at night.

- Limit your alcohol consumption, and leave social functions that get too loud, too crowded, or that have too many people drinking excessively. Remember to call NYPD at the first sign of trouble.
- Never leave valuables unattended.
- Carry your keys at all times and do not lend them to anyone.
- Always lock your door to your residence hall room or apartment, whether or not you are there. Be certain that your door is locked when you go to sleep, and keep windows closed and locked when you are not home.

# INVENTORY OF REGISTERED PROGRAMS

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NEW YORK STATE EDUCATION DEPARTMENT  
 INVENTORY OF REGISTERED PROGRAMS  
 INTERNAL INSTITUTIONAL

04/07/2021

INST ID: NAME/ADDRESS:  
 512400 NYFA  
 17 BATTERY PLACE

AUTHORIZED DEGREES - MASTER PLAN APPROVED:

NEW YORK NY/USA 10004-0063

AUTHORIZED DEGREES - MASTER PLAN RESTRICTION:

COUNTY CODE: 31 INSTITUTIONAL LEVEL: 4-YEAR+  
 REGENTS REGION: 07 INST ACCREDITATION :

AUTHORIZED DEGREES - IN CHARTER BUT NOT MASTER PLAN:  
 NC CERT CERT BFA

APPROVED EXTENSION CENTERS:  
 NONE

| PROG<br>CODE | PROGRAM TITLE                          | HEGIS | AWARD      | CR/CL   | HRS | 1ST REG<br>LST REG | COND DATE<br>TBT DATE | PRGRS<br>REPRT | VISIT<br>TYPE/DATE | A<br>T P V<br>A T T<br>P S A UC | FORMATS             | PROF -<br>ACCR T |
|--------------|--|-------|------------|---------|-----|--------------------|-----------------------|----------------|--------------------|---------------------------------|---------------------|------------------|
| 40215        | ACTING FOR FILM                        | 1007  | BFA        |         |     | 03/2019<br>03/2019 |                       |                |                    | Y Y Y 01                        | ACCEL<br>DAY        |                  |
| 40214        | FILMMAKING                             | 1010  | BFA        |         |     | 03/2019<br>03/2019 |                       |                |                    | Y Y Y 01                        | ACCEL<br>DAY        |                  |
| 40308        | EIGHT WEEK PHOTOGRAPHY                 | 5007  | NC CERT CL | 228.00  |     | 04/2019<br>03/2020 |                       |                |                    | N N N 01                        | DAY<br>STD          |                  |
| 40309        | FOUR WEEK PHOTOGRAPHY                  | 5007  | NC CERT CL | 114.00  |     | 04/2019<br>03/2020 |                       |                |                    | N N N 01                        | DAY<br>STD          |                  |
| 40310        | FOUR WEEK FASHION PHOTOGRAPHY          | 5007  | NC CERT CL | 99.00   |     | 04/2019<br>03/2020 |                       |                |                    | N N N 01                        | DAY<br>STD          |                  |
| 40311        | TWO WEEK PHOTOGRAPHY                   | 5007  | NC CERT CL | 50.00   |     | 04/2019<br>03/2020 |                       |                |                    | N N N 01                        | DAY<br>STD          |                  |
| 40312        | ONE WEEK PHOTOGRAPHY                   | 5007  | NC CERT CL | 37.00   |     | 04/2019<br>03/2020 |                       |                |                    | N N N 01                        | DAY<br>STD          |                  |
| 40313        | TWELVE WEEK EVENING PHOTOGRAPHY        | 5007  | NC CERT CL | 96.00   |     | 04/2019<br>03/2020 |                       |                |                    | N N N 01                        | EVE<br>N-FT         |                  |
| 40314        | ONE YEAR PHOTOGRAPHY                   | 5007  | NC CERT CL | 900.00  |     | 04/2019<br>03/2020 |                       |                |                    | N N N 01                        | DAY<br>STD          |                  |
| 40317        | TWO YEAR PHOTOGRAPHY                   | 5007  | NC CERT CL | 1800.00 |     | 04/2019<br>03/2020 |                       |                |                    | N N N 01                        | DAY<br>STD          |                  |
| 40315        | FOUR WEEK BROADCAST JOURNALISM         | 5008  | NC CERT CL | 932.00  |     | 04/2019<br>03/2020 |                       |                |                    | N N N 01                        | DAY<br>STD          |                  |
| 40320        | EIGHT WEEK BROADCAST JOURNALISM        | 5008  | NC CERT CL | 177.00  |     | 04/2019<br>03/2020 |                       |                |                    | N N N 01                        | DAY<br>STD          |                  |
| 40321        | TWELVE WEEK BROADCAST JOURNALISM       | 5008  | NC CERT CL | 110.00  |     | 04/2019<br>03/2020 |                       |                |                    | N N N 01                        | EVE<br>N-FT         |                  |
| 40322        | ONE YEAR BROADCAST JOURNALISM          | 5008  | NC CERT CL | 932.00  |     | 04/2019<br>03/2020 |                       |                |                    | N N N 01                        | DAY<br>STD          |                  |
| 40289        | 3D ANIMATION WORKSHOP                  | 5012  | NC CERT CL | 140.00  |     | 04/2019<br>09/2019 |                       |                |                    | N N N 01                        | EV WK<br>DAY<br>STD |                  |
| 40290        | ONE YEAR GAME WRITING AND DESIGN       | 5012  | NC CERT CL | 912.00  |     | 04/2019<br>03/2020 |                       |                |                    | N N N 01                        | DAY<br>STD          |                  |
| 40291        | ONE YEAR 3D ANIMATION & VISUAL EFFECTS | 5012  | NC CERT CL | 1161.00 |     | 04/2019<br>03/2020 |                       |                |                    | N N N 01                        | DAY<br>STD          |                  |
| 40292        | ONE YEAR GRAPHIC DESIGN                | 5012  | NC CERT CL | 900.00  |     | 04/2019            |                       |                |                    | N N N 01                        | DAY                 |                  |

|       |  |      |            |        |                    |  |  |  |          |              |
|-------|--|------|------------|--------|--------------------|--|--|--|----------|--------------|
|       |  |      |            |        | 03/2020            |  |  |  |          | STD          |
| 40293 | MAYA CERTIFICATION                       | 5012 | NC CERT CL | 50.00  | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40294 | GAME CODING INTENSIVE                    | 5103 | NC CERT CL | 391.00 | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40266 | TWELVE WEEK EVENING FILMMAKING           | 5606 | NC CERT CL | 64.00  | 04/2019<br>03/2020 |  |  |  | N N N 01 | EVE<br>N-FT  |
| 40267 | EIGHT WEEK FILMMAKING                    | 5606 | NC CERT CL | 88.00  | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40268 | SIX WEEK FILMMAKING                      | 5606 | NC CERT CL | 88.00  | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40269 | FOUR WEEK FILMMAKING                     | 5606 | NC CERT CL | 94.00  | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40270 | ONE WEEK FILMMAKING                      | 5606 | NC CERT CL | 23.00  | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40271 | FOUR WEEK MUSIC VIDEO                    | 5606 | NC CERT CL | 88.00  | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40272 | EIGHT WEEK CINEMATIC VIRTUAL REALITY     | 5606 | NC CERT CL | 138.00 | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40273 | VIRTUAL REALITY GAME DESIGN              | 5606 | NC CERT CL | 240.00 | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40274 | INTRODUCTION TO VIRTUAL REALITY          | 5606 | NC CERT CL | 195.00 | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40275 | EIGHT WEEK NARRATIVE VIRTUAL REALITY     | 5606 | NC CERT CL | 163.00 | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40276 | INTRODUCTION INTERACTIVE VIRTUAL REALITY | 5606 | NC CERT CL | 240.00 | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40277 | FOUR WEEK DIGITAL EDITING                | 5606 | NC CERT CL | 82.00  | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40278 | ONE YEAR DOCUMENTARY FILMMAKING          | 5606 | NC CERT CL | 925.00 | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40279 | SIX WEEK DOCUMENTARY FILMMAKING          | 5606 | NC CERT CL | 165.00 | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40280 | FOUR WEEK PRODUCING                      | 5606 | NC CERT CL | 105.00 | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40281 | TWELVE WEEK EVENING PRODUCING            | 5606 | NC CERT CL | 105.00 | 04/2019<br>03/2020 |  |  |  | N N N 01 | EVE<br>N-FT  |
| 40282 | EIGHT WEEK PRODUCING                     | 5606 | NC CERT CL | 215.00 | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40283 | ONE YEAR PRODUCING                       | 5606 | NC CERT CL | 912.00 | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40284 | TWO DAY LINE PRODUCING & MOVIE MAGIC     | 5606 | NC CERT CL | 15.00  | 04/2019<br>03/2020 |  |  |  | N N N 01 | WKEND<br>STD |
| 40288 | ONE YEAR CINEMATOGRAPHY                  | 5606 | NC CERT CL | 903.00 | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40316 | ANIMATION AND TITLE DESIGN               | 5606 | NC CERT CL | 82.00  | 04/2019<br>03/2020 |  |  |  | N N N 01 | DAY<br>STD   |
| 40318 | TWELVE WEEK EVENING AFTER EFFECTS        | 5606 | NC CERT CL | 82.00  | 04/2019<br>03/2020 |  |  |  | N N N 01 | EVE<br>N-FT  |



|       |  |              |            |         |                    |           |  |  |          |             |
|-------|--|--------------|------------|---------|--------------------|-----------|--|--|----------|-------------|
| 40319 | TWELVE WEEK DIGITAL EDITING              | 5606         | NC CERT CL | 82.00   | 04/2019<br>03/2020 |           |  |  | N N N 01 | EVE<br>N-FT |
| 41357 | TWO YEAR FILMMAKING<br>PLACE HOLDER      | 5606         | NC CERT CL | 1800.00 | 01/2021<br>01/2021 | T 06/2021 |  |  | N N N 01 | DAY<br>STD  |
| 40264 | TWO YEAR FILMMAKING                      | 5606         | CERT CR    | 82.00   | 04/2019<br>01/2021 |           |  |  | Y Y Y 01 | DAY<br>STD  |
| 40265 | ONE YEAR FILMMAKING                      | 5606         | CERT CR    | 41.00   | 04/2019<br>08/2020 |           |  |  | Y Y Y 01 |             |
| 40297 | EIGHT WEEK ACTING FOR FILM               | 5610         | NC CERT CL | 216.00  | 04/2019<br>03/2020 |           |  |  | N N N 01 | DAY<br>STD  |
| 40298 | SIX WEEK ACTING FOR FILM                 | 5610         | NC CERT CL | 126.00  | 04/2019<br>03/2020 |           |  |  | N N N 01 | DAY<br>STD  |
| 40299 | FOUR WEEK ACTING FOR FILM                | NOT-GRANTING | CL         | 108.00  | 04/2019<br>03/2020 |           |  |  | N N N 01 |             |
| 40300 | ONE WEEK ACTING FOR FILM                 | 5610         | NC CERT CL | 42.00   | 04/2019<br>03/2020 |           |  |  | N N N 01 | DAY<br>STD  |
| 40301 | TWELVE WEEK EVENING ACTING FOR FILM      | 5610         | NC CERT CL | 108.00  | 04/2019<br>03/2020 |           |  |  | N N N 01 | EVE<br>N-FT |
| 40302 | MUSICAL THEATRE CONSERVATORY ENSEMBLE    | 5610         | NC CERT CL | 900.00  | 04/2019<br>03/2020 |           |  |  | N N N 01 | DAY<br>STD  |
| 40303 | TWO YEAR MUSICAL THEATRE                 | 5610         | NC CERT CL | 1801.00 | 04/2019<br>08/2019 |           |  |  | N N N 01 | DAY<br>STD  |
| 40304 | ONE YEAR MUSICAL THEATRE                 | 5610         | NC CERT CL | 913.00  | 04/2019<br>08/2019 |           |  |  | N N N 01 | DAY<br>STD  |
| 40305 | FOUR WEEK MUSICAL THEATRE                | 5610         | NC CERT CL | 96.00   | 04/2019<br>03/2020 |           |  |  | N N N 01 | DAY<br>STD  |
| 40306 | ONE WEEK MUSICAL THEATRE                 | 5610         | NC CERT CL | 35.00   | 04/2019<br>03/2020 |           |  |  | N N N 01 | DAY<br>STD  |
| 40307 | EIGHT WEEK MUSICAL THEATRE               | 5610         | NC CERT CL | 192.00  | 04/2019<br>03/2020 |           |  |  | N N N 01 | DAY<br>STD  |
| 41356 | TWO YEAR ACTING FOR FILM<br>PLACE HOLDER | 5610         | NC CERT CL | 1812.00 | 01/2021<br>01/2021 | T 09/2021 |  |  | N N N 01 | DAY<br>STD  |
| 40295 | TWO YEAR ACTING FOR FILM                 | 5610         | CERT CR    | 64.00   | 04/2019<br>01/2021 |           |  |  | Y Y Y 01 | DAY<br>STD  |
| 40296 | ONE YEAR ACTING FOR FILM                 | 5610         | CERT CR    | 31.00   | 04/2019<br>10/2020 |           |  |  | Y Y Y 01 |             |
| 40285 | EIGHT WEEK SCREENWRITING                 | 5699         | NC CERT CL | 165.00  | 04/2019<br>03/2020 |           |  |  | N N N 01 | DAY<br>STD  |
| 40286 | TWELVE WEEK SCREENWRITING                | 5699         | NC CERT CL | 90.00   | 04/2019<br>03/2020 |           |  |  | N N N 01 | EVE<br>N-FT |
| 40287 | ONE YEAR SCREENWRITING FOR FILM & TV     | 5699         | NC CERT CL | 921.00  | 04/2019<br>03/2020 |           |  |  | N N N 01 | DAY<br>STD  |

# DISTANCE EDUCATION INFORMATION

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In accordance with the learning objectives of NYFA Degree and Conservatory courses, certain program courses may be taught in whole or in part via remote learning. The delivery of courses in an online format in any given semester will depend on cohort makeup, campus location, semester schedules, and other considerations.

Students whose courses will be taught in part or in whole via remote instruction will be notified via their department and the semester schedule distributed at the start of the term.

Courses taught online will employ the Zoom and Google Classroom platforms.

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## LIBERAL ARTS & SCIENCES COURSES THROUGH DISTANCE EDUCATION

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Below is a description of how the departments will deliver classes via remote instruction.

### **Teaching with (New) Technology**

NYFA's online course delivery employs many techniques that are adapted from the school's on-campus teaching methods. NYFA instructors are trained in Zoom and Google Classroom tools, focusing on using student feedback, peer observation, and self-reflection to improve teaching.

### **Planning and Creating Course Materials**

NYFA instructors use the Universal Design for Learning approach to curricular and course design, which emphasizes flexibility and accessibility. Because students learn in a variety of ways, it is important to present information in a variety of ways. In courses that involve remote learning, live synchronous Zoom lectures are given each week and students are given the recordings shortly thereafter. This is to accommodate students in different time zones, poor Internet connections, and those wishing to review the content a second time. Guest speakers from various academic fields and industry professionals are also invited to provide another layer to the classroom experience (see table below).

### **Redesigning Learning Activities and Assessments**

Active learning activities are often a way to formatively assess student learning. In order to engage students in the online environment, instructors use a number of active learning strategies including online discussions in Google Classroom, collaborative writing online (using Google Docs or PDFs with annotation tools like [Edji](#) and [Kami](#)), peer review (in Zoom breakout rooms), and project-based group assignments. Instructors also use additional tools for instruction: [Quizlet](#) flashcards, [Edpuzzle](#) lessons, [Newsela](#) articles, etc. (see table below).

### **Communication**

Instructor-student interaction in the remote classroom includes synchronous online class meetings, student-sourced course materials, whiteboard brainstorm, Zoom office hours, Zoom polling, and responding to feedback in discussion forums on Google Classroom. Instructors often use screencasting applications (i.e. Screencastify, built in with Google Chrome) to record themselves for certain lessons during the semester.



This allows students to have a recording that is uploaded to Google Classroom for reference for the duration of the semester.

At the beginning of the term, instructors start with low-stakes grading (e.g. part of a participation grade) to get students accustomed to the interactive activity. Once the interaction begins to take place, students' curiosity and interest in the subject matter will be reinforced.

Student-student interaction in the remote classroom includes project groups, discussion forums, collaborative annotation, and document creation using applications. In all efforts, instructors are encouraged to model the behavior for the students. Many of the assignments in the LAS Department are project based. While students do take traditional quizzes and write essays (Google Forms/Google Docs), they also create innovative content including podcasts, infographics, blogs, websites, storyboards, etc. using free applications and platforms such as Wix, Canva, Anchor, etc.

Office hours are conducted via Zoom or Google Hangouts.

As a helpful example for applicants and students, the table below illustrates several of the teaching techniques used in NYFA's courses taught online.

**Student engagement and teaching strategies used:**

| <p><b>Student Engagement Goal</b><br/><br/>(The instructor would like to...)</p> | <p><b>Remote Teaching Strategies</b></p>   |
|--|--|
| <p>Encourage students to ask questions</p>                                       | <ol style="list-style-type: none"> <li>1. <b>For live lectures in Zoom:</b> <ul style="list-style-type: none"> <li>▪ Ask students to use the “<u>raise hand</u>” feature.</li> <li>▪ Ask students to type questions into the chat box.</li> </ul> </li> <li>2. <b>In Google Classroom:</b> Ask students to submit questions to a discussion forum.</li> <li>3. <b>For office hours:</b> Schedule a recurring meeting in Zoom for office hours.</li> </ol>  |
| <p>Write on whiteboard</p>   | <ol style="list-style-type: none"> <li>1. <b>For live Zoom lectures:</b> <ul style="list-style-type: none"> <li>▪ Use <u>Zoom’s embedded whiteboard</u>.</li> <li>▪ Screen share a blank document or slide and type live notes.</li> <li>▪ <u>Connect an iPad or tablet</u> to their computer and then share it as a secondary screen in Zoom.</li> </ul> </li> <li>2. <b>For recorded (supplementary) lectures in Zoom:</b> <ul style="list-style-type: none"> <li>▪ Use <u>Zoom’s embedded whiteboard</u>.</li> <li>▪ Screen share a blank document or slide and type live notes.</li> </ul> </li> </ol> |

|   |  |
|---|--|
|   | <ul style="list-style-type: none"> <li>▪ <u>Connect an iPad or tablet</u> to their computer and then share it as a secondary screen in Zoom.</li> <li>▪ Write by hand on paper. Take photographs (of completed work or stages) and incorporate them into slides for Zoom recording.</li> </ul> <p>3. Alternatively, recording themselves writing with a secondary camera and uploading those video files to Google Classroom as separate tutorials to complement recorded lectures.</p>  |
| Use polling tools   | <p>1. <b>In Zoom:</b></p> <ul style="list-style-type: none"> <li>▪ Use <u>Zoom’s embedded poll feature</u> (multiple choice questions only; can be used for attendance/participation if Zoom meetings are scheduled through Google Hangouts).</li> </ul> <p>2. <b>In Google Classroom:</b></p> <ul style="list-style-type: none"> <li>▪ Use Google Forms for exams, quizzes, and surveys.</li> </ul>   |
| Use think-pair-share or other small group activities                          | <p>1. <b>In Zoom:</b></p> <ul style="list-style-type: none"> <li>▪ Use <u>breakout rooms</u> to allow for small group discussions. Post discussion prompts or activity instructions in the main chat before breaking out and visit groups periodically to help keep students on task.</li> </ul> <p>2. <b>In Google Classroom:</b></p> <ul style="list-style-type: none"> <li>▪ Use <u>discussion forums</u> to divide larger classes for smaller group discussion.</li> </ul> <p>4. <b>Zoom and Google Classroom:</b></p> <ul style="list-style-type: none"> <li>▪ Use Google Docs/Sheets and ask students to respond to a prompt first, and then comment on or discuss the response of peers.</li> <li>▪ While in breakout rooms, students can use the share screen feature to collaborate on the shared document in real time (participant screen sharing must be enabled in Zoom settings).</li> </ul> |
| Engage in collaborative writing or peer review of student generated documents | <p>1. <b>In Zoom:</b> Use the chat box to share a link to a Google Doc/Sheet/Slide, and then use share-screen to project student work.</p> <p>2. <b>In Google Classroom:</b></p> <ul style="list-style-type: none"> <li>▪ Same as above but embed the Google Doc/Sheet/Slide URL. Google Classroom can also accommodate</li> </ul>   |

|  |  |
|--|--|
|  | more in-depth peer review using Google Forms (includes rubrics).   |
| Do collaborative annotation of documents (course readings or student work)   | <ol style="list-style-type: none"> <li>1. <b>In Zoom:</b> <ul style="list-style-type: none"> <li>▪ Using Google Apps: Use the chat box to share a link to a Google Doc, and provide instructions to students about how to add annotations using comments. Use share-screen to project student work when complete.</li> </ul> </li> <li>2. <b>In Google Classroom:</b> <ul style="list-style-type: none"> <li>▪ Using Google Apps: Share a link to a Google Doc/Sheet on course website. Set clear expectations about how students should use comment features to add annotations.</li> </ul> </li> </ol> |
| Have students give presentations or share creative work  | <ol style="list-style-type: none"> <li>1. <b>Using Zoom:</b> <ul style="list-style-type: none"> <li>▪ For live sessions, the instructor/host can use Zoom’s <u>spotlight</u> feature to focus attention on a particular student during their presentation / performance.</li> <li>▪ For asynchronous: ask students to <u>record</u> a presentation / performance over Zoom. They can then upload the video as an assignment for grading or to a discussion forum (or Google Drive folder) for viewing and commenting by other students, or for discussion in Zoom breakout rooms.</li> </ul> </li> </ol> |
| Share handwritten work with each other or with the instructor (for example, freewriting activities in a composition class, in-class math work) | <ol style="list-style-type: none"> <li>1. <b>In Zoom:</b> Students can point a webcam or smartphone at their work to share with the instructor or with peers.</li> <li>2. <b>Google Classroom:</b> Students can scan (using a free app on their phones) or photograph their work and upload images as assignments in Google Classroom.</li> <li>3. <b>For peer review:</b> Image files can be uploaded to a Google Drive folder to be peer reviewed, either during a live Zoom session or asynchronously via Google Classroom.</li> </ol>  |

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## ZOOM EDUCATION SETUP

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This is a step-by-step process on how to begin using the Zoom Education Platform.

Your Zoom Education classrooms are accessible through any device - personal computer, tablet or smartphone - with network access. If you don't have access to device or you do not have access to an online network, please communicate with your Department Chair immediately.

### STEP 1:

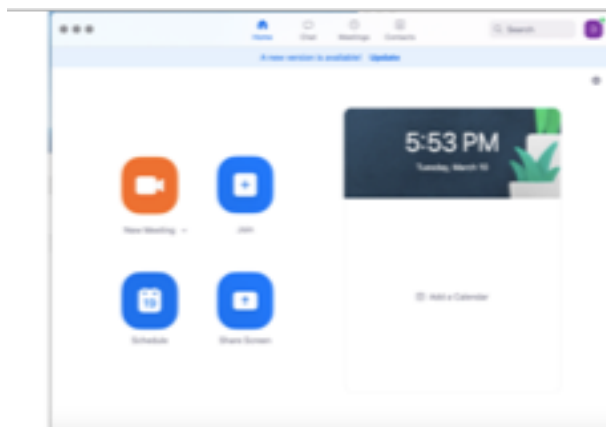
You must do this in advance of your first class. You will do this step just once, and you never have to repeat it.

1. You will receive a notification via email from Zoom. Click "Activate" to activate your Zoom account.
2. You will click on "Sign In With Google", and use your [nyfa.edu](mailto:nyfa.edu) email and password. **YOU MUST USE YOUR nyfa.edu ACCOUNT.**
3. Click on "Create Account" This will open a window to the Zoom homepage.
4. Click on "Resources" on the top right of the window, a drop-down menu will appear.
5. Click on "Download Zoom Client."
6. Click "Download" under "Zoom Client for Meetings."
7. Install the software onto your computer, as you would any software.

After it installs you now have an account and the Zoom software on your device.

### STEP 2:

1. Open the Zoom application you just installed on your computer.
2. Click "Sign In" and then click "Sign In with Google" using your [nyfa.edu](mailto:nyfa.edu) email and password. You should now be on the Zoom classroom home screen.



Zoom Classroom Home Screen. You are now ready to join a class.

### STEP 3:

To join a class:

1. Click on the “Join” icon from the Zoom Classroom Home Screen:
2. A window will appear (shown below) that states, “Join Meeting.” In the field that says, “Meeting ID or Personal Link Name” paste your the instructor’s Zoom ID for the class you are attending. Instructors’ IDs will be sent to you, in advance, by your department.
3. Click Join (as shown below):



4. A window may appear that asks you to confirm your audio and video access.
5. Your instructor and classmates will now be able to see and hear you.

PLEASE NOTE: If you arrive to the class before your instructor has begun, the application will inform you and you will be in a waiting room. No action is necessary. Simply wait, and when your instructor begins the class you will see and hear the instructor.

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## NYFA ZOOM TECHNICAL SUPPORT

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Please use the below contact information for **TECHNICAL SUPPORT** with NYFA Zoom, our online classrooms.

Technical support is available during class hours.

Email: [zoom@nyfa.edu](mailto:zoom@nyfa.edu)  
Phone: (929) 336-6778

Please note: Some users have attempted to activate their Zoom account more than once by clicking the link in the account invitation email from Zoom. **This is not necessary nor possible.** If you have already activated your Zoom account, open the Zoom application and "Sign in with Google" **with your nyfa.edu email and password**. If you attempt to activate your Zoom account a second time, you will receive a message that states, "The activation link expired."

Also, please note that the use of Zoom *OUTSIDE OF TEACHER-LED CLASS TIME* has session limits of **40 minutes for sessions with more than 2 participants. This is not a technical error.**

Schedule-related questions should be addressed with your Department Chair. Zoom Technical Support can only assist with Zoom related technical issues.